

Schedule	Session title	Paper title	Abstract	Speakers							
Monday 09.00-10.30 A	Salzburg's Music History and Heritage	Salzburg's Music History and Heritage									
Monday 11.00-12.30 A3	Cross-institutional Projects	Oratorios Performed at the Holy Sepulchre in the 17th and 18th Centuries. A Bibliographical Approach	<p>The tradition of performing oratorios at the Holy Sepulchre (santo sepolcro) came to the Holy Roman Empire from Italy. Beginning in 1660, oratorios continually were performed in Italian at the Viennese court, and after 1690, they became known as "sepolcro", a celebrated feature of Holy Week. These performances held a prominent place, serving as part of the auxiliary program for the liturgical celebrations. They were traditionally performed on Maundy Thursday in the chapel of the Dowager Empress Eleonora Gonzaga-Nevers († 1686) in Schönbrunn and on Good Friday at the Imperial Court Chapel. In the 18th century, sepolcri as a musico-dramatic devotional form were organized by members of the Viennese court, religious orders, diocesan clergy, music-loving aristocrats, and even by parish communities.</p> <p>As part of a co-operative research project between the Institute of Musicology at Masaryk University in Brno and the Don Juan Archive in Vienna, sources - in particular libretti - were located in over 50 public institutions and private collections in Austria, the Czech Republic, Hungary, Slovenia, Italy, Germany, Poland, Russia and the USA. The lecture discusses the question of libretto transfer (why is a particular libretto in a particular collection?) and presents the results of the bibliographical research and cataloguing to date. In addition, perspectives on entering the collected data into RISM and the development of an online catalogue will be presented.</p>	Pernerstorfer	Matthias J.						
Monday 11.00-12.30 A1	Cross-institutional Projects	Database of historical music collections in the Czech Republic. Presentation of the start-up project	<p>The Union Music Catalogue of the National Library of the Czech Republic (hereafter referred to as the UMC), founded in 1965, is a unique card catalogue for the central registration of musical sources stored in Bohemia and Moravia. With the 60th anniversary of the UMC approaching, we set ourselves a task: to evaluate the work of the musicologists who have contributed to its development. In addition to the recataloguing of records for the International Inventory of Musical Sources (RISM), we decided to create an online guide to the music collections to inform about the current storage of musical sources in the Czech Republic and to provide insight into those collections that have not yet been catalogued electronically. The database should enable start a new stage of mapping the state of musical sources in the Czech Republic. Information on music collections (drawn from the UMC, RISM or musicological literature) can be sorted and searched according to a number of criteria (locations of storage, personal names, keywords, provenances, etc.). It is also possible to search for sources in a particular Bohemian region or to locate copies of works by composers in different provenances. Part of the paper is a presentation of the database (user interface, examples of database searches, statistics etc.).</p>	Šedivá	Eliška						

Monday 11.00-12.30 A2	Cross-institutional Projects	Theatrograph Data on Persons, Places, and Performance Schedules: Query – Interpretation – Critique	<p>Theater almanacs and journals from the 18th to early 20th century are indispensable sources for theater and music history. They document performances, venues, individuals, and repertoires, offering musicology insights into composers, musicians, and singers through the central role of music in theater of that time.</p> <p>At IAML 2023, the concept for a platform was presented, making the extensive research of librarian and theater historian Paul S. Ulrich (1944–2023) digitally accessible. Ulrich cataloged approximately 7,500 almanacs and journals, recorded data on over 150,000 individuals and 4,000 venues. His bibliographies and registers were published in the series "Topography and Repertoire of the Theater" (2018, 2022–2024); for the platform, the data were modeled using standards like CIDOC CRM and IFLA LRMoo.</p> <p>Theatrograph.info now provides a prototype, enabling querying linked data on individuals, venues, repertoires, and geographic information. Over 80,000 person records, including many composers, musicians, and conductors, are linked to the Integrated Authority File (GND), into which they have been incorporated. Additionally, 50% of the location data has been georeferenced, enabling geographic visualizations.</p> <p>A special focus is placed on source and data criticism, addressing uncertainties inherent in historical sources and their interpretation. These include errors in original records, data processing, or application use. The platform aims to make the data accessible while transparently presenting its limitations.</p> <p>Theatrograph.info offers new perspectives on the reception of works, topography, and the mobility of theater professionals during the long 19th century, providing extensive resources for theater and music history research.</p>	Aprent	Patrick	Gruber	Andrea	Ebner	Marcus		
Monday 11.00-12.30 B1	New approaches to Studying Recorded Jewish Music	<p>Panel Title: New Approaches to Studying Recorded Jewish Music; Paper Title: Gendered Voices of Home and Hopes for Tomorrow: Examining the Recorded Lullaby in Jewish Émigré Life through the UCLA Database of Recorded Jewish Music</p>	<p>Panel:</p> <p>Since 2019, a research team from the UCLA Lowell Milken Center for Music of American Jewish Experience has been developing a comprehensive database to discover and analyze musical recordings (commercial) that reflect the Jewish American experience. The project is called the UCLA Database of Recorded Jewish Music (DRJM).</p> <p>“New Approaches to Studying Recorded Jewish Music” presents the advantages and challenges of a data-oriented approach to the study of music in the American Jewish experience. Individual presentations will be given by the project’s three primary architects and will explore three issues (genres and time period) in Jewish Music enhanced by the UCLA DRJM project.</p> <p>Paper:</p> <p>The lullaby, a song used to soothe children to sleep, has also served as a vehicle for nostalgia and the aspirations of its creators and as such has been a popular genre for recording mediums. The recorded lullaby’s presence in Jewish émigré life is evidenced throughout the DRJM, a Digital Humanities database project at UCLA. By collating multiple collections of recorded Jewish Music, the DRJM has aggregated an unprecedented compendium of recording data, providing for an expansive investigation of the Jewish lullaby, utilizing archival techniques (Brozgal, 2020). Through a series of visualizations created with Tableau software, an examination of Jewish immigrant domestic life, aspirations and anxieties, gendered listening and consumption practices, as well as the recording trends and hierarchies present reveals how musical domesticity shaped U.S. recording practice and provided Jewish émigré women a space for cultural reflection and exchange.</p>	Stein	Danielle	Janeczko	Jeff	Kligman	Mark		

Monday 11.00-12.30 B2	New approaches to Studying Recorded Jewish Music	Panel: New Approaches to Studying Recorded Jewish Music Paper: The Frequent Sounds of Sacred Jewish Music: The Uniqueness of Kol Nidre	<p>Since 2019, a research team from the UCLA Lowell Milken Center for Music of American Jewish Experience has been developing a comprehensive database to discover and analyze musical recordings (commercial) that reflect the Jewish American experience. The project is called the UCLA Database of Recorded Jewish Music (DRJM).</p> <p>“New Approaches to Studying Recorded Jewish Music” presents the advantages and challenges of a data-oriented approach to the study of music in the American Jewish experience. Individual presentations will be given by the project’s three primary architects and will explore three issues (genres and time period) in Jewish Music enhanced by the UCLA DRJM project.</p> <p>Through analysis of titles in The Database of Recorded Jewish Music “Kol Nidre” emerges as the most recorded title. Represented as a classical piece of music in Max Bruch’s Kol Nidre, written in 1880 for cello and orchestra, and vocal rendition for liturgical and non-liturgical contexts, an investigation of Kol Nidre is a unique example of Jewish recorded music. With over 500 recordings identified, this presentation will show 4 contexts of Kol Nidre (classical, liturgical, Yiddish Theatre, popular) there are many sonic aspects to explore and the context of its representation in films and popular culture. This presentation will utilize the analytical tools of the Database of Recorded Jewish Music to show a new way to do research in Jewish Music.</p>	Kligman	Mark	Stein	Danielle	Janeczko	Jeff		
Monday 11.00-12.30 B3	New approaches to Studying Recorded Jewish Music	Panel: New Approaches to Studying Recorded Jewish Music Paper: Immigrant Sounds: Jewish Music and the 1924 Immigration Act	<p>Panel:</p> <p>Since 2019, a research team from the UCLA Lowell Milken Center for Music of American Jewish Experience has been developing a database to discover/analyze musical recordings (commercial) that reflect the Jewish American experience. The project is called the UCLA Database of Recorded Jewish Music (DRJM).</p> <p>“New Approaches to Studying Recorded Jewish Music” presents the advantages/challenges of a data-oriented approach to the study of music in the American Jewish experience. Individual presentations will be given by the project’s three architects and will explore 3 issues (genres and time period) in Jewish Music enhanced by the UCLA DRJM project.</p> <p>Paper:</p> <p>The 1920s was a fruitful decade for Jewish music in America, one which the Yiddish musical theater, cantorial music, and Jewish composers and songwriters made their mark on the American musical landscape. A surge of musical recording activity that had been supported by a steady stream of new Eastern European Jewish immigrants collided with the 1924 Immigration Act, which limited the number of new immigrants allowed into the U.S. to 2% of existing population estimates based on ethnicity. This paper utilizes the UCLA Database of Recorded Jewish Music to investigate a steep drop in the production of commercial Jewish music recordings that occurred in the years surrounding the passage of the 1924 immigration bill. It asks how politics might have influenced changes in the production of these recordings, and how the recordings reflected and influenced the Jewish population as it adapted to American life in the roaring twenties.</p>	Janeczko	Jeff	Kligman	Mark	Stein	Danielle		

Monday 11.00-12.30 C1	Digitization projects	Digitization of the Cultural Heritage of Turkish Music	<p>Istabil Technical University, Turkish Music State Conservatory Prof. Ercümen Berker & Prof. Ş. Şehvar Beşiroğlu Library, Archive and Documentation Center has carried out the "Digitization of the Cultural Heritage of Turkish Music" project in order to preserve valuable Turkish Music resources collected over 48 years and transferring it to future generations.</p> <p>Within the scope of the project, 45.000 Turkish Music resources were catalogued and digitized. The rich collection in the ITU Turkish Music State Conservatory Library has the potential to make a great contribution to the existing corpus of Turkish Music. After completing Cataloging and digitization "Turkish Music Digital Library" has been made available online to researchers at https://tmdkarsiv.itu.edu.tr/. Turkish Music Digital Library provides resources for scientific and artistic research at national and international levels.</p> <p>What makes the project unique is, working on a wide variety of materials including Turkish Music and culture. The collection, which consists mostly of sheet music, includes rare works, archive documents, historical correspondence, letters from artists, concert invitations, ephemera from cultural events, records, cassettes, newspapers, magazines, clippings, photographs and musical instruments. Gathering the disappearing sources of Turkish Music under a single roof and strengthening the representation of Turkish Music culture to reach large masses are among the objectives of the project.</p>	Çetinkaya Şerik	Güneş							
Monday 11.00-12.30 C2	Digitization projects	Rare music at Stanford: a final report on Stanford Libraries' manuscripts digitization project	<p>This is a final report on Stanford University Libraries' effort to digitize its complete music manuscript holdings. In 2017, we began a systematic review of our rare music holdings in order to identify, catalog, digitize and make available to the public all music score manuscripts and musicians' letters in our collections. The resulting project encompasses manuscripts from the 12th through the 20th centuries, including full scores, excerpts, fragments, autograph quotations, documents, and correspondence. Over 1100 digital objects are being made freely available for close viewing and download through the SearchWorks library catalog, and Spotlight, Stanford's online exhibit platform. Many of the manuscripts are part of the Memorial Library of Music collection, given to Stanford by George Keating in 1950; and most of these objects have had no online access until now. The presenter will comment on the genesis of the project, and provide an overview of categories of materials, highlighting unusual items as well as opportunities for assistance in enhancing metadata. Post-project additions will also be revealed.</p>	Heigemeir	Raymond							

Monday 11.00-12.30 C3	Digitization projects	Music archives at the digital era: Is Digitization the magic formula?	For some years now, all archives and libraries have been trying to digitize their collections with the aim of saving, preserving and making them easier to access for the public. Nevertheless this sweeping craze of generalized digitalization is not always beneficial for the archives; as part of funded projects with tight deadlines and a requirement for quick results, the quality of the digitization and metadata creation work is very often below average. The need for a large number of digitized pages regardless of the quality of the documentation can very easily lead to false results. This paper will attempt to present thoughts and concerns about the way in which most archives in Greece are forced to digitize their material, taking the Athens Conservatoire digitization project as a case study.	Kourmpana	Stella						
Monday 14.00-15.30 A1	AI	Using Artificial Intelligence to Recognize Musical Manuscripts: The REMDM Project	The Répertoire des Ecritures Musicales du Département de la Musique (REMDM) project, which has been running at the Bibliothèque nationale de France since 2020, aims to combine musicological research with cutting-edge data mining and shape recognition technologies. The two parts of the project are designed to make it easier to identify the writing hands in the collections of the Music Department. The first part of the project aims to create a database of musical manuscripts that uses digital images to explain the graphic characteristics of each scribe (clefs, rests, etc.), thus enabling them to be identified. The second part, which makes innovative use of artificial intelligence, has led to the development of a computer tool capable of recognising and identifying writers. This prototype has been pre-trained on a sample of 70 writing hands and has produced highly satisfactory results, ranging from 83% to 98% accuracy.	Agresta	Rosalba						

Monday 14.00-15.30 A2	AI	In the world of AI – Music Copyright and AI in 2025.	<p>With the advent of Generative AI, music creation and copyright has entered a new (and potentially very interesting) era. Especially, AI is being used widely as an excuse to rework copyright laws. Where to for libraries? And can we consider some ways forward as we wait for more definitive legal decisions?</p> <p>Particularly, we consider the impact of Generative AI on library roles such as: Comprehensive collecting policies Preservation issues – especially with heritage collections Copyright registration Copying for users, and for supply to other libraries, including interloan Digitisation projects to provide access, and the issue of orphan works and digitised works being used to create AI tools Students and other library users accessing our digital resources to input into AI tools Indigenous music rights</p> <p>Meanwhile, Governments and copyright societies everywhere are taking this opportunity to redraft copyright law. How can libraries influence possible legislative changes to benefit creators and users alike? Is this an opportunity to move towards a more integrated legal framework around the world? For instance, can we work towards more harmonisation of rules (WIPO etc) to make copyright law more workable in the internet age? Or are the differences between fair use and fair dealing always going to divide us?</p>	McKeown-Green	Phillippa						
Monday 14.00-15.30 A3	AI	Navigating AI: challenges for librarians and future researchers	<p>The expansion of AI today is revolutionizing the way we approach the documentation process to identify new research gaps, obtain results, and make findings more visible within the academic publishing industry. Librarians are facing continuously evolving AI tools that influence their decision-making processes regarding new acquisitions. Meanwhile, researchers must filter and select relevant information from an overwhelming volume of data, while considering research impact, citation metrics, and their visibility as authors in international databases.</p> <p>This paper focuses on the various challenges AI presents for the researchers of tomorrow (the students of today) and how librarians can facilitate navigation through the documentation process, which is increasingly influenced by continuously evolving AI tools. Given this context, the presentation will end up in an open discussion about how IAML may address the AI challenges that librarians and researchers are facing.</p>	Suteu	Cristina						

Monday 14.00-15.30 B1	Setting and teaching of music archival collections	<p>‘The Art of Making Art’: Establishing a College of Music Archives at Florida State University</p>	<p>The College of Music Archives at Florida State University was established in 2023 to meet the need for long-term stewardship of the archival history and university records held in the College of Music. Holdings include the archival collections of historical significance to the College of Music at Florida State University, including the Marching Chiefs Band Collection, opera ephemera and costumes for the operas of Carlisle Floyd, and collections belonging to faculty and alumni.</p> <p>The purpose for the College of Music Archives is twofold: Firstly, it provides guidance and support with records management for administration, faculty, and staff in accordance with university and state government policies. Secondly it documents college history through preservation, arrangement and description, cataloging, and researcher assistance.</p> <p>To address staffing and educational needs in the college, it operates as a ‘teaching’ archives, providing postgraduate students with practical opportunities for work that will enhance their own career goals. In addition, the Archives serves as an outreach unit for the college, curating historical displays and exhibits that bolster programming throughout the college, and illuminate the legacy of faculty and alumni.</p> <p>This presentation will explore the challenges of working as a sole archivist who is entrusted with the creation of a college archives. It examines the protocols, workflows, policies, and strategic goals that will protect the collections and the Archives now and in the future. It further provides a glimpse at practical strategies for managing a repository that serves the unique needs of the musical community at Florida State University.</p>	Arianne	Johnson Quinn						
Monday 14.00-15.30 B2	Setting and teaching of music archival collections	<p>Preserving the Transient: Archiving Performance Ephemera in a Digital Age</p>	<p>Performance ephemera—such as concert programs, flyers, ticket stubs, posters, and photographs—serve as vital records of the history and culture of live music performance. However, their fleeting nature and vulnerability to loss present significant challenges for archivists. This paper examines the role of the Department of Music Library at the University of Ghana in preserving performance ephemera, particularly through digital technologies, to ensure long-term accessibility and cultural relevance.</p> <p>Using a case study approach, this research evaluates how the department has adapted traditional archival practices to address the unique challenges posed by ephemeral materials. The study highlights the library’s innovative strategies, including the digitization of concert programs, the integration of performance ephemera into digital databases, and the enhancement of metadata to facilitate access. Additionally, community-driven efforts, where performers and audiences contribute to archival collections, are explored as part of an inclusive approach to preserving live music history.</p> <p>Findings indicate that digitization not only mitigates the physical degradation of materials but also enhances discoverability, allowing global access to performance records. However, challenges such as copyright concerns and resource limitations persist. The paper concludes with recommendations for sustainable archival practices, including partnerships with cultural institutions and the use of emerging technologies like AI to improve metadata accuracy, ensuring the preservation of performance ephemera for future generations.</p>	Amakye-Boateng	Benjamin						

Monday 14.00-15.30 B3	Setting and teaching of music archival collections	"The Archivist's Dream" – A Live Escape Room at The Archives of Contemporary Arts	<p>The Archives of Contemporary Arts at the University for Continuing Education Krems (Austria) is dedicated to the collection, preservation and academic communication of artistic bequests and estates from the fields of music, literature, film, and architecture.</p> <p>The Live Escape Room Game "The Archivist's Dream", which is located in the underground visitor rooms of the archive, was developed in cooperation with the Centre for Applied Game Studies and opened in autumn 2021. Based on the idea that conducting research in an archive can sometimes take on detective-like proportions – just think of letters that are difficult to decipher, scattered sketches that need to be assigned to the correct work of art or photographs of as yet unidentified persons – the aim was to use selected objects from the holdings to illustrate archival work and provide insights into the variety of materials in the collections. With the help of a narrative storyline, the players are placed in an immersive game situation and have to puzzle their way through the game using both older and newer technical devices, such as a tape recorder or typewriter.</p> <p>The presentation will introduce the game concept and discuss the challenges and insights that arose in the process of developing and realising the project within an interdisciplinary team. In addition, it will discuss the response of players to the archive's Escape Room so far.</p> <p>If preferred, the proposed topic can also be presented as a poster instead of a paper.</p>	Scharfetter	Nadine	Wilscher	Gundula				
Monday 14.00-15.30 C1	Women in music	Irma Sèthe (1876-1958): A Belgian violinist in the avant-garde	<p>The Belgian violinist Irma Sèthe (1876-1958) studied the violin with Jokisch, Wilhelmj and Ysaÿe. She performed in public for the first time at the age of 10 and became Ysaÿe's assistant at the Brussels Conservatory just after winning her first prize, at the age of 15. A friend of Lekeu, Crickboom and many avant-garde artists, she is the dedicatee of scores by Hillier, Huré, Mathieu, Scharwenka, and Ysaÿe. Until the First World War, she was active as a violin teacher, propagating the pedagogy developed by Ysaÿe, but also as an interpreter performing throughout Europe. Within her repertoire, we find unsurprisingly the works which were dedicated to Ysaÿe, such as Franck's Sonata and Chausson's Poème.</p> <p>This paper will present the exceptional career of this violinist evolving in avant-garde circles but will also examine the place of the female artist before the First World War and afterwards, thanks to the study of neglected primary sources.</p>	Cornaz	Marie						

Monday 14.00-15.30 C2	Women in music	Elizabeth Legh: the first collector of Handel's music	<p>Elizabeth Legh (1694-1734) was an accomplished keyboard player and a keen follower of Handel's music. She was from a wealthy family but suffered from physical disability, which may have enabled her to circumvent a traditional marriage, and to pursue her interest in music. Elizabeth assembled a significant library of manuscript copies of Handel's works, which remains almost intact. These fine copies, now known as the 'Malmesbury collection', were made by professional copyists, including Handel's own copyists, and have annotations in Elizabeth's hand. They include early versions of Handel's works which were altered before publication, indicating her close relationship with the composer and copyists. As well as this fine collection, Elizabeth copied music herself, and some of her manuscripts survive in a more fragile state, having clearly been well-used at the keyboard. Handel's gave his autograph manuscript of a 'Hunting Song', to a text by Elizabeth's brother Charles, to the Legh family in 1751. It remained with the family until 2023, when it was placed on loan at the Foundling Museum.</p> <p>This paper will outline Elizabeth's collection in the light of some newly ascribed manuscript sources, and provide a context for her collecting and her devotion to Handel's music. It will describe Elizabeth's social networks, which enabled her to enjoy opera and domestic music in spite of her physical challenges, and show a young woman whose legacy was, as she requested, to preserve and make available Handel's music for posterity.</p>	Hogg	Katharine						
Monday 14.00-15.30 C3	Women in music	Composer and librarian between places – the legacy of Barbara Zakrzewska	<p>Barbara Zakrzewska (1946-2023) was a doctor of musicology, composer and librarian. From 1972 to 1998 she worked in the Music Collections Department of the University Library in Poznań, then she moved to Los Angeles, where she took up a position at the Polish Music Center at University of South California and worked there until 2002. She is the author of publications on musical life in Wielkopolska Voivodeship (Poland), as well as many bibliological and bibliographic works valuable to this day. She was actively involved in two IAML projects - RILM and RIPM. Barbara Zakrzewska was also an active composer that created over 80 pieces and regularly participated in composition competitions and festivals. After her death, the legacy of Barbara Zakrzewska was acquired by University Library in Poznań. It consists of all of her compositions and part of the book collection. Interestingly, however, this is not all that makes up the legacy. The library collection already included part of her artistic output, which she donated in 2000. Thanks to cooperation with the Library Archive, it was also possible to collect a large collection of documents and a part of her working materials left by Mrs. Barbara during her employment at the University Library. In my speech, I would like to pay tribute to a long-time employee of the University Library in Poznań and an active member of the IAML, and on the other hand, talk about the issue of internally aquired materials in the library and retrospective cataloguing.</p>	Zabrocka	Alicja						

Monday 16.00 -17.30 A1	Music Libraries of tomorrow: Reaching out to wider audiences	Inspiring Children's Cultural Growth Through Library Music Sessions	<p>Since 2013, the music department of Tampere Main Library has organized music recommendation sessions for fifth graders (ages 10-11) as part of Tampere's cultural education program. These sessions aim to promote cultural participation and musical education, provide equal opportunities to engage with music, inspire creativity and self-expression, and strengthen community and multiliteracy skills. Additionally, they seek to offer enriching experiences and enhance well-being. The music sessions are designed by library staff and held in the music department, where students can explore materials and services firsthand. These interactive sessions allow students to participate by drawing lots to select topics and trying out musical instruments. Music is played from CDs or excerpts from music-related videos are watched, while physical materials and services are introduced.</p> <p>A world map serves as a visual framework, guiding students through different cultures. Tampere's growing multicultural population means many students benefit from hearing about their own musical heritage during these sessions.</p> <p>The music sessions have gained great popularity, with over 30 school classes participating annually. Teachers have given positive feedback, particularly on the interactivity and diversity of music examples. Fifth graders are at a critical stage where many begin to lose interest in reading, making it important to introduce them to the library's diverse services. Every year, the music recommendation sessions attract new students to the library's music facilities.</p>	Heinonen	Ilona Talvikki						
Monday 16.00 -17.30 A2	Music Libraries of tomorrow: Reaching out to wider audiences	Interoperability of Music Libraries and Archives with Public and Private Music Services	<p>Music is being recommended by algorithms, not only to YouTube/Spotify subscribers but also to radio editors, concert promoters, and festival organisers. Rights management organisations (CMOs), music information centres (MICs), music libraries, archives, and documentation centres (MLs) must change their practices to remain competitive and visible. In our Open Music Europe project, we build a data space to coordinate music knowledge (i.e., Slovak music) stored in various institutional silos and systems: we "plug in" the database of the Slovak Music Centre (MCS) into a global data system like Wikipedia or Spotify and, at the same time, connect it with the Slovak CMO SOZA, the Slovak National Library and the Bratislava City Library.</p> <p>Methodologically, we show how the layers of the European Interoperability Framework can be extended into a public-private partnership where public entities (MLs, MICs) work together with private entities (CMOs, labels) in a 'data sharing space'.</p> <p>- What kind of legal/licensing options are available to share (meta)data among organisations with different data protection mandates? How to make this data/AI tool trustworthy?</p> <p>- How can workflows of a copyright and a library register help each other? Develop joint services that increase the visibility of library services, f.e., showing the rental copies of any work seen or listened to on another platform? Share this on the popular Wikipedia platform?</p> <p>- Semantics: how to make rights management, archive, and library thesauri and ontologies work together to enrich each other's databases?</p> <p>- How to replicate our work with open-source components?</p>	Antal	Daniel	Zilkova	Anna	Mester	Anna		

Monday 16.00 -17.30 A3	Music Libraries of tomorrow: Reaching out to wider audiences	Let's explore the House of Music, Hungary! Budapest's brand-new attraction with a pop music collection	Until the beginning of the 19th century, a neglected forest used to be around the suburbs of the Hungarian capital. After a public tender, it became the 'Városliget', one of the first public parks in the world! It also became a cultural centre relatively quickly. By the 2000s, run-down parts and abandoned buildings have left depressing wounds here and there. 10 years ago, the Liget Budapest Project was launched to renew and modernise the are, while fully respecting the park's 200-year-old heritage. The first milestone was the House of Music, Hungary: the goal was to create an institution where visitors can learn about the birth, history, and physics of music in a permanent exhibition. The House also have a strong educational profile, simultaneously with a concert hall that could accommodate all genres of music. Supporting this vision, a Pop-Cultural Club&Library was also created. Since there are several prestigious classical collections in Budapest, it seemed appropriate to direct the focus to the genres of modern popular music: pop, rock, jazz and folk. But what do we have to offer to keep such an archive exciting? We provide a collection of pop music recordings plus legacies and private collections full of unique rarities researchable. We also organise informative and entertaining events such as free universities, cinema, conferences, exhibitions, concerts and even a pop-cultural quiz night! What other challenges does a brand-new archive have to face? Let' see!	Záhonyi	László						
Monday 16.00 -17.30 B	Ensuring Data Integrity in the Age of AI	Ensuring Data Integrity in the Age of AI: The Evolving Role of Librarians in Music Libraries and Archives		Hristov	Nathalie	Williams	Carla				
Monday 16.00-17.30 C1	Early music	Music libraries and archives in early music networking: a case study on EarlyMuse	The COST Action EarlyMuse (A New Ecosystem of Early Music Studies) is a Europe-wide scientific network (2022–2026) that aims to strengthen the place of early music research in Europe. It transforms the way that the discipline is studied, redraws the place of early music in higher education, attracts original talent, deploys tools useful to emerging creative industries, and defines public policy in the field of culture. It brings together scholars from all over Europe to create new opportunities to study this significant part of European cultural heritage. In this kind of networking, while new concepts, tools, and resources are transforming musicology, the role of music libraries and archives is of crucial importance. It is they who are dealing with the preservation, cataloguing, digitization, and dissemination of music heritage. Nevertheless, what kinds of sources of early music remain undiscovered? What kinds of early music sources are currently under threat? What are the chances for virtual gathering of musical collections dispersed in different libraries? As far as the publications are concerned, do current forms of publications in musicology align with contemporary requirements regarding data production, interoperability, and accessibility? How to build a robust publishing ecosystem that can adapt to changing needs and challenges while supporting the work of scholars and performers? How to ensure digital musicological resources accessible to all users? From an Action's member point of view (both as a musicologist and a librarian), these are only some of the questions to be discussed in the paper.	Vrbanci	Vilena						

Monday 16.00-17.30 C2	Early music	Watermarks in music prints up to the mid-16th century. A thermography and cataloguing project at the Bavarian State Library	<p>The Bavarian State Library (BSB) holds an internationally significant collection of more than 300 sources from the early days of music printing up to the middle of the 16th century.</p> <p>In a project funded by the German Research Foundation, the watermarks in this collection are being systematically recorded, thermographed and catalogued. The programme started in July 2023 and is scheduled to last three years.</p> <p>Following two watermark projects on music manuscripts from the late Middle Ages and Renaissance the BSB's music department is thus explicitly turning to the source type "print". Based on the mostly dated and well localisable music prints, a digital reference collection of watermarks will be compiled in the course of the project. The results should give new impulses to both filigranology and musicology and make a source segment that has hitherto been little explored in terms of watermarks accessible for research.</p> <p>The database Watermark Information System (WZIS) is the key reference system for documenting the results. Additionally, the catalogue data of the prints recorded in RISM will be enriched with thermographic images of the respective watermarks.</p> <p>The paper presents the first results and summarises the methods and goals of the project.</p>	Giglberger	Veronika	Lutz	Bernhard				
Monday 16.00-17.30 C3	Early music	Why it is worth describing the bindings of early printed music books, or about the discovery of a unique repertoire using the example of the Cistercian monastery in Henryków.	<p>The study of bindings of early printed books has a long tradition, but in musicology it is not as common as it could be. The description of bindings in library catalogues or in the RISM database, especially those with unique features, brings many benefits to researchers and librarians working with historical collections. It enables the identification of ownership marks and possessors of printed music books, the recognition of copies from dispersed collections and the attribution of individual music print to previously recognised music collections.</p> <p>As a result of study of the bindings, I have identified early printed music books from the Cistercian monastery in Henryków in the collection of the University of Warsaw Library. Based on the ownership mark on the binding, I was able to identify the person, who acquired music print, and the date of aquisition. I was also able to determine the name of another user of the volume and how long the printed music book had been in use. Most significant however, was the discovery of an unknown, early repertoire of the monastery. Research into the binding confirms rich musical practice documented in non-musical sources.</p>	Hauptman-Fischer	Ewa						
Tuesday 09.00-10.30 A1	Music discovery: vocabularies and classification	Linked data: Music related vocabularies in the Netherlands	Podiumkunst.net's main goal is to digitally connect performing arts collections throughout the Netherlands (and in the more distant future possibly also internationally). Eric van Balkum will give an update of new linked open data terminology sources in the music domain (medium of performance, classical music works, persons).	Van Balkum	Eric						

Tuesday 09.00-10.30 A2	Music discovery: vocabularies and classification	Pioneering, Systematic, Convenient and Sustainability: The History and Practice of the Shanghai Conservatory of Music Library Classification	Founded in 1927, the Shanghai Conservatory of Music(SHCM) is China’s oldest education institution dedicated to music. Its library, established in the same year, was the first professional library in China to collect and manage music literature. In the first half of the 20th century, the library took the lead in flexibly applying the Dewey Decimal Classification. In the 1960s, librarian Zheng Xianquan designed a unique classification system, which remains the only specialized classification for music literature in China. The core philosophy behind this system stems from a profound understanding of music composition, performance, education and research, while taking into account the historical context and specific developmental needs of Chinese music. This article delves into the innovative development of the classification of SHCM Library, analyzing how it transcends the limitations of traditional classification to better serve the specialization and complexity of the music discipline.	Yu	Yifan	Ling	Jiasui				
Tuesday 09.00-10.30 A3	Music discovery: vocabularies and classification	Bridging Musical Metadata: Creating a Multilingual Musical Instrument Vocabulary with Wikidata	<p>As libraries explore ways to expand the reach of their metadata into the semantic web, it is essential to find methods for linking library-centric vocabularies with corresponding concepts outside our own systems. Although existing library vocabularies for music mediums of performance are available online with URIs, these thesauri remain limited in both scope and usability.</p> <p>For instance, the Library of Congress Medium of Performance Thesaurus (LCMPT) is confined to terms primarily used by English speakers. Meanwhile, the UNIMARC Medium of Performance vocabulary functions as a true multilingual thesaurus, yet its current user interface does not support cross-language searching. Despite being maintained by major library organizations, neither of these vocabularies includes cross-references to corresponding concepts in the other.</p> <p>In this presentation, I propose a project to create a multilingual dataset for musical instruments in Wikidata. By leveraging Wikidata’s Items and Properties alongside its lexicographical data model, we can establish structured and formalized relationships—not only between instruments and their names in various languages but also between the multilingual terms themselves. Additionally, we will create links to align matching concepts in the LCMPT and UNIMARC Medium of Performance vocabularies, as well as others.</p> <p>Wikidata’s flexible and extensible data model offers a robust platform for future expansion into new languages and enhanced functionality. This open dataset could subsequently support the development of search tools for libraries and other stakeholders, significantly enhancing accessibility and interoperability.</p>	Kishimoto	Kevin						

Tuesday 09.00-10.30 B1	Fresh perspectives	Ecological sustainability in special libraries	<p>Libraries can be a leading part in societies work with sustainability through their circular operations and expertise in knowledge and information. Experiences within sustainable development must be disseminated through information and communication and that is how libraries can contribute to changes to a more sustainable society.</p> <p>The Music and Theatre Library of Sweden started a project in the spring of 2023 with the purpose to create an understanding for culture and its part in the environment and sustainability work in our society. During the project, three routines were implemented to give the library more ways of working with climate and sustainability. Also, an event was held in September 2023 on the topic of nature, climate, and music.</p> <p>The paper presents how The Music and Theatre Library worked to implement the routines and describes the event. The routines were focused on visualizing the library's resources regarding climate and sustainability in its catalogue, physical library, and in social media. The resources can be visualized with an excursion in the physical library or in the catalogue with a note and placed in a theme list, so it is easy for the user to find it.</p> <p>The purpose of the event was to inform our users about different ways of working with nature, climate, and sustainability from a musical perspective. It was well attended and a rewarding conversation concerning composers desire to work with climate and sustainability took place.</p>	Ekman	Sara						
Tuesday 09.00-10.30 B2	Fresh perspectives	Humor in Libraries	<p>We live in challenging times. Our interconnectedness through the 24-hour news cycle and social media brings our far-flung colleagues, friends, and family closer to us. It also brings news of war, martial law, genocide, and government collapse. It is easy to feel the oppression of bad news and looming disaster all the time. What can we do for ourselves to refocus, to regain a sense of wonder and delight, to continue our important work of illuminating the path of discovery? I suggest humor.</p> <p>Humor has a long and established role in music making. Every generation has one or more stars who made a living using music to get laughs. Think of Victor Borge, Peter Schickele, “Weird Al” Yankovic, and every musical number by French and Saunders. These days, social media has enabled an explosion of musical humorists to find their audiences.</p> <p>Humor is intertwined with the history of our art but under-utilized in the library setting. In this presentation, I will explore why humor matters, what makes it effective, and how it positively impacts us. I will make the connection between humor and library services, like outreach and instruction, and provide examples of libraries using music and humor to communicate with their patrons. Attendees should walk away with a smile and new ideas to try in their own libraries.</p>	Bonjack	Stephanie						

Tuesday 09.00-10.30 B3	Fresh perspectives	More than Superheroes: Comics in Music Collections	<p>The unique visual language of comics offers an interdisciplinary, engaging, and approachable medium through which one can gain new understandings of a broad range of musical practices outside of traditional scholarship. In addition to engaging with music stories (and histories) through static graphic narratives, comics and comic art can also provide opportunities to enhance our experiences of live music performance, adding visual interpretive layers to new music performances but also, in some cases, bringing new meaning to well-established historical music traditions. Some recent examples, like TableTopOpera's productions of P. Craig Russell's graphic novel opera adaptations, provide opportunities to combine the complexity of opera performance with the visual storytelling of comics.</p> <p>This paper discusses the ways in which comics and music performance and research intersect. Using examples from Michigan State University's Comic Art Collection, it introduces comics as sources for music research, exploring their role in academic library collections and the opportunities they provide for new voices and expanded perspectives on a range of musical practices and histories. Finally, this paper offers considerations and strategies for collecting music-related comics for circulating music collections.</p>	Thompson	Laura						
Tuesday 09.00-10.30 C1	Exploring knowledge and discovery	Harmonizing Memories: A Trans-cultural Exploration of a Music App, detecting & retrieving music preferences in dementia patients via automated facial expression analysis	<p>Globally, approximately 50 million people live with dementia, a number projected to exceed 152 million by 2050 according to Alzheimer's Disease International. Recent studies reveal that individuals with dementia, including Alzheimer's disease (AD), exhibit positive responses to familiar music, potentially reducing agitation, depression, and stress. However, traditional methods of identifying music preferences in dementia patients, such as questionnaires and interviews, are cumbersome. This presentation explores a novel approach utilizing a minimal user-interface music player prototype for smart devices. Using the music player prototype, facial expressions of participants (Germany, and South Korea) age 65+ were recorded while listening to music to detect a song preference. Although participants did not have diagnosed dementia, they exhibited age-related memory loss, serving as proxies for testing. Results suggest the feasibility of automated music preference detection, eliminating the need for traditional input methods like personal information or keyword searches.</p>	Stoeckle	Marc						

Tuesday 09.00-10.30 C2	Exploring knowledge and discovery	Decolonising the Collection: Romani and Traveller Singers in an Archive of English Folk Song	<p>Over the last decade, decolonising discourses have been widely taken up within academic libraries, and the notion of neutrality increasingly questioned (Crilly, 2024). However, the decolonial turn has largely overlooked Romani Gypsies and Travellers, and institutional recognition of their enormous contributions to British cultural heritage remain mostly absent. This paper focuses on recordings of Romani and Traveller singers held by the Vaughan Williams Memorial Library (VWML) of the English Folk Dance and Song Society (EFDSS), London, and how access to, and representation of, them might be decolonised.</p> <p>Recordings of Romani and Traveller people have had a lasting impact on folk song repertoires in the UK and Ireland. However, the cultural and ethnic backgrounds of Romani and Traveller singers have historically not been acknowledged in the VWML’s archive catalogues, rendering them discoverable only by specialists. Their songs have therefore been implicitly added to the national folk music canon, and co-opted not to tell Romani and Traveller stories and history, but those of the majority population.</p> <p>This paper addresses specific issues relating to the representation of Romani Gypsies and Travellers in the folk song heritage of England through the lens of the VWML collections and their metadata, and suggests ways forward for the greater accessibility of these materials, especially amongst the communities they came from. It outlines how the VWML has collaborated with academic partners, Romani and Traveller communities, and cultural events organisers, to create new resources which bring these collections into the open and engage wider communities in the UK today.</p>	Hore	Tiffany	Marsh	Hazel				
Tuesday 09.00-10.30 C3	Exploring knowledge and discovery	Supporting communities of practice: A look at the information practices of vocalists in post-secondary music programs	<p>This paper draws on findings from my research on the information practices and embodiment of vocalists in post-secondary music programs, focusing on communities of practice. While these communities predominantly exist outside traditional library settings, they offer valuable insights for music librarians and information professionals and their approaches to the service model. The study uses qualitative methods to examine how vocalists navigate, share, and develop knowledge within their unique academic and performance environments. These findings highlight opportunities for music librarians to better align outreach, collection development, and literacy instruction with vocalists' lived experiences and social landscapes. By understanding these communities of practice, librarians and information professionals can develop more effective strategies to engage music students and faculty.</p>	Hicks	Kat A.						

Tuesday 11.00-12.30 A1	Digital humanities	Research on the Construction of Traditional Chinese Music Culture Knowledge Base (Knowledge Graph in LinkedData) from the Perspective of “Digital Humanities”	<p>Leveraging 20 years of resources from the Chinese Traditional Music (CTM) Cultural Resource Library at the Chinese Conservatory Music Library, the CTM Cultural Knowledge Base was developed. This research, from a digital humanities perspective, proposes an integrated approach that centers on knowledge graph development as the “core” and metadata ontology and network analysis as the “two wings”.</p> <p>(1) It begins with the 1st step: addressing issues such as the classification of Chinese traditional music, designing metadata ontologies, and compiling controlled vocabularies.</p> <p>(2) Focuses on the 2nd step: analyzing the basic functionalities and technical principles of the semantic-web-based knowledge base. It explores the progression from global searches to specific searches and displays for music types (genres), instruments, and special collections. Additionally, it covers advanced searches, graph query searches, and semantic search logic tailored for advanced users, with an analysis of SPARQL query language. Furthermore, it incorporates case studies on knowledge reasoning, based on RDF instance-level data searches and conceptual data in OWL or rule-based languages, marking an initial integration of artificial intelligence techniques.</p> <p>(3) Outlines the next step: interpreting data analysis cases using music maps. However, this remains exploratory research, pending deeper studies following the release of the 2.0 version of the website.</p> <p>(4) Concludes by identifying issues, shortcomings, and potential improvements. The report discusses the iteration plan for the Knowledge Base 1.0 product and proposes strategic recommendations for the development of the CTM Cultural Knowledge Base, including technical, product, and musicology advancements. Etc.</p>	Cao	Junjun	Fu	Xiaodong	Chen	Tao		
Tuesday 11.00-12.30 A2	Digital humanities	Digital Ways to Telemann: The Beginnings of a Long-term Project	<p>With an output of c. 3,700 works Georg Philipp Telemann is one of the most prolific composers to the 18th century. By comparison, the work catalogues of Johann Sebastian Bach and George Frideric Handel count c. 1,200, resp. c. 600 entries. Moreover, this huge work corpus is very dynamic because new works and sources have been found in the last years and are still being found. Since the work catalogues published until 1999 are heavily outdated, new solutions are needed.</p> <p>A digital work catalogue offers the flexibility to assure a constant maintenance of the data corpus. Moreover, it opens new possibilities, not available in the analog world. Be it the linking of data sets with each other, links to digital copies, other databases or norm data, or efficient search tools, a digital catalogue adds considerable value to the user. In 2022, in co-operation with the Centre for Digital Music Documentation (CDMD) of the Academy of Sciences and Literature Mainz, the Telemann Centre Magdeburg began to realize a Telemann Portal. In this portal the digital catalogue of Telemann’s works under construction will be published successively. The base for the catalogue are highly complex metadata in MEI standard, which are captured by means of the software MerMEId (Metadata Editor and Repository for MEI data).</p> <p>The paper shows through a demonstration of the portal the ways of the digital data transformation, draws attention to existing problems and challenges, and gives prospects on the new Telemann portal.</p>	Over	Berthold	Richts-Matthaei	Kristina				

Tuesday 11.00-12.30 A3	Digital humanities	Conference Report on Score and Digital Technology (France)	<p>The Centre National de la Recherche Scientifique (CNRS), in collaboration with the Centre de musique baroque de Versailles (CMBV), is organizing two "acceleration days"dedicated to sheet music and digital technologies. Targeting professionals in the music field, these events will take place on February 17 and 18, 2025. Publishers, librarians, developers, musicians, and musicologists will provide an overview of the situation in France to explore and analyze new perspectives and challenges associated with this transformation of practices.</p> <p>The purpose of the paper will be to present the results, and to highlight the questions and issues that emerge from these sessions, as well as to share the outcomes of the French reflections with the international librarian community.</p>	Lo Cascio	Marco						
Tuesday 11.00-12.30 B1	Diversity in Music Collections: Assessing, Collecting, and Describing	Automating Diversity Audits: Leveraging Python and the Primo API to Assess Representation in Music Score Collections	<p>Responding to interest from the School of Music, we have made efforts over recent years to purchase music by composers from marginalized backgrounds. We built a core collection of scores by marginalized composers with funds from the School of Music. We established an approval plan to purchase scores from composers identifying as African American, Latin American, and/or Asian American and Pacific Islander.</p> <p>As our collection of scores by diverse composers grew, we became curious about representation of composers from marginalized backgrounds within our collection. To understand whose voices are missing, we conducted a diversity audit of the score collection. We employed the Python programming language and the Primo API to automate searching of Primo for composers in the Composer Diversity Database (CDD). We utilized OpenRefine to clean datasets from the CDD and Primo. Finally, we used Python and OpenRefine to produce datasets for assessing representation of various identity groups within our score collection.</p> <p>While diversifying score collections is an increasingly popular practice, diversity audits are an emerging topic of scholarship in information science literature. Our approach diverges from the current practice by using computer programming to automate the data collection process, accomplishing in hours what might take months if done manually.</p> <p>This presentation will discuss study design, data collection methodology, collection analysis, and considerations for conducting a score diversity audit. Our methodology can be replicated by Primo users with a basic understanding of Python programming and dataframes. The tools used are either free or commonly available in libraries.</p>	Outhier	Sara	Bohling	Christopher				

Tuesday 11.00-12.30 B2	Diversity in Music Collections: Assessing, Collecting, and Describing	Inclusive collecting as polyphony: a shared collection of works by Canadian BIPOC composers in academic music libraries	<p>A growing demand for BIPOC scores necessitated a collection assessment project undertaken at the University of Saskatchewan, from which, librarians determined that there was a need to acquire additional scores from “composers who identify as [Black, Indigenous, and People of Colour] BIPOC and Canadian, or who identify as BIPOC and are based in what is now known as Canada. (Doi, 2022)”.</p> <p>The dataset resulting from this assessment became the basis of what is now Canadian BIPOC Composers Shared Collecting Initiative (CBC-SCI).</p> <p>The Collections Committee of the Canadian branch of IAML began and implemented this initiative, focused on more inclusive representation within academic music libraries. The work relies on Canada’s robust inter-library loan network, providing access and visibility to Canadian BIPOC composers’ scores, and allows for extended support for libraries with smaller collection budgets. The CBC-SCI is now in its second year of operations, backed by participation from academic libraries across the country. We will present some of the outcomes from the project in its first years and summarize the initial assessment data to provide an overarching picture of how the project is progressing.</p>	Doi	Carolyn	Penner	Katherine				
Tuesday 11.00-12.30 B3	Diversity in Music Collections: Assessing, Collecting, and Describing	Queering the music collections, ethical and practical dilemma’s	<p>Queering is a work in progress. What does this word mean? How can archives be queered? And why? Today, the term ‘queer’ is mainly used as a noun or adjective to describe an identity category and umbrella term for and by LGBTQIA+ people. In this paper I use it as a lens to open up new perspectives on working with music collections. In recent years archives, libraries and heritage institutions started discussions on more inclusive policies to incorporate and represent the voices of minority groups in collections and storytelling. However, especially the need for more inclusivity regarding the (sexual) identities of the musicians and composers, comes with ethical, legal, and practical dilemmas for the archivist. Whose task is it ‘to open the closet?’ To what extent should we guide customers looking queer archives ? Should we incorporate information about a person’s sexual orientation in the introductions to our archives? How to deal with ‘presentism’, when musicians from the past are declared ‘gay’, ‘lesbian’ , ‘queer’ while those terms did not exist at that time? How to deal with false attributions of queerness? In my talk I will present some dilemma’s from our archival collections of Dutch musicians and composers from the mid19th century until the 2020s.</p> <p>Since 2021 musicologist dr. Philomeen Lelieveldt is the curator of the archives of the Netherlands Music Institute Collections in the The Hague City Archives. www.nederlandsmuziekinstituut.nl</p>	Lelieveldt	Philomeen						

Tuesday 11.00-12.30 C3	Audio collections	Audio documents of a student radio studio in Pécs from the years of the Second World War	<p>Students of the secondary school of the Cistercian Order in Pécs ran a radio studio in the school from 1941 to 1944. The studio served as a school radio and educational tool, but the students also made recordings of historical and musical events in Pécs. Their skills are demonstrated by the fact that they did not only record the voices of celebrities visiting the school (e.g. opera singer Endre Koréh, Minister of Culture Jenő Szinyei Merse, and prelate of the Catholic Church Angelo Rotta etc.), but also made recordings at external, even open-air locations. The importance of the sound archives they assembled is reflected in the fact that they also recorded excerpts from concerts of international music historical significance, such as the concerts of Jenő Takács and Ernő Dohnányi, the first baroque oratorio concert in Pécs, or the radio broadcast of the film music concert of Johannes Heesters and Michael Jary in February 1943 in Budapest.</p> <p>Although the existence of the studio has been well known in Hungary, it has not attracted the interest of musicological research, perhaps because the recordings themselves have been unavailable for a very long time. In my presentation, I will briefly summarise the history and activities of the studio, then I will describe how the original – and unique – sound recordings of the studio were found in the 2020s in several private, public and research collections, and how the reconstruction of the studio’s lost recording ledger has become possible.</p>	Szabó	Ferenc János						
Tuesday 11.00-12.30 C1	Audio collections	The International Library of African Music in South Africa and its role in digitising recordings in Tanzania and Zanzibar: Subterfuge or madness?	<p>Through various research projects aimed at digital return and what happens beyond digital return, and others such as the jazz heritage of the Eastern Cape and the traditional music heritage of a region in the Eastern Cape, among others, ILAM has transformed conventional notions of the archive to develop a more inclusive model for archival practices in the decolonial world while amplifying its presence on the continent and globally.</p> <p>In this presentation, I focus on the role of recordings on vinyls, cassettes and video cassettes, in the shaping of a collaborative project with the John Kitime Music Archive in Dar es Salaam, Tanzania, and the Dhow Countries Music Academy (DCMA) in Zanzibar. In this collaboration, ILAM assists John Kitime and the DCMA to pursue digitisation because there is a dire need for these recordings among musicians and scholars, and because the government of Tanzania is not willing to initiate and develop the process of digitisation. ILAM serves as an agent in the production of new relationships which stand in for the vacuum left by the lack of governmental support. In the process it reaffirms itself at the vanguard of archival practices on the continent but what are the implications for such an engagement in the absence of governmental support? Is such an engagement a gesture of defiance or genuine support for a musician who is committed to the digitisation of recordings? These are some of the questions which this presentation will address.</p>	Watkins	Lee						

Tuesday 11.00-12.30 C2	Audio collections	Kevork Marouchian's Collection of Sound Recordings at the National Museum - Czech Museum of Music	In 2020, approximately 13,000 sound documents from the estate of collector Kevork Marouchian (1944-2018) were bequeathed to the National Museum - Czech Museum of Music in Prague. The majority of this collection consists of shellac gramophone records and a small part also of wax cylinders, magnetic tapes or compact media. However, it also includes a collection of photos of world violin performers. Its uniqueness lies in the fact that the collection contains exclusively recordings with violin instruments. For the expert public, as well as musicologists focused on string playing and string instrument players, the collection can be an invaluable study material. The presentation will show, among other things, that the collection includes some of the oldest recordings of violin playing, as well as rare and otherwise unavailable recordings performed by world-class violin performers and string ensembles and groups of history. The lecture will also introduce interested parties to how they can access the recordings and where they are accessible.	Studničný	Michal							
Tuesday 14.00-15.30 A1	Opera and ballet	Documenting a Decade of the Royal Opera House Muscat's Productions	<p>The Royal Opera House Muscat (ROHM) in the Sultanate of Oman is a cultural focal point not only for the country but also for the Middle East. Since its opening in 2011, ROHM has hosted more than 400 productions, not only of opera but also concerts of western music, Arabic music, world and folk music, jazz, and dance.</p> <p>Documenting these performances on video started from the beginning of productions in the house in 2011, and it has been left to the music library to maintain that documentation. The Capture, Ltd., database system used in the ROHM Music Library documents not only the audio-video but also keeps a synopsis of the production, maintains a database of the principal performers and administration of incoming companies, gathers production images, and keeps digital versions of the program books. This calls for an extremely complicated relational database that must do all this work in 2 languages: Arabic and English.</p> <p>Part of the paper will discuss the problems that arose in creation of this database, from finding original source material, to problems with name authority. Some of these problems have been solved or a solution determined while other problems, such as changes needed in programming and training are ongoing.</p> <p>The database of performances with a publicly accessible audio-video link is unique in my experience and ROHM's experience in setting this up is an example of a deep-level relational database construction.</p>	Al-Kharusi	Ruaya							

Tuesday 14.00-15.30 A2	Opera and ballet	Meta-stasio: Recovery and Standardization of Opera Metadata	<p>For decades the Music Library at the University of Western Ontario has supported Professor Don Neville’s research on the 18th-century poet and librettist, Pietro Metastasio. Neville has built a website handbook for Metastasio research, powered by four relational databases. The foremost of which links metadata on 237 original works by Metastasio, 3310 arias and scenas with incipits, and 5979 settings of his works by 630 composers.</p> <p>The vast scope of information found on the website is its strength; consistent metadata is not. With the announced retirement of the platform hosting the site, Library staff rallied to save Neville’s life work. But the task stretched beyond data management to data rescue. Four library staff have collaborated to restructure the databases, align names with authority records, integrate links to RISM records for composers, and update library sigla for manuscripts and libretti. This work addresses the database’s initial shortcomings, including poor data structure, inconsistent formatting, duplication of records, redundancies, and non-standardized naming conventions. This complete revision has prepared the content for migration to a new site in Omeka S, an open-source web publishing platform for digital humanities projects.</p> <p>This paper will examine challenges presented by the databases and detail the process of restructuring the data to conform to relational database design principles and to facilitate import into Omeka S. An open access, custom ontology designed to describe opera libretti and manuscripts will also be introduced, offering a framework that could be adapted for use in similar projects.</p>	O’Flaherty	Ronan	McMillan	Brian	Thompson	Kristi		
Tuesday 14.00-15.30 A3	Opera and ballet	El amor brujo (1925) by Manuel de Falla: a hundred-year-old ballet in the Portal de Archivos Españoles (PARES)	<p>No other composition by Manuel de Falla has experienced as many vicissitudes as El amor brujo. On the centenary of the premiere of its version as a ballet (1925), we would like to present the archival description in PARES (Portal de Archivos Españoles) of the correspondence preserved in the Manuel de Falla Archive regarding this ballet. After numerous negotiations, its premiere took place on 22 May 1925 at the Théâtre du Trianon Lyrique (Paris) with Manuel de Falla conducting the orchestra. The great association of this ballet with the important dancer Antonia Mercé ‘La Argentina’ began here with what would be her most international success throughout her career.</p> <p>The archival description of this correspondence in PARES, a portal of the Ministry of Culture, is part of a training and employment programme called TándEM. It is aimed at young people under 30 years old and granted to the Manuel de Falla Archive Foundation by the State Public Employment Service, promoted by the Ministry of Labour and Social Economy within the framework of the Recovery, Transformation and Resilience Plan-NexGeneration, financed by the European Union. Its objective is to train a total of 16 young people who will complete the description of the composer’s correspondence in PARES, which will be also later available in Europeana.</p>	Tormo-Valpuesta	Candela	Álvarez Cañibano	Antonio				

Tuesday 14.00-15.30 B1	Music Collections in Vienna	Archive, Library and Collections of the Society of Friends of Music in Vienna - between private and public	<p>Every concert hall maintains an archive. Such archives may contain a variety of material including musical scores of every kind, sometimes even from a world premiere of a particular musical work. They may also include documents relating to the history of the organization itself as well as concert programmes.</p> <p>The “Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien” (“Archive, Library and Collections of the Society of Friends of Music in Vienna”) was established almost simultaneously with the society’s foundation in 1812. From the very beginning the focus was somewhat broader. The aim was to provide thorough documentation of music in its entirety. Today, the collection contains more than 2 million objects. It is one of the most diverse musical collections in the world. In addition to sheet music, books, files and pictures, the collection includes Johannes Brahms’ travel guide, Beethoven’s curl and even Anton Bruckner’s compression stocking. Nevertheless, the distinctive element which sets this collection apart from other significant collections in the world, is the fact that it is actually private.</p> <p>What are the unique and special features of the collection? How has it developed over time? What are the highlights? And what are the essential challenges for a private collection in the 21st century? The Director of the Archive of the Gesellschaft der Musikfreunde invites you on a journey behind the curtains of this Viennese Institution and offers you a sneak-peak into the treasure chest of this unique archive.</p>	Prominczel	Johannes							
Tuesday 14.00-15.30 B2	Music Collections in Vienna	Between forced donation and restitution. The chequered history of the Strauss-Meyszner-Collection in the Vienna City Library.	<p>The Strauss-Meyszner-Collection, which was added to the UNESCO Memory of Austria Register in 2018 and contains many valuable original manuscripts from Johann Strauss II (1825-1899) such as the autographs of the operettas "Die Fledermaus", "Carneval in Rom" as well as Strauss’ only opera "Ritter Pásmán", has had a chequered history: after Johann Strauss’ death, it was owned by his third wife Adele. As all three of the composer’s marriages had remained childless, the collection passed from Adele to her daughter from her first marriage, Alice Meyszner. After the "Anschluss" in 1938, Alice Meyszner was subjected to massive anti-semitic hostility and, under pressure, donated the collection to the City of Vienna. Although purchase negotiations and agreements were concluded after the war, they turned out very unfavourably for the heirs, so that in 2001 the City of Vienna complied with the recommendation of a report by the Vienna Restitution Commission and restituted the Strauss-Meyszner Collection to the rightful heirs. In the same year, the outstanding collection was repurchased by the City of Vienna for 73 million Schilling (approx. 5.3 million Euro) and has since been legally owned by the Vienna City Library and the Wien Museum. In the Johann Strauss anniversary year 2025, the holdings from this collection play an important role in exhibitions, concerts and publications.</p>	Engl	Stefan							

Tuesday 14.00-15.30 B3	Music Collections in Vienna	Estates of female composers at the Austrian National Library	<p>The Austrian National Library's Music Collection preserves over 400 pre-mortem and post-mortem estates as well as archives. Among these are numerous estates of female composers, the majority of them from the 20th century.</p> <p>The names of the composers behind these collections are often unknown to the general public today. Unlike their male colleagues, these female artists faced the challenge of overcoming the prejudice that women could not compose, “even before a single note of their music had been heard,” as Grete von Zieritz put it. After their death, they were often quickly forgotten, despite the efforts of their heirs to preserve their memory.</p> <p>The paper presents some of the estates of female composers, discusses how they became part of the collection, traces how the remembrance of them has evolved over the years, and explores the conclusions that can be drawn from this regarding the selection of new acquisitions.</p>	Lodes	Benedikt						
Tuesday 14.00-15.30 C3	Enhancing access: diversification, digitization, description	Digital encoding methods compared: an experiment on “The Dance Music of Ireland”	<p>The encoding of images is required to apply advanced digital library methods based on content. Currently, most transcription work is done by hand and, in some cases, with the help of optical music recognition (OMR) technologies that have been proven to be a suitable method to reduce human effort in the process. In our proposal, we seek to quantitatively and qualitatively evaluate each encoding approach in different ways to determine which is more efficient and accurate for the tasks according to each project.</p> <p>Firstly, we have selected 100 musical pieces to encode in each of the different paths, both manual and OMR based, in batches of 25 pieces to minimize errors and deal with potential contingencies. Specifically, we have chosen Plaine and Easie Code with an ad-hoc interactive online viewer that uses Verovio to render the input encoding, to make it easier; MEI standard with the tool MEI- Friend; and **kern language with Verovio Humdrum Viewer. With the sake of testing WYSIWYG notation tools, we have digitally edited with Musescore, where MusicXML format can be exported, and finally, to evaluate OMR technologies both Photoscore+Sibelius and MuRET have been used. With the best method, the remaining pieces of the collection have been transcribed and the results proven.</p> <p>This experiment covers a wide range of standards, software programs, and user-friendly technologies. The results provide a useful guide for all who want to start in this area and enable them to know the benefits and shortcomings of each of these technologies.</p>	García-lasci	Patricia	Rizo	David	Calvo-Zaragoza	Jorge		

Tuesday 14.00-15.30 C2	Enhancing access: diversification, digitazation, description	Svensk Musik makes it possible to deposit, purchase and hire unpublished Swedish music.	Svensk Musik is a subsidiary to STIM, the organization of copyright protected music for songwriters, composers, text authors and music publishers worldwide. Our mission since 1965 is to document and making scores accessible within contemporary unpublished music. As a STIM affiliate you may contribute to the dynamic music heritage by submitting your unpublished compositions. We promote a variety of musical expression and copyright by making our collections accessible, and performers and concert halls can buy and hire sheet music, for which our eminent team will provide you with highest quality prints. In our collection you will find chamber music, solo concerts, symphonies, solo songs, choir, operas, EAM among other works by contemporary composers. An extensive digitizing of printed popular music is also being done for the Popular Music Archive, which contains thousands of music scores and arrangements of popular genres. Our collections cover more than 23 000 deposited compositions, 1000 biographies and 130 000 sheets of popular music. In total, our archive contains more than 153 000 titles and recordings managed by Svensk Musik. Svensk Musik is grateful to STIM and the Swedish Arts Council for invaluable support to the benefit of the cultural music heritage.	Glimskär	Monika						
Tuesday 14.00-15.30 C1	Enhancing access: diversification, digitization, description	Representation in Performance: Evaluating EDI Efforts and Tracking Trends Through Open Data and Digital Humanities	<p>McGill University Schulich School of Music is committed to equity diversity and inclusion (EDI). One of its goals is to enhance the diversity of curriculum and repertoire by performing works from underrepresented composers and those from the Black, Indigenous, and People of Color communities. To understand the School's EDI efforts, the authors conducted a longitudinal study analyzing broader EDI discussions within Canadian society using data mining techniques. The result was then compared to the School's performance history, leveraging the open data from the newly launched Schulich School of Music Performance Archive (SSoMPA) and generative AI tools.</p> <p>This presentations highlights the authors' finding in three areas: (1) how proactive or reactive the School's programming has been compared to trends in Canadian society, (2) what has been the trend in diversifying its music performance curricula and ensemble repertoire, categorized by concert series and ensemble types, and (3) the extent to which works by underrepresented composers have been featured in performances.</p> <p>Using data visualization and interactive charts, this study offers a glimpse into the School's EDI efforts in the past decades. It provides valuable insights that can guide future initiatives, reaffirming the School's commitment to foster an equitable, diverse and inclusive music learning environment. The research also hopes to demonstrate how digital humanities tools can help institutions evaluate and enhance their EDI goals.</p>	Lai	Katie	Chan	Holly				

Wednesday 09.00-10.30 A2	Research, museums, performance	Unlocking the Archives: Methodologies for Preserving and Sharing the Florbela Espanca Library's Music Collections	<p>Much of Portuguese musical heritage remains unexplored, with valuable collections still awaiting discovery and study. Contrary to this trend, the branch of INET-md CIPEM of the School of Education of the Oporto Polytechnic Institute has developed a project, in collaboration with the Municipal Library Florbela Espanca in Matosinhos, that aims to preserve and disseminate this library's musical heritage.</p> <p>The library safeguards a distinguished music collection, comprising the estates and personal archives of renowned Portuguese composers from Oporto. It includes original scores, autograph manuscripts, and archival materials such as correspondence, newspaper clippings, awards, and contracts. Complementing these are museological artefacts, including composers' personal belongings and items that reflect their cultural milieu.</p> <p>These archives offer unique insights into the composers' creative processes and complete works, including unpublished pieces. Their archival and museological elements reveal the composers' personal and professional legacies. Together, they enrich the broader narrative of Portuguese music history.</p> <p>This paper presents a comprehensive methodology for managing and describing these diverse collections, categorising them as GLAM (Galleries, Libraries, Archives, and Museums) resources. The approach encompasses inventorying records, cataloguing musical scores in the RISM database, documenting archival and museological materials in an interoperable system, analysing composers' handwriting, and digitising select culturally significant items.</p> <p>By implementing this methodology, the project seeks to ensure the preservation and dissemination of these invaluable resources while fostering greater engagement from the custodial institutions with Portuguese musical heritage.</p>	Albuquerque	Maria João	Costa	Jorge	Mateus	José Carlos		
Wednesday 09.00-10.30 A3	Research, museums, performance	The Rediscovery of Lauro Rossi's Farces: Un maestro e una cantante and Lo zigaro rivale	<p>The autographs of two musical “farse” by Lauro Rossi, performed in Turin and Milan in 1867 — Un maestro e una cantante and Lo zigaro rivale — are preserved at the library of the "Giuseppe Nicolini" Conservatory in Piacenza. Farces in 19th-century Italian musical theater represent a rich heritage of creativity and vitality. Although initially conceived as a minor form, they played a significant role in the history of musical theater. The themes and music of these works reflect a closer connection to the real world and everyday life.</p> <p>An artistic project by the "Giuseppe Nicolini" Conservatory in Piacenza, based on the collection of music publisher Giudici e Strada, has brought these forgotten works back to light. The project not only aims at musicological research but also focuses on performance, connecting academic study with musical practice.</p> <p>The recovery and study of the sources have enabled the preparation of an edition for staging at the Teatro Municipale in Piacenza in May 2025. The project, realized by the Piacenza Conservatory as part of Casta Diva, funded by the European Union – NextGenerationEU as part of initiatives aimed at innovating the international dimension of the Higher Education system in Music. It includes various in-depth studies on operatic heritage, conservation, and dissemination through the digital transformation of collections and the presentation of their content both via performances and streaming.</p>	Florio	Patrizia						

Wednesday 09.00-10.30 A1	Research, museums, performance	"From the silent musical archives to the audio-visual representation of musical documents/ archives in a museum. Case study the exhibition "I think it's time we listened..." organized by the Institute of Greek Music Heritage at the Ghika's Gallery/ Benaki's Museum."	<p>The Institute of Greek Music Heritage , member of the IAML Greece, is a dynamic and innovative scientific institute, that archives, catalogues and digitizes musical documents from all music genres, and collaborates with institutions (libraries, museums, universities etc), aiming at the overall projection and promotion of the Greek Music Heritage.</p> <p>This paper will shed light to how musical archives (scores, photos, personal letters, books, worklists, discographies, press etc) exhibited in a museum, from silent witnesses of the past (concerning the composer, the music genre, the era etc) can become live representatives of music via new technologies (augmented reality).</p> <p>Case study the exhibition "I think it's time we listened..." concerning 12 eminent Greek composers of the "art" music, the Greek avant-guard, the urban folk music, the "rebetiko" song, organized by the Institute of Greek Music Heritage at the famous Ghika's Gallery/ Benaki's Museum of Athens.</p>	alianoudi	Renata						
Wednesday 09.00-10.30 B1	Broadening the audience for research collections	Showing, transmitting, moving : A few initiatives to promote the collections of the Music Department of the Bibliothèque nationale de France	<p>The French Royal Library's music collections have been well documented since the 16th century, but it was not until 1942 that they were officially brought together in a Music Department, which also brought together two institutions that had been attached to the Bibliothèque nationale a few years earlier: the Conservatoire library and the Opera library.</p> <p>Located on two sites, it brings together in its new premises on the Richelieu site - in 2022 it left the building on rue de Louvois that it had occupied since 1964 - the music collections assembled by the Bibliothèque nationale and the heritage collection of the Conservatoire library. At the Palais Garnier, the Music Department preserves inside the Bibliothèque-musée de l'Opéra the artistic heritage of the Opéra de Paris and the Opéra-Comique, as well as collections relating to opera and dance.</p> <p>Heir to a long tradition of promotion, the Music Department has had to review and develop its promotion activities in the context of the renovation of the Richelieu site and in a desire to make them more coherent, more visible and more in tune with public demand and needs. These initiatives can be broken down into three areas: showing (exhibitions and displays in the new BnF museum), sharing (conferences, scientific partnerships, publications) and moving (lecture-concerts and the 'European musical season' in partnership with Radio France and the network of diplomatic posts).</p>	Auclair	Mathias						

Wednesday 09.00-10.30 B2	Broadening the audience for research collections	Discovering Music: collaborative curation at the British Library	<p>Discovering Music is the British Library’s initiative to expand access to its music collections, aiming to bring to life the social, political, and cultural context in which key musical works were created. Discovering Music is eventually projected to consist of five spaces covering the entire gamut of musical experience and composition, from medieval chant to electronic music, viewed through the lens of the Library’s extensive collections of music manuscripts, printed scores, sound recordings, correspondence and ephemera.</p> <p>This paper will focus on the second phase of development, covering the period 1780 to 1914. A central feature of this phase will be articles and educational resources commissioned from a diverse range of collaborators including performers, curators, commentators, academic experts, and teachers. The paper will explore the values and challenges of collaborative curation, cross-collection research, using non-musical materials, digitisation initiatives, influencing and reflecting current music syllabi, and how we are balancing our collections to better reflect underrepresented voices.</p>	Bridge	Dominic							
Wednesday 09.00-10.30 B3	Broadening the audience for research collections	In Quest of Choral Music – NIPOS Library	<p>The NIPOS Library is part of the National Information and Consulting Centre for Culture, a contributory organization of the Ministry of Culture of the Czech Republic. NIPOS provides a state statistical service in the field of culture, prepares methodological materials and analyses, supports the development of non-professional arts (theatre, literature, choral singing, instrumental music, wind music, dance, folklore, art education, puppetry, photo and film) and organizes national exhibitions and seminars.</p> <p>The NIPOS Library is the only library in the Czech Republic focused on choral singing. Its tradition goes back to the beginning of the 20th century, when its activities were mainly related to non-professional art, since 2012, the library’s professional interest has expanded to the field of choral singing. Its main advantage is contact with live art, with composers and performers who not only bring their compositions to the library, but also participate in the acquisition of choral materials across the Czech Republic and abroad. Through seminars and exhibitions, the library regularly maps readers’ interest in music and acquires materials not normally available on the market. It promotes lesser-known composers, choral competitions and festivals as well as music publishers, helps mediate mutual contacts and contributes to the introduction of choral novelties or forgotten compositions to concert stages. This unique combination of performers, composers, organizers and librarians creates a nationwide repertoire infrastructure in the field of choral singing in the NIPOS Library.</p>	Pirner	Jan							

Wednesday 09.00-10.30 C2	Repositories: encoding and discovery	A Rose by Any Other Name?: Musical Component Documentation in AV Documents	<p>As music researchers increasingly incorporate multimedia documents in their work, documentation of the metadata attached to these items is increasingly essential. For commercial and archival materials, current standards preference metadata records at the FRBR work level. What is more valuable, however, is consideration at the FRBR expression level, where unfixed work concepts can vary substantially. Documenting at the expression level—included components and their ordering—enables more precise cataloging, which in turn aids in research development.</p> <p>This talk uses examples of recordings from Giulio Cesare in Egitto as proof of concept for this documentation, situating it as a basis for the cataloging of performance-as-expression histories. It addresses data modelling prerequisites and integrates these as best as possible in current technical solutions in use by music researchers. Doing so shows both the benefits and limitations of current cataloging and research ecosystems.</p>	Neumann	Joshua	Richts-Matthaei	Kristina				
Wednesday 09.00-10.30 C1	Repositories: encoding and discovery	Music in the Dataverse : A Library Framework for Music Data Repositories and Portable Music Documents	<p>I propose a comprehensive library framework for developing music and audio collections as open data repositories combined with digital tools for services and delivery as portable music documents. This framework reconceptualises the material formats for music collections and redefines the library's role from curation to creation: from initial assembly of source materials, through processing, analysis, and synthesis, resulting in the creation of new works that ultimately contribute new data to the positive cycle of knowledge creation. Sample models will be presented to illustrate possible implementation scenarios.</p> <p>Librarians have long been engaged in some parts of this cycle as collaborators to subject specialists, in digital musicology and digital humanities, as well as in archives and in the sciences. I will highlight the connections between library expertise in operating data repositories, recent technologies suited for this continuous workflow, and new service areas and data standards that can potentially be developed, by librarians, to complete the cycle.</p> <p>In particular, discussions will focus on matching web-based dynamic processing tools and layering techniques to main user tasks on music resources (e.g. performing, composing, analyzing, annotating, synchronizing, transcoding, publishing, etc.), and the significance of developing a portable music document (PMD) specification to bind the multimodal components, not only to facilitate human users to obtain and distribute the final products, but also, potentially, enable unattended automation of data processing at scale.</p>	Szeto	Kimmy						

Wednesday 09.00-10.30 C3	Repositories: encoding and discovery	Multi-faceted strategies for MEI corpus building : A case study of 19th-century French airs connus.	<p>MEI (Music Encoding Initiative) and other music encoding systems play an increasingly important role in music related digital humanities. Just as fully searchable texts are essential to advanced research in literature, music theory, and music history, music encoding shows growing importance in the realm of music information retrieval and music analysis. Music encoding is now crucial for research related to a specific repertory or genre. Large-scale computer assisted analysis of musical texts can only be accomplished through one or more systems of encoding that convert the musical image into a machine-readable code. While the importance of sizeable, encoded repertories is generally recognized, the process of building a substantial corpus remains a significant challenge. OMR or optical music recognition remains woefully underdeveloped for common practice music notation. Manual encoding of XML schemas requires considerable expertise and can be time consuming. Various conversion strategies using music notation software are commonly adopted. More could be done to facilitate shared access to existing repertories.</p> <p>This presentation will use as a case study the repertory of 19th-century French air connus and the challenges and opportunities associated with building a body of encoded music sufficiently large to facilitate meaningful research and analysis. The multiple strategies required to achieve this goal will each be examined for their merits, promise, and limitations. Different OMR products will be reviewed for their effectiveness. The study will conclude with an argument in favor of utilizing multiple approaches and drawing on existing resources.</p>	Day	David	Stevenson	Jacob	Aguiar	Hailey		
Wednesday 11.00-12.30 A1	Databases for Music Libraries and Archives: CARLA, E-LAUTE, and LinkedMusic Project	The database CARLA – Members of the Leipzig Conservatory between 1843-1918 : CARLA – Conservatory Archive Records Leipzig with Additions	<p>The archive of the University of Music and Theatre ‘Felix Mendelssohn Bartholdy’ Leipzig, the first music academy of its kind in Germany, contains source material relevant to research into the history of the Leipzig Conservatory and its members, which has not yet been sufficiently indexed or made available online.</p> <p>A great deal of information about the people who came from all over the world to study and work at the Conservatory can be gathered from the study documents that have been kept since its foundation in 1843. At the same time, the documents can be used to identify relationships between the people mentioned, in particular between students and teachers. When did Ethel Smyth study? Who did Carl Reinecke teach? Since when was the subject of score playing taught? Who enrolled from New Zealand?</p> <p>With CARLA, the university archive and library have now developed a publicly available online database containing information about the members of the Leipzig Conservatory and the related documents, which can be used to research such questions. The data is linked to the German Authority File (GND) so that connections to and possible applications for other projects can be established.</p> <p>This presentation will introduce the database with its contents and functions and outline the process of its development. In particular, the newly created possibilities for users as well as challenges in the development process will be discussed.</p>	Klar	Elisa						

Wednesday 11.00-12.30 A2	Databases for Music Libraries and Archives: CARLA, E-LAUTE, and LinkedMusic Project	E-LAUTE: incorporating multifaceted music representations and Semantic Web technologies into the Austrian National Library's digital edition of lute tablatures	E-LAUTE (Electronic Linked Annotated Unified Tablature Edition) is creating a comprehensive digital edition of German renaissance lute tablatures (GLT), a historically widespread music notation that has been largely neglected by modern research. It interlinks music and textual encodings, notation images, audio, semantic annotations, and bibliographic metadata by using open data formats and Linked Data throughout the entire process. Additionally, it builds on research data and information architectures provided by the Technical University of Vienna (research workflow management) and the Austrian National Library (ÖNB; GAMS digital edition platform and triplestore). We are extending the ÖNB platform with facilities for incorporating multifaceted music information, and we are augmenting the Music Encoding Initiative's (MEI) existing XML schema for the representation of GLT documents. We contextually enrich the MEI encodings through interconnection with textual encodings of contemporary lyrics and instructional material, IIIF facsimile images, audio recordings (produced both project-internally and externally), and additional metadata. To do so, we apply Linked Data ontologies, XML transclusions between encoding schemas, and Web Annotations for external contributions through decentralized Solid pods. We aim to create a central hub for managing and publishing our data in uniform and state-of-the-art formats (e.g. JSON-LD), providing open APIs (e.g. SPARQL) and contributing innovative approaches to music informatics and musicological research, thus serving the needs of music researchers, practitioners and enthusiasts alike.	Kyriazis	Ilias						
Wednesday 11.00-12.30 A3	Databases for Music Libraries and Archives: CARLA, E-LAUTE, and LinkedMusic Project	LinkedMusic Project: Integrating Online Music Databases	<p>The LinkedMusic Project is a seven-year initiative to transform music research by constructing a global digital music library that integrates diverse music data sources into a unified system. Despite advances in text search technologies, music searches remain constrained by disparate formats and incompatible metadata schemas. By applying linked data principles, we are developing new tools that will enable seamless access across music database platforms.</p> <p>Central to the project is the integration of the Resource Description Framework (RDF) for standardized data representation with Natural Language Query to SPARQL (NLQ2SPARQL) for intuitive search capabilities. By transforming heterogeneous music databases into RDF and leveraging natural language processing capabilities of large language models (LLMs), the project creates a robust, scalable framework that ensures data integrity while enhancing accessibility. To facilitate user access to this vast and interconnected digital library, we are developing SESEMMI, an open-source metasearch engine that enables simultaneous searches across multiple databases without requiring any modifications to their underlying schemas.</p> <p>A distinctive feature of the LinkedMusic Project is our commitment to multilingual and culturally sensitive search capabilities, empowering users to explore global music genres, traditions, and performers through culturally sensitive terms and queries in multiple languages.</p> <p>Through collaborations with major music libraries, international consortia like RISM, and non-profit organizations such as MusicBrainz and Wikidata, we aim to create a truly global and inclusive resource. The LinkedMusic Project seeks to enhance scholarly access, inspire innovative research, and open new opportunities for music creation and performance by engaging experts across disciplines.</p>	Fujinaga	Ichiro	Cao	Junjun				

Wednesday 11.00-12.30 B1	Musical Works and Bibliographic Data Models	Modelling Multimodal Data in Music Philology	<p>The music of basically every composer up to the late 19th century is known to us from written witnesses only – codices, partbooks, prints, manuscripts, or any other kind of document with music notation in it. In order to make such music accessible to current musicians and researchers, music philology produces editions of this music, adjusted to modern practice of music notation, and including all kinds of editorial clarifications and supplements. As digital approaches to this are more and more common, there are established data models to capture bespoke music documents. The most prominent example for this is certainly the data model provided by the Music Encoding Initiative (MEI). However, for more recent composers, other kinds of witnesses exist, which are (so far) less established in digital editions. While recorded audio has been integrated in digital editions of music before, the edition of Erich Wolfgang Korngold’s music for the 1938 movie “The Adventures of Robin Hood” is facing some significant new challenges to data modelling for editorial purposes. As in many other movies, there is no clear hierarchy of documents, with the composer’s autograph being the best available source. Instead, production processes result in a complex network of written music, audio and video witnesses, all contributing to a “work” that is established only by the synopsis of all of these. This indicates a more complex relation between “the work” and its witnesses. The paper will discuss such challenges and how they influence data modelling of such multimodal transmission of music.</p>	Kepper	Johannes	Friedl	Dennis				
Wednesday 11.00-12.30 B2	Musical Works and Bibliographic Data Models	"A work is a work is a work...or is it?" Digital (Work) Catalogues and Beyond	<p>Digital works catalogs are currently experiencing a boom of attention in creation, if not also use. With enhanced functionalities and resulting complexities of presentation, up-to-dateness, and data retrieval compared to print-only directories, the advantages of digital directories are obvious. More so than printed directories, digital ecosystems can make both individual entity’s relationships to others and, moreover, their large-scale context more readily apparent in both appropriate data modelling and relevant visualization. These principles and possibilities exist for nearly every version of a musical entity, even as each use typology requires some degree of individualization. Future merging of these catalogues is also possible; this would, however, require a number of essential prerequisites, including the development and application of uniform standards for data labelling and modelling, followed by their being put into practice.</p> <p>At the Centre for Digital Music Documentation (CDMD) of the Academy of Sciences and Literature in Mainz, these overarching issues have been made a priority focus since the beginning of 2024, emphasizing the development of typologies, data models, and ontologies. Parallel to these efforts, work is underway on the further development of the metadata editor MerMEId, which is intended to ensure the input of high-quality metadata from digital musicology in the future while enabling the greatest possible connectivity of the resulting data. The presentation summarizes current topics related to the conception, data modelling, and recording of digital work catalogs of music, thereby proffering an insight into the current state of development and possible perspectives.</p>	Richts-Matthaei	Kristina						

Wednesday 11.00-12.30 B3	Musical Works and Bibliographic Data Models	Die Kodierung musikalischer Metadaten in MEI am Beispiel der Digitalen Mozart-Edition	<p>Die digitale Edition von Musikwerken erfordert präzise und komplexe Metadatenmodelle, die neben Werkgenese und Quellenlage vor allem spezifisch musikalische Metainformationen adäquat abbilden können. Mit der Integration des Functional Requirements for Bibliographic Records (FRBR)-Modells in ihre XML-Struktur bietet die Music Encoding Initiative (MEI) eine systematische Modellierung der FRBR-Entitäten der Gruppe 1 (Werk, Expression, Manifestation und Exemplar) für Musikwerke, um auch musikalische Aspekte bibliographischer Metadaten gemäß internationaler bibliothekarischer Standards zu erfassen.</p> <p>Der Beitrag untersucht die Vor- und Nachteile der Anwendung des FRBR-Modells auf die Metadatenstruktur von MEI am Beispiel der Digitalen Mozart-Edition (DME). Der Schwerpunkt liegt dabei auf der konsistenten Kodierung und Kategorisierung von Metadaten für Musikwerke (Werk), deren vielfältige Editionsformen und Fassungen (Expression) sowie deren musikalische Quellen (Manifestation). Die Erfassung musikbezogener Metainformationen nach dem FRBR-Modell im MEI-Header soll die Grundlage für die Referenzierung zwischen Metadaten und Notentext liefern, wodurch die quellenbasierte Kodierung editorischer Entscheidungen und Eingriffe im musikalischen Text ermöglicht wird.</p> <p>Die Kombination von FRBR und MEI zielt auf eine transparente und nachhaltige Darstellung musikalischer Metadaten, die sowohl die Anforderungen wissenschaftlicher Forschung als auch die praktische Nutzung in digitalen Editionen erfüllt. Das XML-Datenformat eröffnet zahlreiche Möglichkeiten zur Validierung, Aktualisierung und Analyse der Daten. Die standardisierte Kodierung trägt dazu bei, komplexe Zusammenhänge zwischen Werkgenese, Quellenlage und editorischen Entscheidungen klar zu strukturieren und nachvollziehbar zu machen. Die erfassten Metadaten fungieren dabei nicht nur als ergänzende Information zur Kodierung des Notentextes, sondern werden zugleich als eigenständige Forschungsdaten betrachtet.</p>	Mair-Gruber	Roland	Cividini	Iacopo	Sapov-Erlinger	Oleksii		
Wednesday 11.00-12.30 C2	Forgotten histories	The works by Johann Baptist Schiedermayr in Polish and European archives	Even though today Johann Baptist Schiedermayr (1779–1840) is almost completely forgotten as a composer (his name wasn’t even included in the last edition of The New Grove Dictionary of Music and Musicians), in the 1st half of the 19th century his religious works were in the repertoire of most church ensembles in Central Europe. Their enormous popularity is evidenced by numerous music manuscripts and prints kept in archives and libraries in many European countries including Poland. In fact, in case of some important polish monastic collections he belongs to the composers represented by the largest numbers of works. The aim of this paper is to discuss the current state of knowledge on Schiedermayr’s life and output as well as the perspectives of future research.	Jochymczyk	Maciej						
Wednesday 11.00-12.30 C1	Forgotten histories	Hedwig Gräfin von Gatterburg (1835–1888): A Salzburg Singer and her Collection	Hedwig von Gatterburg was one of the leading Soprano Soloists in concerts in Salzburg in the 1860s and 1870 –Today, she has been completely forgotten. When she died in 1888, she seems to have donated her large music collection to the Mozarteum Foundation and the Dommusikverein, as it is now held both in the Archiv der Erzdiözese Salzburg and in the Bibliotheka Mozartiana of the International Mozarteum Foundation. Containing musical sources used by her mother, Marie von Gatterburg (née von Podstatsky-Lichtenstein), the collection dates back to the first half of the 19th century. It is being catalogued for RISM and researched in the Elise-Richter-Project “Female Patronage and Agency in Music between 1760 and 1840”, funded by the Austrian Science Fund. The collection provides glimpses into the musical activities and networks of women of the 19th century.	Neumayr	Eva						

Wednesday 11.00-12.30 C3	Forgotten histories	Before “Turandot”: rediscovering the Opera “Turanda” by Antonio Bazzini, from Manuscripts to the Stage	<p>In recent years, thanks to the diligent work of librarians and the study, preservation, and digitalization efforts carried out by the libraries of Brescia and Milan, original handwritten sources related to the first performance of the opera Turanda by Antonio Bazzini — an outstanding musician, and Puccini’s mentor — have been rediscovered. The opera, staged in 1867 at Milan’s Teatro alla Scala, was soon forgotten and has never been performed in modern times.</p> <p>A project by the Como Conservatory of Music, in collaboration with Casa Ricordi and funded through the Next Generation Recovery Plan (known in Italy as PNRR), has brought the opera back to light through previously unknown sources.</p> <p>The opera will have its modern revival at the Teatro Sociale in Como in October 2025, performed entirely by singers, the choir, and the orchestra of the Como Conservatory of Music, and based on a critical edition prepared by Casa Ricordi.</p> <p>This research and study initiative, starting with the discovery of autograph musical documents (drafts, sketches, scores, performance parts, a libretto containing original stage directions and annotations), will culminate in the performance, staging, and publication of the critical edition. It represents a excellent example of collaboration among music teaching institutions, theaters, publishers, with economic support of public funding.</p>	Camera	Marcoemilio						
Thursday 09.00-10.30 A1	Requirements, potentials, and challenges: the current status and future of image recognition and image processing with AI tools	Introduction	<p>Images of visual objects related to musical subject matters belong to the most crucial source material about which Association Répertoire International d’Iconographie Musicale (RIdIM) and its national branches and working groups are concerned. The rapid advancement of artificial intelligence (AI) ushers in a new era of image recognition and processing technologies and fundamentally transforms the approaches and procedures of dealing with visual source material. As these tools become increasingly implemented in research, documentation and archival areas, it is imperative for Association RIdIM to scrutinize these tools’ capabilities and potentials as well as their challenges and risks. The special session organized by Association RIdIM will delve into the topics surrounding AI image recognition and processing, examining the specific research and archival requirements as well as the potentials, challenges and risks embodied in the image recognition and processing technologies. A special format is chosen for the session to provide the audience the greatest possible space for consideration and discussion: Four expert statement papers of max 8-10 mins. will define the framework for the subsequent moderated discussion and as such serving as a vital instrument to present ideas, explore arguments, distill complex views etc. about the sessions specific issues and to engage the audience and to guide the discussion. The statement papers and the discussion will serve Association RIdIM for the development of a strategy about AI image recognition and processing and its practical implementation in Association RIdIM’s mission of supporting research, documentation, and cataloguing projects.</p>	Baldassarre	Antonio						

Thursday 09.00-10.30 A2	Requirements, potentials, and challenges: the current status and future of image recognition and image processing with AI tools	Bilder ohne Ende – Die digitale Bildsuche als Chance bei der Recherche nach musikikonographischen Darstellungen	Die deutsche RldIM-Arbeitsstelle konzentriert sich in ihrer Tätigkeit auf die Beschreibung von bildkünstlerischen Objekten mit musikikonographischem Bezug. Ausgangspunkt jeder Beschreibung ist das Aufspüren von entsprechenden Kunstwerken in den Beständen von Museen und Bibliotheken. In den ersten Jahrzehnten des Bestehens der Arbeitsstelle wurden hierzu die ausgewählten Institutionen besucht und weiterhin gedruckte Bestands- und Ausstellungskataloge genutzt. Mittlerweile hat sich das Spektrum der Objektrecherche und der Bild- und Datenakquise erweitert: Zahlreiche Institutionen und auch Bildportale publizieren Bilder und Daten von musealen Objekten in Webdatenbanken. Während die Chancen – unbeschränkter digitaler Zugang oft zu fragilen Objekten und aktualisierten Daten – auf der Hand liegen, gilt es auch, sich mit den Herausforderungen auseinanderzusetzen: Die Masse an Bildern (und Daten), die mittlerweile publiziert wird, übersteigt bei weitem die Möglichkeiten, alles persönlich bzw. einzeln zu sichten und auszuwerten. Zum Beispiel stellen die Plattform Europeana mehr als 50 Millionen Objekte zur Recherche bereit, die Deutsche Digitale Bibliothek 21 Mio., die Webpräsenz der Staatlichen Museen zu Berlin derzeit 270.000 und die der Staatlichen Kunstsammlungen 401.759 Objekte. Der Rückgriff auf eine – möglicherweise vorhandene – verbale Verschlagwortung von Bildinhalten zur Reduktion des Rechercheaufwands verspricht nur eingeschränkten Erfolg, da Musizierszenen, Musiknoten, Tanz, Musikinstrumente usw. noch immer keine Themen darstellen, die außerhalb des RldIM-Verbundes regelhaft bei der inhaltlichen Verschlagwortung berücksichtigt werden. Die Hoffnungen richten sich auf weitere Entwicklungen bei der visuellen oder Bildähnlichkeitssuche. Auch hier zeigt sich, dass die Musikikonographie ein Sachgebiet mit spezifischen Herausforderungen ist. Statt abzuwarten, welchen Weg die Entwicklungen nehmen werden, wäre es angeraten, mit den Erkenntnissen dieses Sachgebiets zum Training der Künstlichen Intelligenz hinter den Suchfunktionen beizutragen.	Schnell	Dagmar							
Thursday 09.00-10.30 A3	Requirements, potentials, and challenges: the current status and future of image recognition and image processing with AI tools	Image recognition & classification using AI tools: Experiences from iconclass.org	The Iconclass classification system has become the de facto global standard for describing the “aboutness” of cultural heritage content. Used widely to describe varying collections ranging from medieval art to modern public health posters, it has moved beyond its Art Historical roots. Since 2023 the iconclass.org website has offered an “image recognition” service based on the CLIP standard from OpenAI to its consortium members. This service searches through an extensive collection of images that have been manually described with subject classification headings by professional cataloguers over a timespan of more than 40 years. Moving on from the initial tentative steps using CLIP, the possibilities of the newer generation of multimodal vision models are tantalizing, yet still show lacunae when considering more complex interpretations of historical context. What can be done to “anchor” the output of large language models with historical fact-checking? What kind of tools do we need to check the veracity of statements that are easily generated, but hard to verify? We believe that the multi-lingual Iconclass system with its rich historical corpus can be used as one of the important arrows in the quiver of research data management methodologies. In this contribution we share our experiences to date and the plans for the immediate future in implementing the new BildGrid initiative.	Posthumus	Etienne							

Thursday 09.00-10.30 A4	Requirements, potentials, and challenges: the current status and future of image recognition and image processing with AI tools	ONiT Explorer: AI-driven analysis of unlabelled historical images	The Ottoman Nature in Travelogues (ONiT) project applied novel Artificial intelligence (AI) technologies to semi-automatically support processing and analysis of large, heterogeneous historical data corpora. The image exploration tool ONiT Explorer was developed for retrieving images with nature representations in digitized early book prints. The tool incorporates a fine-tuned Contrastive Language–Image Pre-Training (CLIP) model and enables users to explore the images based on natural language prompts. The retrieval results are ranked based on the similarity of the image embeddings and the entered text-prompt without the necessity to manually create textual metadata first. While the ONiT Explorer proved to be a working exploration tool for the large and heterogeneous image collection, our evaluation of the model also revealed some limitations and biases that impact the model’s capabilities to retrieve specific contents from large image collections in the cultural heritage and digital humanities domains.	Vignoli	Michaela						
Thursday 09.00-10.30 B1	Music Collections in the Aftermath of War and Emigration	Thessaloniki-Salzburg: a journey of mapping dispersed archival sources. The case of Loris Margaritis	Loris Margaritis, a descendant of a historic Greek family, started his music career as a child prodigy in music. His talent was such that he inspired Thomas Mann to write his novel Das Wunderkind. In 1915 Margaritis was appointed piano teacher at the newly established State Conservatory in Thessaloniki at the age of 18, two years after the Ottoman occupation ended. Together with Bernhard Paumgartner they founded the summer courses of the International Summer Academy Mozarteum where he taught, with interruptions, until his death. This presentation portraits Loris Margaritis as a musician and prominent figure in the Greek music life, maps the dispersed archival sources on him, while connecting Salzburg and Thessaloniki, the current and future hosting cities of the conference, showcasing relationships and commonalities that are firmly rooted in music archives and beyond.	Bazmadelis	Aris	Kolokytha	Olga				
Thursday 09.00-10.30 B2	Music Collections in the Aftermath of War and Emigration	Stefan Zweig as a specialist for Mozart autographs	see word document	Brinzing	Armin						

Thursday 09.00-10.30 B3	Music Collections in the Aftermath of War and Emigration	The war as a "favorable moment". On the origins of Karol Szymanowski's archive.	The Polish Composers Archives at the University of Warsaw Library form a unique collection in Poland, focused on preserving a comprehensive documentation of sources related to contemporary Polish music. Established in 1958 as a separate collection within the Music Department, it boasts the heritage of many outstanding composers, musicians, and musicologists. An important part of the Archives collection is the musical and literary legacy of Karol Szymanowski (1882–1937) – the greatest Polish composer of the first half of the twentieth century. Szymanowski's legacy survived thanks to the extensive involvement of the musicologist Stanislaw Golachowski, who, under incredibly difficult and dangerous circumstances, collected numerous documents scattered among the composer's family and friends during the Nazi occupation of Poland and the immediate postwar period. The collection was donated to the Archives of Polish Composers in 1961 and is currently the largest Polish collection (although many autographs are also in the archives of the Universal Edition publishing house in Vienna) of Szymanowski documents, including his music, literary manuscripts, letters, personal and family documents, photographs, posters, concert programs, newspaper clippings, and memorabilia.	Maculewicz	Piotr	Borowiec	Magdalena				
Thursday 09.00-10.30 C1	Music Library histories	US Music Libraries in the 1990s: A Pivotal Decade	<p>The 1990s were a remarkable period for US music libraries as conflicting forces shaped the nature of the research and creative activity they facilitated. The increasing affordability and improved performance of computer technologies allowed the establishment of digital humanities, open access journals, CD ROM databases, projects such as the Music Encoding Initiative, and the ability to share and preserve physical objects electronically. Inflation and budget cuts, however, limited libraries' ability to invest in such activities. Progressive musicologists advanced the values of the Civil Rights movement within the academy, yet efforts to expand the canon faced headwinds from performance disciplines whose repertory remained relatively conservative, limiting support for collection diversification.</p> <p>The postwar era's dramatic advancements in cataloging and classification schema had revolutionized the research process, and the 90s built on those strides. The proliferation of online public access catalogs revealed the holdings of individual institutions not only to local users but researchers around the world; national networks of libraries shared materials coast to coast with increasingly seamless efficiency. At the same time, digital downloads and piracy endangered the value of the audio collections institutions had built over the previous century, which along with exaggerated rhetoric surrounding the revolutionary nature of technology, threatened faith in the relevance of libraries. Still, despite these headwinds, music librarians tended toward optimism. Based on primary source study and excerpted from a book project on the history of US music libraries since 1960, this paper explores these themes and invites feedback from IAML attendees.</p>	Sauceda	Jonathan						

Thursday 09.00-10.30 C2	Music Library histories	Documenting Music Library Histories: Charting a Path for Advocacy, Outreach, and Strategic Navigation	<p>This presentation will underscore the importance of researching and documenting the histories of music libraries. Drawing on my year-long sabbatical project investigating the history of the Marvin Duchow Music Library at McGill University, I will share practical research tips and tested methodologies with the audience.</p> <p>In an era of rapid change, where current trends often take precedence over reflecting on the past, it is all too easy to lose sight of a library's "story." In Canada, for example, many music libraries have experienced two or three cycles of staff turnover and are now historically mature enough to have their narratives thoroughly researched and documented. The absence of such documentation could pose significant risks, leaving these libraries vulnerable in their advocacy and promotional efforts. More importantly, well-documented histories provide library leaders with critical insights to guide decision-making and strategic planning. I argue that to know where we are headed, we must first know where we come from.</p> <p>Through a discussion of the multi-faceted methodology behind my project, I will demonstrate how data from primary source documents can be synthesized with qualitative insights from interviews with key stakeholders. I will also explore how researchers can remain flexible and creative in selecting methodologies that best suit their contexts. Finally, in light of the profound transformations in organizational knowledge management over the last two decades, I will explain why "now" is the ideal time to document the histories of music libraries in Canada.</p>	Behzadi	Houman						
Thursday 09.00-10.30 C3	Music Library histories	Legacies of Innovation: The Municipal Library of Prague's Journey Through Time	<p>This paper explores the evolution of public library services in the Czech Republic, tracing their development from the Czechoslovak communist era to the present day. The music department of the Municipal Library of Prague, one of the oldest public music libraries in Central Europe, played a significant role in this transformation, namely because of two influential figures, Blanka Červinková and Jana Navrátilová, whose pioneering efforts shaped library services and their societal roles. By examining their contributions, the paper highlights the challenges and innovations faced by music librarians during a transformative period in Czech history.</p> <p>Blanka Červinková, head of the music department in the 1970s, skillfully navigated the restrictive political climate to establish international collaborations, securing the library's membership in the International Association of Music Libraries (IAML). Her successor, Jana Navrátilová, assumed leadership in 1996 and further strengthened the department's global connections as Chair of the Czech National Branch of IAML. She also championed the library's continued relevance in Prague's musical life.</p> <p>Building on Blanka Červinková's and Jana Navrátilová's legacy, the Municipal Library of Prague now embraces the challenges of contemporary librarianship. It actively engage with technological advancements, such as artificial intelligence or virtual reality to enhance user experiences and expand its service offerings. By embracing these technologies, the library reaffirms its commitment to serving as a dynamic cultural and educational hub with it's focus on inclusivity and accessibility.</p>	Slabihoudek	Jiří	Romanovska	Kateryna				
Thursday 11.00-12.30 A	RISM General session			Mikusi	Balázs						

Thursday 11.00-12.30 B1	Responsibilities in music teaching instutions	A Musician's Life: The role of music libraries in collecting, disseminating, and teaching music business literature to prepare students for careers in music	As the music industry continues to evolve, university libraries must adapt to provide resources that not only support traditional music studies but also equip students with the knowledge needed to thrive in the rapidly changing business side of the industry. The rapid advancements in technological tools—such as AI platforms, digital scores, and innovations in sound engineering—underscore the need for music students to develop both creative and business acumen. This paper will focus on the strategic expansion of music business literature in university libraries at degree-granting institutions, specifically at the University of Tennessee. By enhancing music industry collections and incorporating core business resources into library research guides and instruction, libraries can empower students with the practical knowledge and research tools necessary to navigate the dynamic music landscape. The paper will explore the curation of resources in key areas such as music law, artist management, marketing, and digital distribution, and demonstrate how these resources can bridge the gap between academic theory and real-world industry practices. Additionally, the role of interdisciplinary collaboration—between librarians, faculty in business, computer science, communications, and journalism—will be examined. Through these efforts, libraries can play a pivotal role in preparing students for careers in an increasingly digital and global music industry.	Hristov	M. Nathalie						
Thursday 11.00-12.30 B2	Responsibilities in music teaching instutions	The Monstrous Mushrooming Metadata Mess of Doom, or How to Remain Calm and Catalog On	The past five years have brought many changes to the music collection at Brigham Young University Library, such as the dissolution of the music library, a remodel of the music area, a change in circulation status for most of the music recordings, a shift of music special collections material to another floor, and changes in job responsibilities. This has required—and still requires—mental, interpersonal, and physical work, along with a lot of metadata work. Through discussions, planning sessions, data gathering and analysis, training, a lot of flexibility and many spreadsheets, we have been able to maneuver a path in what could be called The Monstrous Mushrooming Metadata Mess of Doom. Though we are still in the midst of ongoing change, this presentation will share how far we have come and what we have learned along the way.	Bunker	Janice Gill						

Thursday 11.00-12.30 B3	Responsibilities in music teaching instutions	Creation of a research support service at Real Conservatorio Superior de Música de Madrid Library: a case study.	Objective: We present a case study of a new research support service at the Library of the Real Conservatorio Superior de Música de Madrid (RCSMM), in order to enhance the quality of Final Degree Projects (FDP) and Master Degree Projects (MDP). Materials and Methods: Since 2021, the RCSMM's Library Staff is involved in support research to students at their FDP or MDP. In 2023, a preliminary study was designed, by a survey questionnaire with 20 questions in order to assess information needs of the students. A group about 9% of the total population of students at RCSMM performed the survey. Results: Only 22% knew which information sources they need to use, 73,3% knew what plagiarism is, and 83,3% is competent about academic citation procedures; almost 60% knew which services the Library offers. 50% did not use the Library catalogue. At the other hand, the students who wanted to receive research support from the Library Staff have an increasing number since 2021. Conclusions: the survey questionnaire was a good basis for assessing information needs of undergraduate students. It also shows the need to modify the information literacy procedures held at the Library.	Ramírez- de Santa Pau	Margarita						
Thursday 11.00-12.30 C3	Music publishers	Das Schott-Archiv: Noten, Geschäftsbücher, Korrespondenzen und eine neue Quellenart	<p>Im Jahr 2014 verkaufte der Mainzer Verlag Schott Music sein historisches Verlagsarchiv (ca. 1780-1945) an ein Konsortium von acht Bibliotheken und spezialisierten Archiven. Die Archivbestände wurden mit Förderung durch die Deutsche Forschungsgemeinschaft in der Bayerischen Staatsbibliothek (2017, laufend) und der Staatsbibliothek zu Berlin (2017-2020) erschlossen und soweit möglich digitalisiert; sie sind im Portal SchottArchiv digital der Staatsbibliothek zu Berlin gemeinsam in einem einheitlichen Retrieval online recherchierbar und sichtbar.</p> <p>Ausgehend vom bisher Erreichten möchte der Vortrag Ideen und Methoden vorstellen, wie die speziellen Herausforderungen im Umgang mit den verbleibenden, bis zur Hälfte erschlossenen Massenarchiven für Korrespondenzen und Musikquellen in der Bayerischen Staatsbibliothek gemeistert werden können.</p> <p>Eine neue Quellenart rückt dabei in den Fokus: die 137 Kopiebücher, die den Zeitraum von Ende 1829 bis 1909 abdecken. Die im Abklatsch hergestellten Kopien ausgewählter, damals als besonders wichtig erachteter Schreiben an andere Handelsunternehmen und Einzelpersonen sind von besonderer musikgeschichtlicher Bedeutung. Die dort enthaltenen Gegenbriefe des Verlags waren der Forschung bisher völlig unbekannt – im Gegensatz zu den oft schon edierten Komponistenbriefen, auf die sie reagieren. Ihr Quellenwert ist so hoch, dass ihre Digitalisierung und ihre Einbindung in die etablierten Datenbank- und Metadatenstrukturen dringend notwendig erscheint, denn zweifellos werden sich neue Fragestellungen zur Kohärenz der Quellenarten und zu ihrer Kontextualisierung im Herstellungsprozess ergeben.</p> <p>Wie es möglich sein wird, das einheitliche Retrieval im Portal SchottArchiv digital für (bestandsübergreifende) Nachweise von Komponisten, Werken und die Bezugnahme der musikalischen zu den dokumentarischen Quellen des Verlags Schott zu nutzen, soll anhand von Beispielen erläutert werden.</p>	Kurth	Sabine	Werr	Sebastian				

Thursday 11.00-12.30 C2	Music publishers	Pazdírek – the Oldest Music Publisher in Moravia	The first and oldest music publishing house in Moravia existed in years 1879–1950. It was founded by composer and teacher Ludvík Raimund Pazdírek in 1879. The next owner was his son Oldřich Theodor Pazdírek from 1919 who was based in Brno. After his death in 1944, his son Dušan Pazdírek took over the management of the company. The paper will evaluate and present his most important publishing achievements. It was Pazdírek's Educational Dictionary of Music (1928–1929), named after the publisher, which contributed to improvement of the level of knowledge about music and was prepared by outstanding musicians and music historians led by Gracian Černušák. This musicologist also wrote the History of Music (1923). Pazdírek issued the first major monograph on nowadays famous opera composer Leoš Janáček (in 1939 by Vladimír Helfert), unfortunately only the first volume. The book Italian Monody from the Early Baroque Period in Bohemia by archivist Jan Racek could only be released after the World War II in 1945. For a short time Pazdírek published music magazines too. In 1937 it merged with the Melantrich publishing house in Prague, then it was called Melpa, i.e. Melantrich–Pazdírek.	Michálková Slimáčková Mgr. Ph.D.	Jana						
Thursday 11.00-12.30 C1	Music Publishers	The correspondence between Goffredo Petrassi and the music publishing Edizioni Suvini Zerboni - Digitalization and access to cultural heritage	<p>The Conservatory of Music “Giuseppe Nicolini” in Piacenza has achieved a collaborative project with the music publisher “Edizioni Suvini Zerboni,” which was founded in 1907 in Milan.</p> <p>The institutions worked on the correspondence between Goffredo Petrassi, the famous Italian composer, and the Suvini Zerboni editions.</p> <p>The process of digitizing the correspondence was the first step in allowing users simple and quick access to the documents (manuscript and typescript): from the acquisition of the images, to the naming of the files, and then moving on to the management of the metadata, up to the viewing of the digitized material.</p> <p>This presentation will provide an overview of these phases and will proceed with the analysis of the letters: after selecting the letters written between 1941 and 1952, the period in which Goffredo Petrassi composed most of his major works, a descriptive card was created for each one, detailing the object itself and its contents. People/Institutions, compositions, events, and subjects have become fundamental tools for data indexing and research.</p> <p>The project facilitates musicological and historical research on a valuable collection, rich in information about the composer's work process, as well as about Goffredo Petrassi's activities and relationships with the most significant figures and institutions of the 20th century (also at an international level): theaters, conductors, composers, publishers, and radio stations.</p>	Volpi	Irene						
Thursday 14.00-15.30 A1	RIPM General Session	RIPM in 2025		Knysak							
Thursday 14.00-15.30 A2	RIPM General Session	Tracing the Sicilian Musical Diaspora across History and Geography		Lo Cicero	Dario						
Thursday 14.00-15.30 A3	RIPM General Session	“Je suis née pour [ne pas] être corrigée”: Women editing music journals		Betta	Nicola						

Thursday 14.00-15.30 B1	Cultural heritage in Italy	Music at S. Martino Maggiore in Bologna around 1688: a music inventory	<p>My recent research on the musical culture of Carmelites of the Ancient Observance in Italy in the 17th and 18th centuries has resulted in the gathering of a number of sources, both music and historical. One of the most interesting sources, shedding new light on the musical traditions of the Carmelites belonging to the Congregazione Mantuana in the Baroque period, is the inventory of musical works owned by the Carmelites of the Bologna church of S. Martino Maggiore around 1688. It contains titles of vocal, instrumental, and vocal-instrumental compositions by composers known throughout Europe as well as works by local musicians. In the proposed paper, using the RISM database and preserved archival documentation, I will discuss the contents of this inventory, trying to draw conclusions about the musical life of the aforementioned institution in the second part of the 17th century and first part of the 18th century.</p>	Bebak	Marek						
Thursday 14.00-15.30 B2	Cultural heritage in Italy	The Pizzetti collection at the National Central Library of Florence: an interdisciplinary project	<p>The paper discusses a project aimed at promoting and making accessible the archival and bibliographic collection of composer Ildebrando Pizzetti (1880-1968), held at the National Central Library of Florence.</p> <p>The project originates from an agreement between the BNCF and the University of Bolzano. It focuses on education, training, and professional development for a PhD student enrolled in the PNRR-funded doctoral program in 'Conservation and Enhancement of Musical Heritage in Public Administrations'. The project is structured as follows.</p> <p>The first phase integrates bibliographical, archival, and musicological research, essential for thoroughly understanding the Pizzetti collection, and incorporates user and public engagement. Furthermore, a comprehensive survey of the presence of Pizzetti-related documentation across other collections within the BNCF and at other major Italian institutions is planned.</p> <p>A musical manuscript from the collection held by the BNCF will be selected for the preparation of a critical edition.</p> <p>The subsequent phase will involve applying digital humanities to facilitate efficient information retrieval and improve the resources and services of the music library. Since the material is still protected, the copyright issue will be addressed.</p> <p>First and foremost, the documentation will be made accessible through its cataloguing within the Italian SBN. Subsequently, these data will be forwarded to RISM.</p> <p>The record describing the Pizzetti collection will be published on the BNCF and SIUSA websites, and the Wikipedia page will be enriched with further details.</p> <p>The project will conclude with a lecture concert at the BNCF on World Music Day (June 21st).</p>	Guiducci	Caterina	Scartezzini	Giorgia				

Thursday 14.00-15.30 B3	Cultural heritage in Italy	“tARTini” and “Tartini bis” projects: Journey to discover Giuseppe Tartini through documents, musical scores, handwritten letters, incipit and works of the Master of the Nations	<p>Tartini bis is an international cooperation project aimed at consolidating and developing the results (experiences, methods, research tools and knowledge) acquired during the INTERREG 2014-2020 programming period with the “tARTini” project. This project initiated the development and promotion of the cultural heritage of the famous composer and violinist Giuseppe Tartini, originally from Piran (now in Slovenia), not only among scholars, but also among a wider international audience, with musical productions and the elaboration of promotional measures adapted to the needs of sustainable tourism in the programme area.</p> <p>The paper intends to present the results of the project - which in this its second phase sees the Conservatorio Tartini of Trieste (Italy) engaged as lead partner and involves Italian and Slovenian partners - and, in particular, the strategies for the preservation and enhancement of the cultural heritage, also in function of the general tourism development of the programme area. Particular emphasis will be given to the identification, cataloguing and digitisation of new Tartinian sources and the elaboration of best practices</p>	Schiavone	Roberta						
Thursday 14.00-15.30 C2	Collectors and collections	Raiders of the Lost Arch[ive] – “new” treasures from the Harrach Music Collection	<p>The Harrach Music Collection is notorious amongst musicologists, but due to its complex transmission history, its socio-cultural dimension has remained unexplored. While analyzing its over 550 works, the fragmentation of the corpus became clear: Forty percent of the collection are either anonymous or incomplete, including works of once famous composers.</p> <p>Identifying those works is a relevant task on multiple levels: Only a complete overview of the oeuvre depicts a network of collectors, agents, and composers of the 17th and 18th century beyond national borders or genres. In addition, dissecting the collection practices using a variety of musicological methods leads to a deeper understanding of the processes of cultural transfer (“Kulturtransfer”).</p> <p>Three case studies illustrate the scope of the issue: Domenico Sarri served in the court chapel of Aloys Thomas Harrach, Viceroy of Naples. According to RISM, today only fragments of his oratorio Sant’Ermenegildo have survived in a singular source in New York City. Nicola Porpora’s Sinfonia di Violongello, of which only the solo cello part is still extant, shares the same fate. And only the unique harpsichord part remains of the Concerto per il Clavicembalo by Wenzel Birck, piano teacher of Emperors Joseph II and Leopold II; the collection’s index shows no trace of the missing parts. In this presentation I will therefore illuminate the depletion of a former music collection and showcase the ramifications of my recoveries of long-lost music.</p>	Stummvoll	Günter						

Thursday 14.00-15.30 C1	Collectors and collections	Mozart in The Hague, the story and life behind Galimathias Musicum KV 32	<p>The Netherlands Music Institute manages, among other things, the historical collection of the Hague banker Daniel François Scheurleer (1855-1927). The collection contains many special features that make the hearts of many musicians and musicologists beat faster. An absolute gem is the part of a manuscript by Mozart that Daniel François Scheurleer bought at an auction in Germany in 1894. The Galimathias Musicum (KV 32) Mozart composed at the age of 8 during a long stay in The Hague (1765-1766). He wrote the work on the occasion of the installation of Stadtholder William the Fifth.</p> <p>In 2016, as a result of disastrous cutbacks in the cultural sector, the Netherlands Music Institute had to merge with the Hague Municipal Archives and the collection moved to the Spui in The Hague. Coincidentally, right across from the place (corner Spui and Kalvermarkt) where Mozart possibly composed Galimathias Musicum in 1766.</p> <p>In this presentation I will highlight the work Galimathias Musicum from different angles. Not only the history but also the impact of having such a manuscript in your possession.</p> <p>Due to the increasingly deteriorating cultural climate in the Netherlands, music collections are under considerable pressure. Knowledge of and about the music collections is also decreasing, apparently even among Dutch musicians, journalists and musicologists. How can a historical music collection be kept alive and what role can a manuscript like Mozart's play in this?</p>	Quint	Paula						
Thursday 14.00-15.30 C3	Collectors and collections	Institutional, private or public? On a one 17th-century church library music collection and its owners and users	<p>This presentation examines the history of a 17th-century music collection that forms part of the holdings of the former church library of one of the Lutheran churches that existed on the border between Poland and Silesia until 1945. From the identification of the music prints and manuscripts in the collection as a whole to the study of its formation, development and use, questions arose concerning the original provenance of the individual sources. Identifying the first owners and subsequent donors who bequeathed their collections to the church library, coupled with an investigation into how this entire church collection was assembled, enabled the formulation of queries about its actual users. Were the users the private original owners, the staff and pupils of the church school, and the clergy, or were the collections available to the public? Similarly, it is crucial to establish who was familiar with the repertoire preserved in the collection. Does the extant collection represent a comprehensive and representative sample, and can inferences be drawn about the musical culture of the parish based on it? By situating the collection within a broader historical and cultural context, the presentation illuminates the dynamic interplay between models of music ownership and dissemination in early modern Europe.</p>	Rzepka	Sonia						
Thursday 16.00-17.30 A1	RILM General Session	Towards safeguarding, preservation, and cultural diversity: RILM and UNESCO		Frühauß	Tina	Važanová	Jadranka	Blažeković	Zdravko		
Thursday 16.00-17.30 A2	RILM General Session	Barry S. Brook in retrospective: Salzburg 1979		Blažeković	Zdravko						
Thursday 16.00-17.30 A3	RILM General Session	RILM in 2024-25		Važanová	Jadranka						

Thursday 16.00-17.30 B3	Contemporary archives and composer estates	Are temporary grants a solution to protect artists' estates?	<p>The Flemish government launched a call for pilot projects in caring for artist legacies in 2023. Following this, a survey was also made of the various organisations in Flanders that already offer a service around art heritage. A second call followed in 2024. A total of 25 projects were awarded. Twelve of these projects ran from 2023 to 2024. The other thirteen started in 2024 and continue until 2025. CEMPER, the Centre for Music and Performing Arts Heritage, supported (and still supports) eight of these projects: five projects in classical music, one theatre project, one dance project and one circus project.</p> <p>In this paper, we address the conclusions from the survey (field analysis on arts heritage services) and describe how the whole process proceeded methodologically. We also want to explore whether temporary grants provide sufficient guarantees to safeguard artists' legacies for the future.</p> <p>In addition, we elaborate on the objectives the supported (music) projects wish to achieve and the challenges experienced with these rather complex and hybrid collections and archives. Here, the different levels of archival and technical knowledge of the artists or heir for example play a role, as does the emotional involvement.</p> <p>CEMPER is a partner in the Brewaeys foundation's project focusing on the symphonic work of Lus Brewaeys. The Brewaeys</p>	Calsius	Mariet	Van Gysel	Justine				
Thursday 16.00-17.30 B1	Contemporary archives and composer estates	The People inside (and outside) : an analysis of a university music archive	<p>The University of Toronto Music Library accepted its first archival collection in the early 1960s, and since then has acquired—predominantly through passive collecting practices—the papers of over 90 individuals and organizations. In 2019, the librarians and newly-hired archivist officially defined the library’s archival mandate as “to acquire, make accessible, and preserve records created or collected by individuals associated with the Faculty of Music.”</p> <p>Reflecting on this mandate, the archivist and author has embarked on a multi-phase project to encourage active collecting practices, advocate for the preservation of archivally absent collections, and increase the accessibility and visibility of existing records within the archive. The project: (1) extracts data from digitized academic calendars in order to identify faculty and define their tenure at the university; (2) creates authority records for all such individuals in the university’s archival database and links relevant descriptions to improve discoverability; (3) locates existing archival collections for these individuals at other repositories; and (4) initiates a proactive outreach program to preserve the papers of individuals currently without an archival presence.</p> <p>This presentation will provide an overview of the project, including its context, challenges, and outcomes, whilst highlighting previously hidden connections between the people and records inside (and outside) the archives.</p>	Shaw	Becky						

Thursday 16.00-17.30 B2	Contemporary archives and composer estates	Challenge, Accessibility, Documentation and Politics in archiving contemporary composers’ manuscripts and documents — Case studies of contemporary composers: Doming Lam (1926 - 2023), Wang Xi Lin (1936 -), and John Beckwith (1927 - 2022).	<p>This paper explores the intricate challenges of archiving contemporary composers’ manuscripts and documents, with a focus on three influential composers: Doming Lam (1926 - 2023), Wang Xi Lin (1936 -), and John Beckwith (1927 - 2022).</p> <p>As the father of new music in Hong Kong, the late Doming Lam’s legacy necessitates the reorganization and digitization of his manuscripts, letters, and documents, a process that highlights both the physical and ethical challenges of preserving contemporary artistic output. Wang Xi Lin, a pivotal figure in contemporary Chinese music, presents unique opportunities for collaboration as he seeks to transfer his manuscripts and documents to institutions that can facilitate access for future research. Meanwhile, John Beckwith, a Canadian composer and the former Dean of the University of Toronto’s Faculty of Music, benefits from a well-documented legacy housed within the university’s music library.</p> <p>By analyzing these three case studies, this paper aims to address the broader themes of accessibility, documentation practices, and the political dimensions of archiving in the contemporary music landscape. These case studies examine the delicate balance between personal relationships and institutional imperatives in the archiving process. Ultimately, the discussion will offer insights into best practices for music librarians and archivists navigating the complexities of preserving the legacies of contemporary composers while ensuring equitable access to their works.</p>	Cheng	Ching Nam Hippocrates						
Thursday 16.00-17.30 C1	Encoding the diversity of music notation	Preservation of Gagaku in the Digital Age: Structuring Traditional Notation for Computational Analysis and Data Integration	<p>Gagaku, one of Japanese traditional music, has a long history and a large amount of musical material. In recent years, Japan has made significant progress in digitizing humanities materials. This includes the release of digital images of resources related to Japanese traditional music.</p> <p>Gagaku scores, however, employ a unique notation system distinct from Western staff notation to represent musical structures. As a result, understanding their content is challenging for individuals without specialized training in Japanese music. Furthermore, while digital images make the scores more accessible, they do not inherently enable computational processing of their content. To facilitate computer-based analysis of the information encoded in these scores, their content must first be converted into machine-readable structured data.</p> <p>This study focuses on the digitization of gagaku scores by developing a methodological framework for converting notation into structured data using XML and evaluating its effectiveness through the construction of datasets. Analysis of the resulting data revealed several insights: certain letters as a musical symbol show patterns of use that vary depending on the mode of composition, and there are discernible trends in the relationships between tetsuke, notations indicating fingering and shōga, a system of vocal syllables used to memorize melodies.</p> <p>Although shōga has traditionally been understood as a mnemonic tool for recalling melodies, its co-occurrence with tetsuke has not been systematically studied. This research sheds light on some aspects of the relationship between these two types of symbols, contributing to a deeper understanding of Gagaku’s musical structure and its transmission practices.</p>	Seki	Shintaro						

Thursday 16.00-17.30 C2	Encoding the diversity of music notation	The heritage of 20th and 21st century music in a digital world: adapting notation to music search engines.	20th and 21st century music represents a huge stylistic diversity, from serialism and minimalism to experimental forms using electronics and digital technologies. The diversity of musical notation - from traditional notation to graphic and multimedia forms - requires the use of advanced technologies such as the Music Encoding Initiative (MEI) and Optical Music Recognition (OMR). The paper addresses the difficulties of incorporating these resources into music search engines. This requires the transformation of score notations into searchable digital data and the development of algorithms that take into account the different variants of a single work. The aim of the paper is to outline pathways that will enable the effective integration and sharing of scores of 20th and 21st century music, supporting the global availability of these resources in open repositories.	Staniaszek	Wojciech							
Thursday 16.00-17.30 C3	Encoding the diversity of music notation	Komitas Museum-Institute Music Library: Elder Publications, Archives, and Research	<p>The Komitas Museum-Institute Music Library, one of the largest music libraries in the region, encompasses a wide range of materials, including collections on Armenian music, world music, and classical music. Among its holdings are research volumes, music scores, and manuscripts. This paper explores the “elder materials” written in the Armenian music notation system, known as the Hambardzum or Limonjian notation. Developed in the early 1810s in Constantinople (modern-day Istanbul) by an Armenian music teacher and refined by his students, this notation system played a pivotal role in preserving traditional Armenian music—both sacred and secular. The system was based on the medieval Armenian music notation signs known as khaz. Although the khaz notation remains undeciphered to this day, the newer system enabled the transcription of Armenian chants, which had been preserved through oral tradition by the church for centuries.</p> <p>The library’s collection includes two main categories: (1) published volumes in Armenian music notation and (2) handwritten manuscripts. These two categories serve distinct purposes and offer different research opportunities. This paper examines both categories, with a focus on the methodologies used to study these transcriptions.</p>	Shakhkulyan	Tatevik							

Friday 09.00-10.30 A1	From physical to digital	46 years of cataloging music iconography: A look back to the work of the German RIdIM centre	In 1979, the German centre of the Répertoire International d'Iconographie Musicale (RIdIM) was set up as part of the Munich RISM-working group. Its scope of work extents to the cataloguing of representations of music and dance on works of art and handicrafts in the area of the Federal Republic of Germany. The project funding by the Union der deutschen Akademien der Wissenschaften will expire at the end of 2025. This paper focuses on a retrospective of the work performed: In these 36 years not only more than 140 smaller and larger museums' collections, many of them internationally renowned, have been viewed and more than 22,000 descriptions about music iconographic representations on objects have been added to the German inventory of data without restrictions in terms of periods and styles, materials and techniques. During this time, the working conditions have changed extensively with the introduction of electronic data processing, the rise of the internet and the increased use of standard data that have shifted the focus from the single typewritten file card to the networking data pool which calls for a different approach. Image similarity search and AI for indexing image content cast their shadows ahead. Still a dream today, they may profoundly change the future cataloguing of music iconography.	Schnell	Dagmar						
Friday 09.00-10.30 A2	From physical to digital	Potenziale digitaler Rekonstruktionen am Beispiel der Musikautographe Franz Schuberts	<p>Durch den kompositorischen Schaffensprozess und die Arbeitsweise Franz Schuberts (1797–1828) sowie aufgrund der Überlieferungsgeschichte seiner Werke finden sich die heute ca. 700 bekannten autographen Musikmanuskripte des Komponisten in zahlreichen Bibliotheken weltweit wieder. Wenngleich die Mehrzahl der Schubert-Autographe in Wiener Archiven und Bibliotheken (A-Wst, A-Wgm, A-Wn) vorliegt, bieten auch andere Institutionen umfangreiche Bestände (D-B, F-Pn, S-L, US-Wc, US-NYpm). Doch divergierende Erschließungstiefe(n) und Digitalisierungsstrategien der haltenden Institutionen verdeutlichen die Notwendigkeit einer gesamtheitlichen und methodisch konsistenten digitalen Darstellung im Rahmen einer komponistenbezogenen Forschungsplattform – dieses Ziel soll mit schubert-digital.at verfolgt werden.</p> <p>Das Kernstück der Plattform bilden neben den philologischen Beschreibungen der Handschriften auch deren digitale Repräsentationen: Das zugrundeliegende Datenmodell erlaubt es, die Handschriften sowohl in ihrer heute vorliegenden Form als auch in rekonstruierter Ursprungsgestalt zugänglich zu machen, d.h. (Teil-)Handschriften digital zusammenzuführen und frühere Werkfassungen wieder sichtbar zu machen.</p> <p>Die Materialität und die daraus abzuleitenden Fragestellungen rücken bei der Erschließung und Dokumentation der Handschriften besonders in den Fokus: So ergeben sich Zusammenhänge zwischen verschiedenen (Teil-)Handschriften nicht ausschließlich über den inhaltlichen, d.h. den Werkkontext, sondern auch über den Nachvollzug von Papierstruktur und die Rekonstruktion der ursprünglichen Papierbogenformen, die mitunter auch werkunabhängig nachzuweisen sind.</p> <p>Der Vortrag soll anhand ausgewählter Beispiele die verschiedenen Rekonstruktionspotenziale und -varianten sowie deren digitale Ausgestaltung im Rahmen der Forschungsplattform aufzeigen; ferner werden dafür notwendige Datenformate und -strukturen sowie die eingesetzten Technologien beschrieben.</p>	Gubsch	Clemens	Gulewycz	Paul	Czernin	Anna	Papadopoulou	Vasiliki

Friday 09.00-10.30 A3	From physical to digital	Materiality and Embodiment: A Phenomenological Approach to the Digital Sound Archives	<p>This paper explores the embodied experience of archivists in the context of digitally preserved sound archives, examining their engagement with the materiality of digital sound archives, from a phenomenological perspective. In order to comprehend sound archives, archivists must actively engage with both the tangible and intangible materials. As embodied beings, we intertwine our comprehension of archives with tangible interaction, often transmitted or experienced through the physical body. During this engagement, the significant meanings of physicality, sensation, and emotion closely interconnect and influence each other. However, in the context of digital transformation, this article argues that digitization has not only reshaped engagement with physical archives, but also emphasizes the significance of digitally preserved and born-digital archives in terms of their embodiment and materiality. Moreover, a sound object perceived through the multi-sensory encounters can be described as a distinct and identifiable element of sensory experience, offering a fresh perspective to reflect the phenomenological relationship between the materiality of archives and the physicality of archivists. To do this, this research draws inspiration from archivists' under-examined embodied experience around archival practice, especially the overlooked embodiment around digital sound archives and their critical influence on the construction of digital sound archives. This paper concludes by highlighting the findings of my fieldwork investigating the embodiment and materiality of digital sound archives, with the British Library's Unlocking Our Sound Heritage (UOSH) Project, which I believe are crucial for the establishment of authentic digital sound archives in a perpetually changing digital environment.</p>	Zhuolin	Li						
Friday 09.00-10.30 B1	Journals, newspapers, dissertations	Digital Newspaper Archives as Tools for Artistic and Musicological Research: recent findings on Giacomo Puccini.	<p>The paper focuses on the recent contributions of Digital Newspaper Archives to musicological and artistic research. Recently, the number of this kind of online tools available has considerably increased our access to primary sources. For instance, today we can better investigate the symphonic and the operatic culture of Giacomo Puccini, finding new key information on the identity and the development of late 19th century – early 20th century Italian music. For example, consulting the digitized newspaper copies available on the digital Archive of Corriere della Sera, it is possible to easily rediscover the artistic experiences and biographic news of Puccini not yet known, especially regarding Milan. Many new findings concern both the maestro's participation in musical events in Milan and the reception of Puccini's music in the city. From a statistical perspective, it is also possible to reconstruct the impact of Puccini's works on the collective imagination of operatic centres and to shed light on the tense relationship of Puccini with the press. These discoveries are also valuable from an artistic perspective, providing insights for critical editions, inspiring historically informed performances or new musical projects, and clarifying the role of compositional traditions and performance contexts.</p>	Barsella	Marco Giovanni						

Friday 09.00-10.30 B2	Journals, newspapers, dissertations	Periodicals on Japanese Traditional Music published before 1948 in Japan	A few surveys have been conducted on Japanese periodicals. One of the studies was submitted for publication in Fontes Artic Musicae, volume 35, issue 2, 1988. However, none of the lists provide sufficient bibliographic information to allow for a comprehensive analysis. The objective of this study is to examine the contents and current status of music periodicals published prior to World War II, with the aim of contributing to future research in this field. Initially, a survey was conducted on Japanese traditional music, with reference to the criteria of the RIPM project, covering 99 titles whose volumes ended in 1966. The contents of these journals were investigated by checking the holding status and the first and last issues. The results of this survey will be presented in this presentation.	Itoh	Mari						
Friday 09.00-10.30 B3	Journals, newspapers, dissertations	Abstract Knowledge: The Construction and Deconstruction of a Digital Catalogue of South African Postgraduate Theses and Dissertations (1932–2024)	Postgraduate study in South Africa dates back to the late 19th century when the first doctorate was awarded to W. A. Macfadyen in the field of law. The country's oldest music training institutions were established in the early 20th century, and the first doctoral degree in music was conferred upon the ethnomusicologist Percival Kirby in 1932. Since then hundreds of music scholars have graduated with postgraduate degrees, with their theses stored in various formats in university libraries – printed copies, microfilms, electronic files and online repositories. In 1997 Engelbrecht and Parker published a printed catalogue of South African postgraduate music theses, followed by an addendum in 2000. They included bibliographic details of 685 Master's and doctoral studies, categorising the sources into various fields according to their subject matter. Although the catalogue remains important to music scholarship, it has become significantly outdated and offers limited access due to its physical format. A research project has been initiated to expand the 1997 catalogue to include studies at South African universities up to 2024, and to make it available in a digital format that allows various search options and custom arrangements. Equally important is a more abstract investigation of the findings, as topics and methodologies of research, along with demographic information about authors, provide insight into the 'state of the discipline', reflecting academic trends within broader socio-cultural and political contexts. This paper discusses the cataloguing process, and provides an overview of developments in South African postgraduate music studies over the past 90 years.	Delpont	Wilhelm						
Friday 09.00-11.30 C3	Composer archives and collections	Katalogisierung von Musiker:innen -Nachlässen: Erkenntnisse und Lösungsansätze aus der Praxis der Bibliothek der Universität für Musik und darstellende Kunst Wien / Cataloging musicians' collections: solutions and outcomes from the practice of the Library of the University of Music and Performing Arts Vienna	The library of the University of Music and Performing Arts Vienna is responsible for managing the estates of musicians, including conductors and composers. However, due to limited resources, the library can only allocate a limited amount of personnel and time to work on these collections. Despite these constraints, the library aims to make the collections searchable and accessible for readers. This involves weighing the granularity to which the collections should be recorded in the catalog, how they should be grouped based on content, and which items should be individually recorded. The lecture talks about the decisions made throughout the editing process, including sorting and cataloging of materials, and discusses the experience gained, as well as errors and solutions developed during this process.	Mikšytė	Gailutė	Quass	Raphaela	Steiger	Christoph		

Friday 09.00-11.30 C1	Composer archives and collections	A Work in Progress: A Preliminary Research on Cataloguing Roger Smalley's Music	<p>Roger Smalley (1943–2015), a British-born composer, pianist, and conductor, occupies a unique position in contemporary music, bridging British avant-garde traditions with the evolving Australian music scene following his relocation to Perth, Western Australia, in 1974. Despite his significant contributions to both contexts, Smalley's works remain under-documented, and no comprehensive catalogue of his compositions currently exists. This project seeks to address this gap by developing a detailed catalogue of Smalley's music, offering a valuable resource for scholars, performers, and archivists. The catalogue aims to provide essential details, including work titles, dates of composition, premiere information, publication data, and contextual notes, enabling a deeper understanding of Smalley's creative output.</p> <p>Preliminary research focuses on gathering and verifying data through a combination of online research and archival investigations in Australia. Early online searches highlighted the lack of centralised, accessible information about Smalley's works, particularly his lesser-known compositions. In response, archival research was conducted at key Australian institutions, including the University of Western Australia in Perth, the National Library of Australia in Canberra, and the Australian Music Centre in Sydney. These searches uncovered previously undocumented materials, including unpublished scores, performance records, and correspondence, which have been integrated into a preliminary dataset.</p> <p>This presentation will discuss the methodology for compiling the catalogue, the challenges of cataloguing a transnational composer, and early insights from the dataset. By focusing on the cataloguing process, this research aims to provide a framework for documenting Smalley's legacy and fostering further engagement with his music.</p>	Jeon	Steven						
Friday 09.00-11.30 C2	Composer archives and collections	<i>Dimitris Mitropoulos Collections: the case of the Music Library of Greece "Lilian Voudouri" of The Friends of Music Society.</i>	<p>This paper explores the rich and multifaceted archive of Dimitris Mitropoulos, one of Greece's most celebrated conductors, composers, and pianists of the 20th century originally held by the greek musicologist Apostolos Kostios and in 2022 generously donated by Kostios' wife to the Music Library of Greece "Lilian Voudouri," where it now available to researchers, musicians, and cultural historians. The Mitropoulos archive offers access to a wide range of materials. It includes a large collection of photographs documenting his illustrious career on the world stage, as well as personal items, such as his personal library of sheet music and annotated books, as well as unique objects and memorabilia once owned by Mitropoulos. These include clothing, accessories and personal effects that he entrusted to his close friend, Kaity Katsogianni, who played a key role in preserving these items. This paper highlights the importance of this archive as a cultural and scholarly resource and the role of the Lilian Voudouri Music Library of Greece in transforming the archive into a research tool for scholars, artists and educators. Finally, the presentation will compare the recent donation of the Mitropoulos archive to the Lilian Voudouri Music Library with other documents of other donors related to Dimitri Mitropoulos held in the Library itself that complete the image of the great musician and preserve the memory of one of the most iconic musical figures of the past century.</p>	Spano	Gabriella						

Friday 11.00-12.30 A1	Collecting, Preservation and Safeguarding of Born-digital Media	Collecting Digitally Published Music/Audio. A technical overview of the German Music Archive's workflow	<p>The German National Library's collection mandate includes all texts, images, and sound recordings published in Germany. This mandate encompasses both physical and digital publications. While the German National Library has successfully established workflows for collecting textual digital media, such as e-journals and e-books, the collection of digitally published music (audio) presents unique challenges. The vast volume of music released annually necessitates fully automated and scalable workflows.</p> <p>To address this, the German Music Archive, a division of the German National Library, with the support of an independent music label developed essential tools, including workflows, a new data model, metadata converter, and concordance. These innovations enable efficient and systematic acquisition of digital music.</p> <p>In this presentation, I will outline these workflows and technical details, explaining strategic considerations behind these developments. Although this initiative is still in its early stages, the volume of safeguarded music continues to grow rapidly. Recognizing that other libraries also have a legal obligation to collect digital music but often lack the resources to develop similar tools and workflows, this presentation offers practical guidance and support.</p> <p>By sharing our experiences and lessons learned, we aim to foster collaboration and assist others in overcoming these challenges.</p>	Langer	Ruprecht						
Friday 11.00-12.30 A2	Collecting, Preservation and Safeguarding of Born-digital Media	Preservation of born-digital documents in the field of music at the National Library of France: a work in progress	<p>The Music Department of the French National Library collects, preserves and makes available music collections from the XVIth century to the present day. A special effort has been made to collect archives from contemporary composers in a wide variety of styles, such as classical or popular music, jazz, electroacoustic music, film and performance music. In the IT environment, new types of documents have emerged: musical drafts and scores from music notation software, music programs, digital recordings, digital archives and photographs, e-mails.</p> <p>In 2016, in order to adapt to the new practices of the archives producers, the BnF has set up a new channel for acquired and donated born-digital documents, covering all the processing stages: a deposit procedure, a bibliographic description model, a preservation method compatible with the requirements of the BnF preservation server and, finally, conditions for public access. These born-digital documents are not covered by legal deposit and are distinct from the digitisations carried out by the library. Unlike purchased databases and electronic resources, they are intended to be preserved in perpetuity.</p> <p>The technical issues related to file formats are huge. If the PDF files and MP3 of the composer Gabriel Yared, as well as the JPEG photographs of the French punk group "Béruriers noirs " are well preserved, other formats are under consideration: scores in XML, e-mails or computer programs for electro-acoustic music. Besides, librarians face new challenges in terms of cataloguing, work organisation and legal issues.</p>	Simon-Reecht	Agnès						

Friday 11.00-12.30 A3	Collecting, Preservation and Safeguarding of Born-digital Media	From Creation to Preservation: How to Safeguard Contemporary Electronic Music Compositions	<p>Through an international survey conducted among electronic music composers, it became evident that the preservation of digital objects created by these artists requires greater attention from the earliest stages of creation. The advent of music software has profoundly influenced not only compositional methods but also the archival and conservation processes of these digital artifacts. However, the widespread reliance on proprietary music software, coupled with limited awareness of best practices for creating and preserving audio files, introduces significant risks to the interoperability, accessibility, and reusability of these works. This study analyzes the varied saving and archiving practices currently adopted by composers, with the aim of identifying optimal strategies to ensure long-term preservation and accessibility.</p> <p>Additionally, the massive use of music-sharing platforms, critical for distributing and storing digital music, poses further risks. Events such as the MySpace data loss illustrate the vulnerability of artists' work when relying on third-party services, where platform closures or malfunctions may lead to irreversible loss.</p> <p>In conclusion, this work represents a first step in raising awareness among electronic music composers about the importance of proper digital archive management, both in relation to software use and music-sharing platforms. By fostering better practices in the creation and preservation of digital sound archives, this study aims to protect the cultural and artistic value of these compositions for current and future generations.</p>	Gorini	Adele	Catapano	Marco				
Friday 11.00-12.30 B1	Search interfaces and training	Entering, displaying and finding tunes in www.volksmusikdatenbank.at	<p>The Austrian Folk Song Societies put a notable amount of work into making their web-opac www.volksmusikdatenbank.at a search engine not only for lyrics, but also for notes. The lecture will provide some insights into the database and its features, and it will also cover some historical aspects of the cataloguing, which has always been driven by the effort to record not only textual but also musical parameters and to make the extensive holdings searchable in this way. The history of these efforts starts with Karl Magnus Klier's "Entwurf zur Anlage eines Melodien-Registers" and Walter Deutsch's refinement of this draft (1958), presenting models of melody classification in the age of index volumes and card catalogs. Deutsch's ordinal number, which provides a tonal diatonic pitch class of the first few bars was, as well as the Parsons Code, originally conceived as a register. Since the 1980ies, such codes have been used for databases, allowing to search the datasets for certain patterns. The next step was the digital representation of notes. www.volksmusikdatenbank.at uses abc notation developed by Chris Walshaw, which is a system designed to notate music in plain text format. We use abcjs, the javascript engine by Gregory Dyke and Paul Rosen, to render the musical notation in our song/music datasets, which enables us to provide vector graphics and a midi-output of the notes. Since 2024 we also provide an online keyboard to search for tunes, which we want to introduce in detail.</p>	Dreier-Andres	Wolfgang						

Friday 11.00-12.30 B2	Search interfaces and training	Search Interfaces of Library Catalogues in Music Teaching Institutions in Germany and Austria	<p>Music collections are as multi-faceted as the contexts in which they are used. The catalogue of a library in a music teaching institution is the primary tool for students and staff, for researchers and musicians to explore the collections and use resources in varied contexts from research, course work and exam preparation to performances (and their preparation) in both professional and less formal contexts.</p> <p>As recorded music and notated music as well as manuscripts, books, journals and other materials are used and therefore searched for, the design of the search interface and its functionalities is essential in providing useful information on the collection and its availability for all the different purposes it serves.</p> <p>In order to establish an overview of what is possible, what is useful, which elements of modern library catalogue interfaces may have served their purpose for good and into which developments we should put our efforts, I will present an analysis of user interfaces of library catalogues in music teaching institutions in Germany and Austria.</p> <p>In my talk, I will argue that we shift our focus from (manually) improving the metadata towards improving and fully utilising the functionalities of our search tools and the technology at our disposal. Only then can we implement new technologies and keep our entire collections, in physical or digital form, searchable and therefore usable and useful to our clients.</p>	Hess	Dina						
Friday 11.00-12.30 B3	Search interfaces and training	A digital knowledge network: the new training course on SBN cataloguing processes. The Dicolab project and the challenge of starting from the Italian musical heritage.	<p>The Central Institute for the Union Catalogue of Italian Libraries (ICCU), a branch of the Ministry of Culture, coordinates the National Library Service (SBN) and manages the Digital Ecosystem of national bibliographic services and databases. It creates, modifies, and distributes standard cataloging guidelines for various items, including multimedia documents and manuscripts. This year, thanks to the Foundation School of heritage, a training course for cataloguing in SBN was realized. The route is part of Dicolab.Culture to digital, the training program promoted by the Ministry of Culture - Digital Library within the framework of PNRR Cultura 4.0 and funded by the European Union - Next Generation EU. The course is designed for staff of SBN partner institutions involved in cataloguing activities and external users like students and professionals, offering free on-demand lessons and a European-level Open Badge certification upon completion of each course. As one of its initial training initiatives, the Institute has decided to provide a course on cataloguing printed music. Developed in collaboration with the Ufficio Ricerca Fondi Musicali, the five-module course aims to impart the information necessary for cataloguing music resources using a theoretical, practical, and historical approach. During the on-demand lessons, the techniques for examining music bibliographic materials and consulting the SBN catalographic standard can be refined. Additionally, real-world examples will be used to further study the music cataloguing process in SBNCloud, ICCU's catalographic management software. This paper presents the effort that was made to create a new training model for the Italian librarian community.</p>	Taglietti	Sara	Castro	Elisabetta				

Friday 11.00-12.30 C1	Recently (re)discovered sources	The Ernst von Dohnányi legacy and beyond. A newly discovered Dohnányi manuscript in the Music Collection of the National Széchényi Library	According to the request of Ernst (Ernő) von Dohnányi (1877–1960), the world-famous pianist and conductor, his Hungarian legacy was deposited in the National Széchényi Library after his death. The amazingly rich collection includes around sixty manuscripts, hundreds of items of family and private correspondence, programmes of his concerts and press documentation of Dohnányi’s career. During a recent reorganization of the Music Collection, an autograph score of one of Dohnányi’s orchestrations was found. The composition is Dohnányi’s orchestration of Franz Schubert’s piano cycle Moments musicaux (D. 780), which the composer had prepared in 1928 for the Schubert centenary. However, as this manuscript was not a part of Dohnányi’s estate, but was recently discovered to have been transferred from the Hungarian Opera House to the National Széchényi Library. Therefore, it raises a number of questions as to why the manuscript of the work has been hidden until now. In my presentation I will not only describe the legacy of Dohnányi in the Music Collection, but also try to reconstruct why Dohnányi’s orchestration has been missing so far and compare it with one of his other orchestrations, also prepared in 1928, a transcription of the extremely popular Schubert piano piece the Fantasy in F minor (D. 940), originally written for four hands.	Laskai	Anna						
Friday 11.00-12.30 C2	Recently (re)discovered sources	Constanze oder nicht? - Ein Gruppenbild und seine Geschichte	Im Jahre 1958 wurde ein Familienbild um den damals geachteten Altöttinger Komponisten und Musiksammler Max Keller publik gemacht, auf dem angeblich auch Mozarts bereits 1842 verstorbene Witwe Constanze zu sehen sein soll. Der Musikwissenschaftler Müller von Asow hatte damit ein sensationelles „Constanze-Foto“ vor 1842 in die Diskussion gebracht. Nur fand die These 1958 kaum Resonanz. Es gab damals weder Ablehnung noch Zustimmung. 2006 präsentierte man das Gruppenbild in Altötting erneut als „Constanze-Foto“, nun aber mit großem Pressewirbel, und man wurde konkret: Es sei zum 70. Geburtstag Kellers 1840 entstanden. Die Daguerreotypie war in Bayern aber 1840 gerade erst bekannt geworden und die Belichtungszeiten noch entsprechend hoch. Kann die Echtheit wirklich bestätigt werden? Mozarts Witwe Constanze, die später mit Georg Nikolaus Nissen verheiratet und die dann zweifach verwitwet war, kann ja bei Keller Station gemacht haben. Ob sie aber gleich auf einem Bild festgehalten wurde, das ist umstritten. Das Referat wird anhand neu ausgewerteter Quellen eine Antwort geben.	Großpietsch	Christoph						

Friday 11.00-12.30 C3	Recently (re)discovered sources	The 'Mozart-Festwoche in Flandern' (1942): reconstructing a 'forgotten' history using documents from the Antwerp Conservatoire Library	Recently, in the archives of the Antwerp Royal Conservatoire Library, documents surfaced relating to the 'Mozart commemoration in Flanders' organised in May 1942 in Brussels, Antwerp and Ghent. These documents (concert programmes, annotated scores, correspondence, newspapers) shed special light on a striking episode in the cultural collaboration of the Flemish organisation DeVlag. Founded in 1935, this association envisaged a cultural cooperation with Germany, but during WWII it evolved into a party organisation following the National Socialist model that fanatically and unconditionally supported the ideology and aims of the Third Reich. This included the 'Mozart-Festwoche in Flandern', which was directly supported by Joseph Goebbels, 'Militärverwaltungschef' Eggert Reeder and the conductor Heinz Drewes (Reichsministerium für Volksaufklärung und Propaganda). In a special issue of the magazine DeVlag, they referred to Flanders' rich musical past and to Mozart's journey through Flanders as a boy. In doing so, they emphasised that Flanders confessed to its Germanic cultural foundations and that Mozart's 'Einfallsfülle und Formenklarheit' were also the cornerstones of Flemish artistic sensitivity. Using the documents found in the library, supplemented by further archival and literature research, this presentation examines how the Nazis manipulated and abused Mozart's legacy in Flanders too, in close collaboration with collaborating organisations. The practical impact of the 'Mozart Festwoche' is also examined: in wartime, they managed to organise more than twenty prestigious events, including opera performances and symphonic concerts, at three locations in Flanders in one week. Both Flemish and German performers, orchestras and ensembles were involved.	Dewilde	Jan						
Friday 14.00-15.30 A1	Music archival collections in research	Sheet music archive of Latvian composers.	The Music Collection of the National Library of Latvia holds a large selection of sheet music, books and periodicals. One of the most important tasks is to create an sheet music archive of Latvian composers. It contains one edition of the published and unpublished music of Latvian composers in Latvia and abroad. There are editions, manuscripts, handwritten notes and also copies. The re-cataloging of this archive was completed in November of 2024. Each edition was taken off the shelf, checked for cataloging, compared with other copies in the collection, etc. In this presentation, I will tell You why it is important to create such an archive and what is the benefit of re-cataloging. A small statistical study will be carried out - for example, how many manuscripts have been identified; how many unique copies are there, etc.	Almane-Palmbaha	Ruta						

Friday 14.00-15.30 A2	Music archival collections in research	Scattered Archives and Digital Solutions - The archives of the Brussels Musical Instruments Museum	<p>In December 2023, the Brussels Musical Instruments Museum (MIM) launched a long-term federal research project (MUSIM) to document its history from its founding in 1877 up until 1992. The project draws upon the extensive archives of the institution as well as the thousands of letters sent by its directors to various scholars and institutions around the world. The first priority was, of course, to organize these archives. Due to the complex history of the MIM, which, from its founding until 1992, was the museum of the Brussels Conservatoire, its archives have been scattered across four different regional and federal institutions. To facilitate research for both its scientific team and external researchers, the MUSIM project has utilized the open-source software ArchivesSpace to digitally reunite its scattered archives and incorporate sources found in other institutions globally. This presentation will explain the complex situation of its archives, the strategies that have been implemented and the preliminary results in this ongoing project.</p>	Sutcliffe	Richard							
Friday 14.00-15.30 A3	Music archival collections in research	Archiving the Ephemeral: The Clara Haskil Collection and Its Impact on Research	<p>Performance exists in the tension between presence and absence, embodying the ephemeral and vanishing as it unfolds. While recordings capture fleeting moments of artistry, archives offer a deeper understanding of an artist's journey and evolution. The Clara Haskil Collection at the University and Cantonal Archive of Lausanne, curated by Nancy Rieben, reveals layers of Haskil's artistry that transcend the fleeting nature of performance.</p> <p>Clara Haskil, Romania's first internationally celebrated pianist, rose to prominence despite the lack of a pianistic tradition in her home country. Her archive provides a lens through which to explore her social capital (Bourdieu), cultivated through impresari, cultural figures, and friends such as Charlie Chaplin. Photographs in the collection, acting as studium and punctum (Barthes), uncover both the public and private dimensions of her life, serving as visual narratives that complement the auditory experience of her music.</p> <p>A key artifact, the plaster cast of her hands, serves as a pars pro toto, symbolizing her artistry and physical connection to her instrument. Meanwhile, documents such as contracts, letters, and financial records illuminate the infrastructure of her career, providing a rare glimpse into the socio-cultural and professional mechanisms that shaped her success.</p> <p>As explored in Performing Archives/Archives of Performance (Roms, Jones, Pustiaanz et al., 2013), archives transform the ephemeral into material for memory, inquiry, and interpretation. The Clara Haskil Collection exemplifies this process, providing researchers with invaluable, unique epistemological insights that deepen our understanding of her artistry, her identity, and the contexts in which she operated.</p>	Pascu	Cristina							

Friday 14.00-15.30 B1	Discovery and inventories	Enhancing the Discoverability of Music Research Output in the University of Miami’s Repository System—Esploro	<p>Institutional Repositories (IR) nowadays have become a very essential component in the world of academic libraries. They provide open access to resources produced by faculty and students at the University. One of the unique opportunities that IRs provide is the increased discoverability and shareability of research output.</p> <p>The University of Miami implemented Esploro, an IR system by Ex Libris, which we branded Scholarship@Miami. Scholarship@Miami facilitates the import of the whole institution’s research material and, more importantly, supports the deposit and discoverability of music works produced by Frost School of Music faculty and students.</p> <p>This presentation will discuss the challenges connected with the display and discoverability of music research output within the Scholarship@Miami repository from a user interface perspective. In order to address those challenges, this presentation will showcase the innovative approaches taken by information specialists to enhance the discoverability of music works within Scholarship@Miami. The main goal of this presentation will be to highlight the areas of enhancement that include metadata management, repository configuration, system interoperability, workflow, and departmental collaboration.</p>	Dimoula	Anna	Jean-Baptiste	Melia	Prieto	Eduardo N		
Friday 14.00-15.30 B2	Discovery and inventories	Inventories in the RISM database	<p>Inventories are a unique tool for understanding musical life in the past. They bring to light important information about sources - music prints or manuscripts - or even entire music collections that no longer exist. Having the contents of an inventory in digital form offers the opportunity to browse and search a library catalogue as it existed long ago. It is now possible to describe inventories using a new model in the RISM cataloguing software. The initial data was imported from a Swiss pilot project (2011-2020, "Historical music inventories") and some new inventories were added. Use cases illustrating the new tool in both the cataloguing interface (Muscat) and the search interface (RISM Online) will be presented.</p>	Pugin	Laurent	Bacciagaluppi	Claudio	Hankinson	Andrew	Zitellini	Rodolfo
Friday 14.00-15.30 B3	Discovery and inventories	Title Variations in Historical Recordings: A Tool for Enhanced Navigation	<p>Record titles have always displayed a striking variability, reflecting diverse practices across times and regions. Library and archive catalogs bear witness to the wide range of entries derived from record labels. In the realm of operatic and classical music, this variability can lead to significant confusion, as the same piece is frequently listed under multiple titles. Examples from 78 rpm opera records will be introduced.</p> <p>To address this issue, for educational and research purposes, a previous analysis of the occurrence of title variants typically available via OPACs can prove useful. An open-source tool leveraging the Python library PyMARC is presented, designed to provide a swift and organized overview of titles extracted from MARC-based search outputs.</p>	Ranieri	Marcello						

Friday 14.00-15.30 C1	Film music	The Mo Collection: The latest musical discoveries from the Milan Conservatory	<p>The paper focuses on Italian publishing of ‘ready-made’ music in the early twentieth century, as part of a research project aimed at identifying and cataloguing collections of mood music for films, dance music for orchestras, intermezzi for theatres, café-concerts, grand hotels, and other occasions of applied composition.</p> <p>Among these materials, the discovery of a collection of thousands of pieces of music for cinematic use, kept at the ‘G. Verdi’ Conservatory of Milan, can be considered truly exceptional. The musical material in this collection (about two thousand complete sets of instrumental parts from more than 50 Italian and foreign publishers) has been ignored until now, and part of it has never been catalogued in the Italian National Bibliographic System (SBN). This music collection seems to be the legacy of the musician Ettore Enrico Mo (or Mio), who worked as a pianist and orchestra conductor between the 1920s and 40s. The collection represents a cross-section of a musician’s professional activity, including the knowledge, routines, skills, and systems of practice associated with it.</p> <p>The pieces come from stock photoplay collections, with Milanese publishers standing out, including Ricordi, Carisch, Sonzogno, Felicetti, Leonardi, Signorelli, Mediolana, and many others. The study of this corpus of texts, largely rescued from oblivion and brought back to life, offers us the opportunity to work at the intersection of material and immaterial culture, not only for the purposes of a history of applied composition, but also as a broader contribution to the history of early twentieth-century musical culture.</p>	Finocchiaro	Francesco						
Friday 14.00-15.30 C2	Film music	An Austrian in Hollywood: Viennese Music in Max Steiner’s Film Scores	<p>Max Steiner, a Vienna native, played a foundational role in shaping early Hollywood film scoring. Born into a prominent musical and theatrical family, Steiner was closely connected to the Strauss family, with Richard Strauss as his godfather. Steiner’s film scores include several waltzes in the style of Johann Strauss II and made references to Richard Strauss’s music in his film score manuscripts.</p> <p>This paper explores how Steiner’s Austrian heritage influenced his approach to film scoring. Steiner was known to use folk, popular, and patriotic music as thematic material in his film scores. In a previous study, we established his use of pre-existing tunes to quickly establish the setting or to hint at a character’s background.</p> <p>A notable example is found in his score for the 1939 film “We Are Not Alone.” He used the Lower Austrian folk song “Kommt ein Vogel geflogen” to embody the gentle nature of Leni Krafft, an Austrian character in the film. He adapted this melody in 19 distinct variations to reflect shifting dramatic contexts, with the theme accounting for over 20% of his score.</p> <p>This study highlights how Steiner’s Austrian roots shaped his film scoring, shedding light on the profound impact of his heritage on the evolution of early Hollywood's musical language.</p>	Lyon	Jeff	Yorgason	Brent				