



IAML CONGRESS 2018

PRELIMINARY PROGRAMME

Leipzig, Germany

Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy"

22-27 July 2018

(last updated 27 June 2018)



Panoramic view of Leipzig looking west [Tuxyso / Wikimedia Commons / CC BY-SA 3.0]



SUNDAY, 22 JULY**9.00–16.30****IAML Board meeting (closed)**

Board members only

16.00–18.00**IAML Germany: General Assembly****17.30–18.30****The IAML Board welcomes first-time attendees**

An introductory session for those attending their first IAML meeting

19.00–21.00**Opening ceremony and reception****MONDAY, 23 JULY****9.00–10.30****Opening session**

Presented by the Organizing Committee

Chair: **Stanisław Hrabia** (IAML President, Jagiellonian University, Kraków)

Welcome addresses

Peter Wollny (Bach-Archiv Leipzig)

Keynote address

Anke Hofmann (Hochschule für Musik und Theater Leipzig) and **Ingrid Jach** (Hochschule für Musik und Theater Leipzig)

175 years of the Leipzig Conservatory

Barbara Wiermann (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)**Digitizing Saxon music sources**

Since 2015 the federal state of Saxony has run a special program for digitizing cultural heritage, coordinated by the Saxon State and University Library Dresden (SLUB). By now a great variety of materials have been dealt with. A special focus has been on music material, including music manuscripts and prints of the 17th and 18th century from many smaller Lutheran churches and

schools (Grimma, Löbau, Pirna etc.), private collections brought together in the 19th and 20th century now held in the Stadtbibliothek Leipzig and Bach-Archiv Leipzig, concert programmes from a variety of institutions (Holy Cross Choir Dresden, Dresden Philharmonics, Royal Opera Dresden, Leipzig Conservatory etc.), as well as early audio-visual material by the famous Leipzig Tanzarchiv. The paper gives an overview of the materials and institutions involved and discusses the opportunities and challenges of such a centrally organized program.

10.30–11.00

Tea and coffee

Coffee corner for mentors and mentees

11.00–12.30

Leipzig and Dresden music archives: from Bach to the present day

Presented by the Archives and Music Documentation Centres Section

Chair: **Marie Cornaz** (Bibliothèque royale de Belgique, Brussels)

Manuel Bärwald (Bach-Archiv Leipzig)

The Leipzig Bach Archive – its collections and recent research developments

The Leipzig Bach Archive is widely recognized as the world's pre-eminent centre of Bach scholarship. Comprising a research institute, a library, a museum, and an events department, it occupies the historic Bose House complex at St Thomas's Square, opposite the church where J. S. Bach served as cantor for 27 years. With its unmatched collections and manifold activities the Bach Archive contributes significantly to the time-honoured image of Leipzig as a "city of music" in general and a "Bach city" in particular.

The paper will start with an overview about the Bach Archive's collections, our latest acquisitions and the thereby arising recent research and digitization developments. This will be followed by a discussion about the challenges and problems of a mainly externally funded building and conservation process for a special collection of Bach and Central German baroque music sources.

Annett Büttner (Kurt-Masur-Archiv, Leipzig)

Das internationale Kurt-Masur-Archiv in Leipzig

In my short presentation I would like to introduce a relatively young institute. The Int. Kurt Masur Institute was founded in 2016 as a subsidiary of the Felix Mendelssohn Bartholdy Foundation in Leipzig. Since November 2017 it has been housed in Bartholdy's last residence, a beautiful classicist building in Leipzig's city centre.

Under the motto "Music-Encounters-Inspiration", the institute would like to address not only the musical achievements of the conductor Kurt Masur, but also his humanistic attitude and his commitment to society and young musical talents.

I would like to start with some introductory words about Kurt Masur and his numerous life stages as a conductor, among others at the Gewandhaus Leipzig and The New York Philharmonic. He also became well-known far beyond Leipzig for his peaceful demurrage on Monday, October 9, 1989 and the so-called peaceful revolution. Even this short description of his Vita shows that the archives include a large variety of very heterogeneous materials, a diversity that presents its own

challenges. These contains the classical written paper records of a conductor, such as personal documents, sheet music, scores, program books, posters and an extensive musicological library. This material is supplemented by quantitatively not yet documented recordings such as tapes, cassettes, records, and CDs.

Katrin Bicher (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Documenting contemporary music – possibilities and challenges for contemporary music archives in the digital age

Undoubtedly, contemporary compositions are part of the dialogue inherent in societal self-identity and hence are part of our cultural heritage. Institutions that are obliged to document and maintain this legacy are faced with multiple challenges in terms of curation, long-term-preservation of, and access to contemporary music.

What or whom determines the profile used when archiving this collection? Apart from institutional mandates determined by affiliations to specific composers: who receives the ultimate decision making authority to define what is worthy of being kept and what should be left out or forgotten-especially in light of the ever increasing ease and global access afforded us by the Internet?

What and by which means should "contemporary music" be archived; especially as boundaries within the artwork itself becomes fluid as participants and works with different contexts begin to interact or merge? Which technical challenges do multi-media-artworks bring with them? What does accessibility mean; what role will the ability to connect to these archives play and what functions will the archival institutions themselves assume? And finally, what possibilities for artists and audiences will be realized by documenting contemporary music in public archives?

Citing the example of the "Archiv für zeitgenössische Komponisten" at SLUB Dresden, this presentation will delve into these questions and thus hopefully produce the necessary impulse for a discussion of the aspects and concepts of contemporary music archives in terms of acquisition, preservation and distribution.

11.00-12.30

Crossing national borders: music in Europe in the 19th and 20th centuries

Presented by the Forum of Sections

Chair: **Rupert Ridgewell** (IAML Vice President, British Library, London)

Berit Holth (National Library of Norway, Oslo)

Edvard Grieg – Norwegian and European. A critical review

This paper intends to present Edvard Grieg within the time and society where he worked and where he belonged, focusing on how his European connections contributed in creating a particular Norwegian tonal language and identity. Grieg's music and personality played an important role in the nation building which was the main subject in Norway during Grieg's life and which resulted in establishing the independent Norwegian nation two years before Grieg died.

Leipzig played an important part in Grieg's life as a composer. He was educated at the Music Conservatory in Leipzig and later he had a fruitful cooperation with his publisher there, Max Abraham, the head of Peters Verlag. The advertisements on the back of the scores from Peters

give an impression of the musical environment in which the music of Grieg was published. At times, Grieg was the best-selling composer of Peters. Edvard Grieg and his wife Nina stayed for longer periods in Leipzig and also gave concerts there.

Grieg grew up in Bergen, an international oriented town in Norway, with its historic Hansa traditions and easy access to England across the North Sea. Nearly all of the important Norwegian artists in the nineteenth century went abroad for shorter or longer periods during their lifetime and many settled abroad. Grieg followed this tradition. Therefore, Grieg would also meet groups of Norwegian artists at many places in Europe, sharing artistic and political ideas. Grieg was politically aware at home as well as abroad. As an example he gave strong public support for Dreyfus in the Dreyfus affair in France. I want to focus on the fact that Grieg was a composer and musician that worked in a public-minded context.

It is interesting that Grieg managed to develop a peculiarly Norwegian tonal language precisely in the meeting and “mix” with other cultures. Using folk music as an element in composing classical music had become popular among composers in the leading musical nations. Grieg took up this idea. He dug into the very soul of folk music, trying to reveal its secrets, and to transform it to a complete new work, which easily enables us to recognize a typical Grieg sound. Edvard and Nina Grieg had a rare cooperation in performing music together, as she was his preferred interpreter of his songs. Probably this was the main reason for the fact that the songs of Grieg represent a very important part of his output, with about 140 songs in all. Problems with good translations are one reason for the fact that many of the songs have not got the international break-through that they deserve.

During Edvard Grieg’s education in Leipzig he was struck down with a severe illness. As a result, one of his lungs did not function after that and he had to struggle with bad health for the rest of his lifetime. It is important to have this aspect in mind, while describing Edvard Grieg’s life and work.

Katharine Hogg (Gerald Coke Handel Collection, The Foundling Museum, London)

‘Discriminating listeners are tuning into Germany’: the letters of Ralph Vaughan Williams

Studies of major composers draw on a range of resources including their musical compositions, publications and private papers. The Vaughan Williams Charitable Trust has initiated and supported the creation of a database of the correspondence of Ralph Vaughan Williams, covering over sixty years and encompassing aspects of his private and professional life, from his student days at Cambridge, his wartime experiences, and his early career, to his major compositions, his work with publishing houses and his extensive philanthropic activities.

Vaughan Williams had particularly illegible handwriting, and the letters have now been transcribed, indexed and published in database form. While a large proportion of the letters are now in the British Library, others have been transcribed from collections held in publishers’ archives, private collections, traditional library collections, government departments, museums, businesses and other institutional archives from across the globe, bringing together the contents of over 4,000 letters in one place.

The letters shed light on Vaughan Williams’s compositional processes, his relationships with fellow composers and performers, his views on performance practice and on the music of his contemporaries, and his support for aspiring young composers. Extensive correspondence with his main publisher, Oxford University Press, shows his attention to every detail of the publication process, alongside his relaxed attitude to the whereabouts of various autograph manuscripts. His concern to appreciate the contribution of his collaborators in various works can be

discovered, as well as his discreet and often anonymous support of various musical projects and individuals. Outside the musical world, the letters show that Vaughan Williams worked tirelessly to support refugees from Germany in the 1930s, and for the release of alien internees during the Second World War, befriending individuals and campaigning for practical and political support for these causes.

This paper will briefly outline the gestation and development of the database, and highlight how its content can be useful to researchers in many fields of twentieth-century music and history.

Renata Suchowiejko (Jagiellonian University, Kraków)

Getting the archival sources to ‘speak’ to each other: on Polish-French musical relationships between the wars

The subject of the paper is a comparative analysis of two collections of archival materials – Fonds Montpensier: Pologne at the Bibliothèque nationale de France, and the Archive of the Association of Young Polish Musicians in Paris at the University of Warsaw Library. They contain valuable sources concerning the presence of Polish music and musicians in the artistic life of Paris during the interwar period. These are concert programmes, press clippings, information brochures, photographs and correspondence relating to the organisation of concerts. These materials complement each other, throwing new light on Polish-French musical contacts during the period in question.

At that time, Paris was a favourite travel destination for Polish musicians. They came to the French capital to study, hone their métier, gain experience and, simultaneously, shape a new face of Polish music. Young composers felt that Polish music was too strongly rooted in the romantic tradition and longed to be free of it. They thus searched for new models and new means of expression. Contacts with French culture were to help them in finding their own creative paths. Young singers and instrumentalists came to Paris to taste the atmosphere of a cosmopolitan city, and to try their luck at concert life. Polish diaspora in Paris was very diverse. It was comprised of both artists already well-settled there, e.g. Artur Rubinstein, Aleksander Tansman, Maria Freund and Wanda Landowska, and young artists on the threshold of their careers. In 1926 they founded the Association of Young Polish Musicians in Paris, which played a key role in promoting Polish music in France. An analysis of archival materials allows us to explore that interwar world in greater depth, and to show the place and the significance of the Poles in the context of Parisian musical life.

11.00-12.30

The role of the music library: past and present

Presented by the Forum of Sections

Chair: **Jane Gottlieb** (IAML Vice President, The Julliard School, New York, NY)

Stephanie Merakos (Music Library of Greece "Lilian Voudouri", Athens)

The story of the Greek Music Archive of the Music Library of Greece: content, mission and role in the research of Greek music

Greece is a country with a very rich music tradition that started in ancient times, flourished during the years of Byzantium, developed an incredibly rich folk music tradition and followed the patterns of western music since the 19th century and produced remarkable composers that made international careers. However, research on its music used to be a hard task due to the lack of

organized special libraries or archives, and also due to various catastrophes. This is one of the main reasons that made the Friends of Music Society, which was established in 1963, decide to create a Music Library and incorporate within it the Greek Music Archive. Its purpose was to collect and catalogue all kinds of material that relate to Greek music, to serve as an archive as well as a research and educational center, aiming at becoming the main center for the preservation and study of Greek music.

20 years after its establishment the Greek Music Archive of the Music Library of Greece holds the biggest collection in the country regarding ancient, byzantine, folk and art music, and consists of collections of scores, books, recordings, periodicals, journals, photographs e.tc. Its most important part is the 34 archives of Greek musicians, composers and artists that contain manuscripts and other archival material which actually attracts a lot of researchers. The material is stored under excellent conditions and a large part of this collection has been digitized and is available online.

Mari Itoh (Aichi Shukutoku University, Naogya) and **Hitoshi Matsushita** (Meiji University, Higashi-Murayama)

Academic music libraries in Japan during the 1960s and 1970s: the infancy of the music library in Japan

Background and research purpose

The majority of music libraries in Japan are affiliated to music colleges. Some music colleges established new departments during the 1950s, then graduate schools during the 1960s, they tried to build library collections to meet academic demands with this as an opportunity. This effort vigorously continued into the 1970s. Meanwhile, public and private music libraries were founded. One was the Music Library of Tokyo Metropolitan Music Hall, which opened in 1961. Another was Toyama Music Library (TML), opened in 1966, which was the former organization of the Modern Japanese Music Foundation transferred to Meiji Gakuin University and opened as the Archives of Modern Japanese Music since 2011. Above all, Nanki Music Library was rediscovered in the middle of the 1960s. A part of the collection became accessible to the public through using microforms.

Although the period of the 1960s and 1970s was epochal in music library history in Japan as stated above, its historical research has not yet been done fully. This study aims to understand how music libraries organized and functioned as a modern library during these periods from the aspects of library collection management. The results of the study may give us a hint of how to develop our libraries in the future. The study focuses on academic libraries with a consideration of social trends of the times assuming they lead to cultivate and support music research and education in Japan.

Research methods

The research targeted Kunitachi College of Music (KCM) Library and Musashino Academia Musicae (MAM) Library in the eastern area of our country, and Osaka College of Music (OCM) Library in the west. These colleges were the only ones that established their graduate schools during the 1960s. Semi-structured interviews were conducted with directors and presidents of these institutions about the policy on library collection development, budgets and other matters.

The analysis of related documents and records are planned to explore library holdings for the preparation of founding the graduate schools, and music retailer's sales lists for them as reference. The paper at this conference focuses on the interview results.

Results and discussion

Educational institutions in Japan are required to satisfy the standard of library holdings indicated by the Ministry of Education (presently the Ministry of Education, Culture, Sports, Science and Technology) when they submit applications for new schools. Faculties lead resource selection to fulfill the requirement in this process. This reflected that the majority of these faculty members might have influenced the uniqueness of library collections, such as MAM devoted to collect rare music materials and musical instruments.

Considering how properly they manage library collections, the period of the 1960s was just the right time for them to do so. By the late 1960s quite a few researchers studied mainly in Germany, France or U.S. They acquired knowledge for historical documents study and got to know libraries abroad as users. These knowledge and experiences were helpful to build library collections especially because music education in Japan at the time focused on Western art music.

Concentrating on this genre suggested that most academic libraries were not concerned with other genres of music. For example, OCM founded the Research Institute for Music to support research on local cultural activities in the Osaka prefecture. Their research projects were done outside of the library.

The growth of library collections required librarians to develop their skills in cataloging. Music cataloging was not yet fully explored in the 1960s. The study group of music librarians of KCM, MAM, TML, Tokyo University of the Arts Library was active in developing their library service skills. One of their achievement was the development of a new classification system based on the McCollin Classification Scheme. Their activities were succeeded by the Music Library Association of Japan (MLAJ) founded in 1971. Union lists of music periodicals and of complete editions and monuments of music from 1972 to 1993 are a part of its outcomes. The MLAJ offered various training programmes and strengthened the music library network after the late 1970s.

Memory Apata (Dartmouth College, Hanover, NH)

Making noise: sounds of the civil rights movement in the Dartmouth College Music Library

In 'Just Vibrations: The Purpose of Sounding Good', William Cheng posits that it might be possible "that people who work with music for a living can lead by example in agendas of interpersonal care and communication." Why? Because musicians and music scholars are uniquely trained in listening and performance. Cheng suggests that the ability to sound good, in both musical and scholarly situations, could also imply a responsibility to do good in those same arenas. The musical skills of listening and performing (sounding good) become the basis for what Cheng calls a reparative musicology. Being armed with listening skills in both the music and library realms, the music librarian is doubly prepared for the caring work of recognizing opportunities for repair via creative listening.

The Friday Night Sing-Ins at Dartmouth College's Paddock Music Library were an exercise in creating opportunities for such repair, transforming the library from a quiet space for solitary scholarship into a collaborative destination for performance and critical conversation. Following a year of hate-filled campaign rhetoric, heightened racial tension, and mass protests in the U.S., I saw an opportunity to create a forum to discuss these issues within the context of music. Participants sang the songs of the civil rights movement and examined the music's history and performance contexts at protests in the U.S. and internationally. Additionally, participants entertained the idea that performance is a resource to which the library should provide access

and that the music library is a place in which the music documented on shelves comes to life through community performances.

In this presentation, I argue against perceptions of the library as quiet, neutral, and individualist in order to support creativity and performance-as-research in the library. In designing this event, I challenged the perception of the library (and librarians) as quiet and apolitical, which led to reflections on my own voice and agency within my institution as both a staff member and graduate student. I consider that the quiet stereotype damages the library, and more specifically, the librarian. Furthermore, if society sees libraries as quiet and compliant, we begin to see ourselves as voiceless. I discuss how to break from these biases and reimagine the music library as a forum for collaborative sound and critical reflections.

11.00-12.30

Advocacy Committee

Working meeting (open)

Chair: **Anna Pensaert** (Cambridge University Library, Cambridge)

11.00-12.30

Publications Committee

Working meeting (closed)

Chair: **Joseph Hafner** (IAML Vice President, McGill University, Montreal)

12.00-14.00

IAML Germany Board meeting (closed)

12.30-14.00

Lunch

14.00-15.30

Current bibliographical projects on Mozart and Clementi

Presented by the Bibliography Section

Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Vienna)

Ulrich Leisinger (Internationale Stiftung Mozarteum, Salzburg)

The 'new' Köchel catalogue – from the librarian's perspective

Ever since its publication in 1862, the *Chronologisch-thematisches Verzeichniss sämtlicher Tonwerke Wolfgang Amade Mozart's* (better known as the Köchel Catalogue) has been an indispensable reference tool for virtually all aspects of Mozart's compositions. The pioneering work of Ludwig Ritter von Köchel, a benchmark in the history of thematic catalogues in music, was first thoroughly updated in 1905 and substantially revised in 1937 and 1964. The long-awaited up-to-date revision of the Köchel Catalogue by Neal Zaslaw (Cornell University) has now been

copy-edited at the Mozarteum Foundation Salzburg and is about to be launched with Breitkopf & Härtel, the original publisher.

With every new generation not only additional facts have become available that need to be taken into consideration, but also basic paradigms such as the notion of “Werk” have changed. Despite the great enhancement of the Köchel Catalogue from one edition to the next, its usability has drastically declined over time, mainly by the decision to renumber works again and again to reflect advanced knowledge about their date of composition.

The new edition of the Köchel Catalogue takes into account the user’s point of view. Like the first edition the new catalogue, though a scholarly publication, strives to be a useful reference work not only for specialists (be it scholars or librarians) but also for practical musicians and everyone else interested in Mozart. It will therefore be restricted to a well-defined selection of basic and carefully checked data (with special attention to the work history and early transmission) which are likely to continue being of interest for future generations.

The printed catalogue will be backed-up and enhanced by an online version at <http://dme.mozarteum.at>. Unlike the German print version, the online edition will be provided in English. This version can be updated as needed and will, among other features, contain search functions and direct links to letters and documents or to the music as published in the Neue Mozart-Ausgabe. Further it will provide instant access to databases such as the Mozart bibliography or the documentation of manuscript and printed editions known to the Mozarteum Foundation beyond the pragmatic selection offered in the book version.

The paper will explain the structure of the Köchel Catalogue (particularly the division into a main body of “works” and several clearly defined appendices) and the handling of problems of authenticity, chronology and numbering (including accounting for works hitherto “KV deest”).

Eva Neumayr (Internationale Stiftung Mozarteum / Archiv der Erzdiözese Salzburg)

The project ‘Mozart Nachlass’: a cooperation between the Internationale Stiftung Mozarteum and the Archiv der Erzdiözese Salzburg

The musical collection of W. A. Mozart’s sons Franz Xaver and Carl Thomas was a part of the holdings of the „Dommusikverein and Mozarteum“ up to 1881, when this society divided into two institutions. Nowadays part of this collection is housed in the Biblioteca Mozartiana of the Internationale Stiftung Mozarteum, the other one is part of the “Dommusikarchiv” at the Archiv der Erzdiözese Salzburg. Since 2014 the holdings have been catalogued for RISM, digitized and a fair amount of research has been going on, which will be dealt with in this paper.

Luca Sala (Université de Montréal)

Boosting the core: revision and expansion of Muzio Clementi's Thematic Catalogue. New evidence

After the preliminary and incomplete attempt of Riccardo Allorto during the 1950s, Alan Tyson's *Thematic Catalogue of the Works of Muzio Clementi*, published in 1967, was a major step forward. Tyson's catalogue was invaluable, particularly for its clarification of the chronology and original opus numbers of the entirety of Muzio Clementi's output. However, it becomes increasingly clear that, fifty years after its publication, the catalogue requires updating.

A good deal of new work on the music of Clementi has appeared during those intervening years,

in particular, bibliographic and philological research using updated methodologies. Much of this new research has emerged during the last decade, in connection with the Italian National Edition of Muzio Clementi's Complete Works. Such an undertaking involves a complete reevaluation of the full range of the sources relating to Clementi, manuscripts and prints, contemporary verbal testimony, and the like, as the means for compiling a full and accurate thematic catalogue a possibility.

The present talk will include a brief explanation of this already established project (Yale Visiting Research Fellowship 2015-2016). An up-to-date, accurate catalogue is essential for our understanding of any composer, but it seems particularly critical and fitting for Clementi. Intimately involved with the publication of his own and other composers' music during at least 30 years of his life, and the founder of four different publishing houses, Clementi was a central player in European music publishing, while remaining constantly engaged in revising and correcting reissues of his own work. Thus, a careful new analysis of the full range of sources is needed to clarify the complex genealogy of Muzio Clementi's work. This is important, both for the continued creation of new critical editions, and, more broadly, for gaining a better understanding of European music publishing and performance practice as it was unfolding at the turn of the nineteenth century.

14.00-15.30

New approaches to collection development

Presented by the Audio-Visual Materials Section

Chair: **Jonathan Manton** (Yale University, New Haven, CT)

Filip Šír (National Museum, Prague) and **Peter Laurence** (Harvard University)

International bibliography of discographies: a worldwide collaborative project

Collaboration is key in building the International bibliography of discographies, and in order to be successful, we seek to create a network of partners who share our goals for such a resource. These will include representatives from peer associations, memory institutions, and individual collectors and discographers. Realizing that institutions and private collectors are both passionate about their collections, but don't always share the same goals, we see connecting these two groups as the essential first step in an ambitious project of this scale. We have already reached out for cooperation from a number of individuals and organizations around the world, and "connect, collect and collaborate" has become the guiding principle of the committee and our project. We absolutely need the expertise of others who have studied and worked closely with the recorded output of specific labels, genres, artists, regions or countries. Our plan is to publish the Bibliography on the IASA website and make it freely available to everyone. Once complete, it will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished work in progress.

Hanna Sophie Frey (Hochschule für Musik und Theater, Munich)

Homo interdisziplinaris or Creating a collection of digitized vinyl records (OERs) at the University for Music and Performing Arts in Munich

In light of the European Year of Cultural Heritage 2018, 2017's UNESCO – World Congress for Open Educational Resources, as well as the EU-Conclusions regarding Open Science in 2016, it seems clear that both the subtle and sudden expansion of digitization processes are in the public mind. As a direct consequence, libraries are experiencing their "Swiss army knife" status adding a

few gadgets. The contextual field of this discussion, “Open educational resources”, exemplifies the necessities information-professionals face: combine IT-skills with metadata-expertise, legal know-how and audiovisual technology with long term digital archiving infrastructures. Using the example of an LP record digitization project at University for Music and Performing Arts Munich (HMTM), this presentation will showcase an interdisciplinary collaboration connecting gadgets between the school’s library, a member of the faculty and the department for Virtuelle Bibliothek Bayern at Bayerischer Bibliotheksverbund (BVB).

HMTM’s library has been using Exlibri’s Digitool, a multimedia server provided by the BVB, since 2008, to store and publish digitized and born digital objects in multiple formats. In 2016, a member of the faculty, Prof. Dr. Ulrich Kaiser, initiated a collaboration to join efforts in digitizing LPs, connecting the audio files with metadata created by library staff (RDA/Aleph) and hosting the digitized LPs via Digitool’s DAMS-Service. The project is aimed at enabling non-bureaucratic use of all digitized recordings through CCO-licensing and to facilitate the inclusion of the materials in OERs created and provided by Prof. Kaiser. With no comparable experience at hand, the project members collaboratively optimized and adapted the processes. During preingest, audio tracks and accompanying visual materials are structured using a csv-format, all files are then connected to their metadata via BV-ID in a METS-document. The uploaded material is added to the library’s digital collection/open access repository in Digitool (Exlibris) and LP-covers are disabled. All ingested objects are searchable in a local viewer (digital.bib-bvb.de) included in Digitool, in the Bayerischer Verbundkatalog (the KVK), the local webOPAC, as well as Google, and are connected to ELMU.online.

Homo interdisziplinär oder Digitale Schallplattensammlung – OERs in der Hochschule für Musik und Theater München

Digitalisierung ist in ihrer gleichzeitig schleichenden und sprungweisen Ausdehnung im öffentlichen Bewusstsein angekommen. Das Jahr des europäischen Kulturerbes 2018, der UNESCO-Weltkongresses zu offenen Bildungsmaterialien 2017 sowie die EU-Conclusions von 2016 zu Open Science sind nur drei ausgewählte Beispiele. Diese Entwicklungen bringen mit sich, dass sich der Status von Bibliotheken als eierlegende Wollmilchsäue noch verstärkt. Den Rahmen des Vortrages bildet der Komplex „Open Educational Resources“ (OER), der in sich die Notwendigkeit verkörpert, IT-Kenntnisse mit Metadatenexpertise, rechtlichem Knowhow und audiovisuelle Technologie mit Langzeitarchivierung zu kombinieren. Dieser Vortrag wird am Beispiel der Digitalisierung von Schallplatten die Zusammenarbeit der Bibliothek der Hochschule für Musik und Theater München (HMTM), einem Vertreter der Lehre der HMTM und der Abteilung Virtuelle Bibliothek Bayern des Bayerischen Bibliotheksverbundes (BVB) beschreiben, die sich diesen interdisziplinären Herausforderungen stellen.

Seit 2008 nutzt die Bibliothek der HMTM das Multimediaarchivierungssystem Digitool des BVB für die Archivierung und Veröffentlichung von Retro-Digitalisaten und „born digital“ Objekten in den unterschiedlichsten Formaten. Ein Mitglied des Lehrkörpers, Prof. Dr. Ulrich Kaiser, initiierte 2016 eine Zusammenarbeit mit der Hochschulbibliothek, in welcher die von ihm digitalisierten, gemeinfreien (d.h. vor 1963 erschienenen) Schallplatten mit den von der Bibliothek erstellten Metadaten (RDA/Aleph) und dem DAMS-Service Digitool des BVB verknüpft werden. Das Ziel des Projektes ist die Veröffentlichung der Audiodateien mit CCo-Lizenz, um diese in den von Prof. Kaiser erstellten offenen Bildungsmaterialien (OERs) unbürokratisch verwenden zu können. Da kein vergleichbarer Erfahrungswert vorlag, wurden die einzelnen Schritte in engagierter Kooperation aufeinander abgestimmt und optimiert. In einem Preingest-Vorgang werden die Audiotracks und visuellen Begleitmaterialien in einer csv-Datei strukturiert und durch die BV-ID mit Metadaten in einem METS-Dokument verbunden. Danach werden die Elemente in die Digitale

Sammlung/Open-Access-Repository der Bibliothek hinzugefügt und die Anzeige der LP-Cover unterdrückt. Alle Objekte lassen sich über eine lokale Sicht (digital.bib-bvb.de) sowie über den bayerischen Verbundkatalog, den KVK, den lokalen webOPAC wie auch in Google suchen und sind direkt mit der ELMU.online Lernplattform verknüpft.

Sophie Rölle (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Sound archives at the web portal Deutsche Digitale Bibliothek. About the work of the department Media/Sound at the Saxon State and University Library, Dresden

Sounds, tones, noises – be it music, speech or documents of everyday life – they are used in different contexts for various purposes by a growing number of users. It is therefore a central goal of the Deutsche Digitale Bibliothek (DDB) to increase the visibility of the diverse audible media in our digital world.

At the Saxon State and University Library, Dresden (SLUB) a special department of digital sounds was established to support cultural and scientific institutions on their way into the DDB and enable them to share their media data via the web portal of the DDB.

This lecture gives an overview of the services this special department offers for organizations owning digital sound documents, especially the support to fulfill the formal requirements and technical necessities.

The consulting service for data providers focuses on:

- Registration at the web portal
- How-to: Get an ISIL-number
- Fact sheet of content (questionnaire)
- How-to: rights clearance, licensing of metadata and digital objects
- Signing a cooperation agreement
- Preparation and modelling of data
- Compilation of test data
- Data conversion

Additionally the department is involved in strategic tasks, e.g.:

- Conceptual data modelling
- standardization and quality of data
- Processing data import and updates

Tonarchive in der Deutschen Digitalen Bibliothek. Zur Arbeit der DDB Fachstelle Mediathek/Ton an der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek

Töne, Klänge, Geräusche – seien es Musik-, Sprach- oder Alltagsdokumente – werden in verschiedensten Kontexten von einer stets wachsenden Zahl an Interessentinnen und Interessenten für vielseitige Zwecke verwendet. Es ist das Anliegen der Deutschen Digitalen Bibliothek (DDB) die Sichtbarkeit der vielfältigen Audiomaterialien in der digitalen Welt zu erhöhen.

Die an der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB) eingerichtete Fachstelle Mediathek-Ton möchte den Kultur- und Wissenschaftseinrichtungen in Deutschland den Weg in die DDB erleichtern und begleitet diese bei der Bereitstellung digitaler Tondokumente in der DDB.

Der Vortrag gibt einen Überblick, wie Tonarchive sowie weitere Einrichtungen, die über digitalisierte Tondokumente verfügen, in Bezug auf die formalen Voraussetzungen und die nötigen Datenclearingschritte durch die Fachstelle unterstützt werden.

Dazu zählen im Einzelnen Beratung bei:

- Registrierung bei der DDB
- Beantragung eines ISIL
- Content-Fragebogen
- Vergabe von Rechte und Lizenzen für Metadaten und digitale Objekte
- Unterzeichnung des Kooperationsvertrages
- Datenvorbereitung
- Zusammenstellung Testdaten
- Datentransformation

Zudem übernimmt die Fachstelle folgende Aufgaben:

- Konzeptionelles Mapping
- Qualitätssicherung
- Übermittlung Echtdaten und ggf. Änderungen

14.00-15.30

Online delivery of music resources

Presented by the Forum of Sections

Chair: **Beatriz Magalhães Castro** (Universidade de Brasília)

Rosana Lanzelotte (Instituto Musica Brasilis, Rio de Janeiro)

Monumenta Musica Brasiliensis – making available Brazilian classical music scores

Brazilian music scores are difficult to find and access. A major part has never been edited or is out of print. The great majority of music editors have stopped sheet music publication.

Heitor Villa-Lobos (Rio de Janeiro, 1887 – 1959) is an exception, since many of his works have been edited by the publisher Max Eschig. He is the only Brazilian composer to have a museum – Museu Villa-lobos – that keeps his manuscripts, memorabilia and a complete catalogue of works. What about his predecessors and followers?

The main Brazilian scores archives are located in Rio de Janeiro, the Brazilian capital for almost 300 years. The National Library Music Division keeps 250 thousand items and BAN / UFRJ (Biblioteca Alberto Nepomuceno / Escola de Música da UFRJ) more than 30.000. Other archives are kept by the National Archive, Banco do Brasil Library, MIS (Museum of Image and Sound) and IMS (Instituto Moreira Salles). The archives hold both manuscripts and editions, mostly out-of-print editions. Only a small part is available through the web and it is very hard to obtain onsite copies.

Web availability is a contemporary way to bridge the gap between scores and musicians. There are presently some initiatives that focus this goal, among them: MUSICA BRASILIS (www.musicabrasilis.org.br), Academia Brasileira de Música (www.abmusica.org.br) and SESC Partituras (www.sesc.com.br/SescPartituras/). Several sites are dedicated to making available scores from specific composers, such as Ernesto Nazareth (www.ernestonazareth.com.br) and Chiquinha Gonzaga (chiquinhagonzaga.com). The initiatives are stand alone and do not interoperate.

A major challenge concerns the interoperability among sites that make available Brazilian music scores, as well as compliance with W3C standards. With few exceptions, metadata are established on an empirical basis and do not follow international standards. Only Musica Brasilis' website uses URI's to identify the score resources. It helps improving the availability of the other initiatives by replicating the score metadata and pointing their resources.

UNESCO and the Cultural and the Foreign Ministries are discussing means of providing a centralized portal of Brazilian classical scores, an initiative that will contribute to creating a Monumenta Musica Brasiliensis.

Yin Yee Kwan (The University of Hong Kong Libraries, Hong Kong)

A taste for 'the real thing': facsimile manuscripts in the cloud era

Facsimile editions are the reproduction of original manuscripts that are important resources for the study of music. They not only strengthen our insights into the context of production and distribution of Western art music but also tell interesting stories behind the creative process itself. The scarcity of original manuscripts makes it nearly impossible for readers to access primary sources in archives, museums, or university libraries. The facsimile manuscripts allow us to study key aspects of the primary sources freely and efficiently across a long span of time.

Focusing on a collection of facsimile manuscripts in Western and East Asian music housed in the Music Library, the University of Hong Kong, the paper discusses the value it holds for scholars, conductors and performers alike. The paper also examines how facsimiles may offer a distorted picture of the repertoires they preserve by encouraging certain types of questions at the expense of others. It concludes with an exploration of the creation of facsimile scores and their roles in shaping musical and musicological trends in the era of digital humanities.

Anne Fiebig (Forschungszentrum Musik und Gender Hannover) and **Katharina Talkner** (Hochschule für Musik, Theater und Medien Hannover)

Newspaper clippings, photographs, album leafs: cataloguing and presenting heterogeneous musical sources of women

The Hanover Research Center for Music and Gender at the Hanover University of Music, Drama and Media has launched a three-year research program titled "Cataloguing, researching, conveying. Identity and networks / mobility and cultural transfer in the music-related acts of women between 1800 and 2000". The research project is a collaboration with the Herzog August Bibliothek Wolfenbüttel and is backed by the funding program "Pro*Niedersachsen – cultural heritage – Collections and Objects" of the Lower Saxony Ministry of Science and Culture.

The most distinctive feature of the interdisciplinary project is the combination of library cataloguing and scientific evaluation. The scientific research, focusing on music-related acts of women in the 19th and 20th century, is based on the systematic descriptive cataloguing of the research center's rare book collection. The collection, started in 2006, is mostly acquired through international auctions and antiquarian bookshops. It consists of about 1900 media units, dating from the late 18th century until the early 20th century. The mainly German and French material is very heterogeneous. It includes letters, autographs, image sources (litographs, photos and engravings), concert programmes, business cards, newspaper articles and receipts. Until the beginning of the project, the collection was barely indexed and not scientifically edited.

The documents are catalogued using XML TEI. A Manuscript Description is set up as a formal description for the source. For selected sources, an additional XML file containing transcriptions of the source text is created. Furthermore, several standard data lists are created by using the Integrated Authority Files (GND) of the German National Library.

The source corpus is digitized by a service provider. This corpus, as well as bibliographic and contextualizing information, transcriptions and visualizations of networks, will be hosted on the web server of the Herzog August Bibliothek Wolfenbüttel. Additionally, the collection will be searchable online via the catalogue of the Kalliope Association, Germany's central online retrieval tool for literary remains, autographs and publishing archives. Apart from the digital presentation and edition on the web pages of the Herzog August Bibliothek Wolfenbüttel, the research findings will be published in print.

The presentation will introduce the research project, with special emphasis on the areas of cataloguing and conveying. It will raise the question where standardization is possible and sensible. Finally, the challenges of the detailed cataloguing of heterogeneous materials will be discussed, as well as trying to find an answer where cataloguing needs to be nuanced in order to fit the material.

Zeitungsausschnitte, Fotografien, Albumblätter: Heterogene, musikbezogene Quellen von Frauen erschließen und präsentieren

Im Förderprogramm „Pro*Niedersachsen – Kulturelles Erbe – Sammlungen und Objekte“ des Niedersächsischen Ministeriums für Wissenschaft und Kultur hat das Forschungszentrum Musik und Gender an der Hochschule für Musik, Theater und Medien Hannover ein dreijähriges Forschungsprojekt unter dem Titel „Erschließen, Forschen, Vermitteln. Identität und Netzwerke / Mobilität und Kulturtransfer im musikbezogenen Handeln von Frauen zwischen 1800 und 2000“ eingeworben. Kooperationspartner ist die Herzog August Bibliothek Wolfenbüttel.

Spezifikum des interdisziplinären Projektes ist die Verbindung von bibliothekarischer Erschließung und wissenschaftlicher Auswertung. Basis der wissenschaftlichen Forschung, die das musikbezogene Handeln von Frauen im 19. und 20. Jahrhundert in den Blick nimmt, ist die systematische Formalerschließung des Rara-Bestandes, der seit 2006 am Forschungszentrum Musik und Gender durch Ankäufe bei internationalen Antiquariaten und Auktionen aufgebaut wird. Die Sammlung besteht aus inzwischen rund 1.900 Medieneinheiten aus dem späten 18. bis frühen 20. Jahrhundert. Das sehr heterogene Quellenmaterial, das überwiegend in deutscher und französischer Sprache verfasst wurde, umfasst Briefe und Autographe, Bildquellen (darunter: Lithographien, Fotos und Stiche), Konzertprogramme, Visitenkarten, Zeitungsartikel und Quittungen. Bis zu Projektbeginn war der Bestand nur rudimentär erschlossen und nicht wissenschaftlich ediert.

Die Dokumente werden im Projekt in XML TEI erschlossen, wobei zu jeder Quelle eine Manuscript Description als formale Beschreibung erstellt wird. Zu ausgewählten Quellen wird zusätzlich eine XML-Datei mit der Transkription des Quellentextes angelegt. Ergänzend werden mehrere Normdatenlisten (unter Nutzung der Gemeinsamen Normdatei der Deutschen Nationalbibliothek) erstellt.

Das von einem Dienstleister digitalisierte Quellenkorpus wird auf den Internetseiten der Herzog August Bibliothek Wolfenbüttel zusammen mit bibliografischen und kontextualisierenden Informationen sowie Transkriptionen und Visualisierungen von Netzwerken präsentiert. Zudem wird der tiefenerschlossene Bestand über den Katalog des Kalliope-Verbundes, das zentrale Online-Nachweisinstrument für Nachlässe, Autographen und Verlagsarchive in Deutschland, online recherchierbar sein. Über die digitale Präsentation und Edition auf den Seiten der Herzog August Bibliothek Wolfenbüttel hinaus werden die Forschungsergebnisse als Print-Publikation der Öffentlichkeit zugänglich gemacht.

Der Vortrag wird das Projekt vorstellen und dabei den Schwerpunkt auf die Arbeitsfelder Erschließen und Vermitteln legen. Er wird zeigen, wo eine Standardisierung möglich und sinnvoll ist. Darüber hinaus wird er auf die Herausforderungen bei der Tiefenerschließung von heterogenem Material eingehen und diskutieren, an welchen Stellen in der Erschließung differenziert werden muss, um dem Material gerecht zu werden.

14.00-15.30

Outreach Committee

Working meeting (open)

Chair: **Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria)

15.30-16.00

Tea and coffee

16.00-17.30

Online resources and instruction

Presented by the Service and Training Section

Chair: **Anna Pensaert** (Cambridge University Library, Cambridge)

Erin Connor (University of Washington, Seattle, WA)

Critical information literacy in the music classroom

As librarians, we recognize that the ways in which our students access information are changing, rapidly and dramatically. The students we work with today face an information landscape that is often very different from what we remember from our student years. So much of what our music students need is seemingly readily available online through sites like YouTube, Google, and the IMSLP. Our students are now able to access a vast array of resources, many of which are unmediated by traditional gatekeepers like scholarly publishers, editors, peer reviewers, or even the mainstream media. What does it mean to teach music information literacy in this environment of supposed information abundance? How can we best demonstrate the continued relevance of information literacy instruction to our students and faculty?

This paper will introduce critical information literacy as a possible framework for addressing

these questions. Critical information literacy is a recent development within information literacy that grew out of critical pedagogy and the works of educators such as Paulo Freire and bell hooks. As a teaching philosophy, critical information literacy offers us an expanded vision of information literacy. It questions widely held assumptions about information literacy, including the centrality of mechanistic, skills-based instruction and idea of pedagogical neutrality. Librarians practicing critical information literacy strive to help students recognize the politics and power dynamics inherent in the creation and dissemination of information.

The critical information literacy community is active and growing, but the presence of music librarians within this community remains almost non-existent. However, as the global proliferation of “fake news” scandals and the increasing online influence of far-right extremist groups have helped to demonstrate, engagement with critical information literacy is crucial for all librarians who teach. Building on my participation in the upcoming panel presentation at the 2018 Music Library Association Annual Meeting, “Critical Information Literacy: An Introduction and Conversation,” I will outline the major principles of critical information literacy and share my suggestions for bringing critical information literacy into the music classroom. Attendees will gain insight into the significance of this important new movement in information literacy and will leave with practical ideas for implementing critical information literacy at their own institutions.

Phillippa McKeown-Green (University of Auckland) and **Nancy November** (University of Auckland)

Learning enhancement video project

This project, developed by a team from the University of Auckland's School of Music, Music & Dance Library and Student Learning Services aimed to create and integrate video clips into the teaching of undergraduate musicology in order to support the development of key historical literacy skills. These included crucial skills and understandings that Music students need to master in their first two years:

- identifying different kinds of music scores
- understanding the difference between primary and secondary sources for music historical topics
- finding one's way around a critical, 'complete works' editions of music
- finding and assessing music-related literature on the Internet

The intention was to develop these literacy skills by integrating four professionally created, student-presented, three to five minute video clips on each of these topics into courses. Students would then actively engage with the video material, perhaps through written assignment answers or by creating their own video clips in response.

The team have taken this approach based on previous research that demonstrates high levels of online usage and digital literacy among recent Musicology students. By using students themselves as the main presenter in each of the clips, this initiative will potentially help engage students in the learning of historical literacy. But we were also concerned to evaluate how well the learning design might cater to Māori and Pasifika learners. The key skills were chosen by identifying particular problems students have had in previous years in second year music history courses.

In the past, teaching music historical literacy skills has involved library tutorials and in-class library sessions. This takes time away from the teaching and learning of other key concepts and course content. Music Library staff found that they are, nonetheless, frequently approached by students

with questions regarding these skills, especially as essay and assignment deadlines approached. Using data from previous iterations of the course, student achievement levels in the bibliographic assignments can be compared. Focus group data from student who have used a pilot version of the videos will also help us to show how this aids teaching and leads to an improvement in AIL skills uptake.

Erin Conor, Nancy November, Yin Yee Kwan

Roundtable discussion on free online services and instruction

16.00-17.30

Online access and research in the digital age

Presented by the Forum of Sections

Chair: **Katrin Bicher** (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Timothy Duguid (University of Glasgow)

Infrastructures for a democratic musicology

Scholarly communication is being transformed as scholars progressively eschew the constraints of the printed page. This is particularly true for the dissemination of music-related data, as researchers harness the latest technologies to manifest an array of music-related modalities within single platforms and user interfaces. These resources have been labelled born-digital because the auditory, graphical, textual, and even video elements that they bring together are integral to the scholarship itself. Distilling such a born-digital resource into a printed output – whether as a monograph, journal article, or other more traditional medium – would therefore significantly restrict their effectiveness. Despite a growing number of respected born-digital scholarly resources, they are not to be found in most popular digital indexes and databases. This paper argues that born-digital resources and content deserve inclusion in scholarly indexes alongside digitised publications and primary source materials, using the work of the ‘Singing the Reformation’ project as a case study.

The Singing the Reformation Project was funded by the Arts and Humanities Research Council (UK) that mounted an exhibition of a set of early modern partbooks known as the Wode Partbooks or the St Andrews psalter during the 2011 Edinburgh Fringe Festival. Since these books are arguably the most important cultural artefacts of early modern Scottish culture, the project also focused on preserving their content. As such, the project produced several digital outputs, including digital images of the partbooks, performing editions of the music, recordings, transcriptions of the textual content, a digital exhibition booklet, and an exhibition app for iOS. Although the project website provides access to this digital content, only the partbook images have been indexed by an outside resource, the Digital Image Archive for Medieval Music (DIAMM). As such, much of the project’s digital and born-digital content is available only to those who are aware of the project’s website.

This paper argues that the emerging trend towards born-digital scholarly outputs demands an evolving infrastructure that democratises digital content by promoting born-digital content alongside digitised content. Aggregators such as Music Scholarship Online (MuSO) are building descriptive ontologies that allow for born-digital content to be described at the same level of granularity and precision as that of digitised content. It is therefore increasingly important for scholars to collaborate with their colleagues in the libraries, particularly given constrained project budgets and all-too-common reduced humanities funding, to describe their born-digital outputs.

These critical partnerships will allow the born-digital to take its rightful place alongside other scholarly outputs in a growing corpus of digital scholarly resources.

Margrethe Støkken Bue (National Library of Norway, Oslo)

Digital archeology: the archivist's headache

After centuries of paper based notated music, digital notation made its entrance. Up until recently this has not been a problem, but in the last couple of years we have started to receive archives where notated music is in the form of digital files – i.e. both new notation files, files made from older versions of notation programs and PDFs without metadata.

At the National Library our task is not only safe storage, but storage that makes it possible to study and research the material in the future, as well as easy access to both data and metadata. And the future is already here. We receive notation files on floppy discs, old hard disks and other digital storage media, but we have no means of collecting the data on these discs. We also receive files that are easily opened and readable now, but will not stay that way in the future. In 2013, the sheet music archive at the Music Information Centre was moved to the National Library. The problem of old version notation files was mostly solved by getting the composers to make PDFs and send those to us, which we then stored. This was a good enough solution at the time, as the service provided was that of storing files for production of performance material, and new versions replaced older ones. As this archive is now in the National Library it has added another perspective to the challenge of digital notated music and time has come for a new look at how this digital archive is stored.

Trying to find a solution to this problematic situation, we have started a pilot project aiming for conversion of these kinds of files to a format that can be read by available digital tools now and in the future. The project is threefold:

- Opening and conversion of old music notation files, making it possible to store this in a long lasting format
- Conversion and storing of newer music notation files
- Recording metadata from digital notated music only stored as PDFs

This presentation will discuss in detail some of the files in question and show the progress of the project.

Sonia Wronkowska (National Library of Poland, Warsaw)

Stylometric analysis for authorship attributions: the case of newly discovered works by Carl Friedrich Abel

The aim of the paper is to compare the results of the traditional academic musicology and digital musicology basing on the example of newly discovered works by Carl Friedrich Abel. A number of works by Abel were discovered in the manuscripts from the court collection of counts Maltzan in Silesia, currently stored in the Adam Mickiewicz University in Poznań. Out of the 28 pieces attributed to Abel, only 7 are marked with the name of the composer. The attribution is considered to be certain whenever: the composer's name is given in the manuscript, the work was written in the composer's hand, or if it has concordances in other pieces by Abel. In the case of 11 remaining works, attribution to Abel is based only on unique source criticism and stylistic analysis. The style of the sonatas is uniform – numerous common melodic motifs can be found in

both the attributed and the anonymous pieces, their resemblance going beyond mere conventions of galant melodics. Instances of using a specific musical idea – either a phrase or an entire subject – several times can be found in Abel’s work, making up the composer’s characteristic idiom. Stylometric analysis can be the conclusive argument to approve the authorship attribution of Abel in case of unsigned works. The number of self-borrowings and repetitions of the same melodic or harmonic patterns could be easily detected by the algorithm and confirm the stylistic uniformity of works of ascertained and conjectural authorship attribution. The author will present the outcome of both methods of analysis – analogue and automated, the differences between them and the consequences on the methodology of musicology.

16.00-17.30

Music printing and publishing history

Presented by the Forum of Sections

Chair: **Richard Chesser** (British Library, London)

James Ritzema (Royal Holloway, University of London and British Library, London)

***Catalogus Universalis*: music in the London reprints of the Frankfurt book fair catalogues**

This paper looks at a series of catalogues of the Frankfurt book fair which were printed in London between 1617 and 1628. The foundation of the Latin Stock in 1617, which was established to import books from continental Europe for sale in England, resulted in the regular reprinting of a selected list of books on sale at Frankfurt’s famous fair under the title *Catalogus Universalis*. From 1619 to 1625, a rich selection of music from across continental Europe appears in these sale catalogues. This continental conduit included sacred and secular repertoire, music of Catholic and Protestant composers, instrumental and vocal works, and music of both traditional contrapuntal styles and the *stile nuovo*.

This paper identifies the musical publications which were selected for these catalogues, while considering whether the music books represented in these lists had been imported to England or a selection of titles which could be sourced from the Frankfurt fair. In this regard, the paper makes comparison with Donald Krummel’s study of the sales catalogues of the London bookseller Robert Martin, who produced catalogues of mostly Italian music between 1633-1650. It will also explore the possibility that the second English patent for music printing, as granted to Thomas Morley in 1598, which had protective clauses preventing competitors from importing foreign editions, was responsible for the absence of any musical publications in these catalogues between 1619 and 1617.

Seemingly unnoticed by musicologists, these catalogues offer a new insight into the musical life of early modern England, as well as shedding light on the development of the book trade, distribution of books by catalogue, and European networks of cultural transfer.

María João Albuquerque (Universidade Nova de Lisboa)

Music printing and publishing in Portugal from 1775 to 1900: a study from a documental point of view

The study of music printing and publishing history goes well beyond the sphere of industry and trade and gains a cultural space which launches fundamental clues to the understanding of music editorial trends and musical practices at a national level. The evidence is given that, despite the development of printed music, handwritten music continued to be produced throughout the 18th

and 19th centuries in Portugal. However, it is an undeniable fact that the development of printed music, during this period, deeply changed music dissemination. Music publishers, therefore, played a fundamental role in promoting the dissemination of new repertoires of music, thus influencing musical taste and stimulating cultural exchanges within Europe.

The origins of this industry and trade in Portugal is intimately related to the social-economic and cultural changes operated during the second half of the 18th century, from the more generic socio-economic and political areas to the specific level of the cultural practices and representations of the society, both making possible the appearance of new markets for musical goods, including printed music.

The purpose of this paper is to contribute to a better understanding of the rise of music printing and publishing in Portugal from 1775 up to 1900, analysing the evolution of the edited repertoire according to genre, musical instruments and composers, and also the study of the history of the most significant music publishing houses in Portugal. Publications are then characterized from the technical point of view, with a focus on the technological processes of music printing.

Considering that these printed scores, surviving from this era and still existing in libraries and archives, are special collections, all these issues will also be analysed in the light of the questions related to the documental description and the new challenges raised by the Functional Requirements for Bibliographic Records (FRBR) principles and the new paradigm of linked data.

JeongYoun Chang (RISM South Korea, Seoul)

A contextual approach to music publications of early modern Korea

Music publishing in Korea started at the end of 19th century. Starting with hymnal by missionaries, music was gradually published by modern schools and several private publishing companies. Traditionally music in Korea was transmitted by word of mouth in general, so mass production of music publications was a huge change that enabled people to enjoy their musical lives. Through music publications, people could keep traditional melodies alive, access to new culture and be enlightened.

At the early stage of music publishing, songs and songbooks were mainly published. It is because one of the purposes of music was to let people easily learn by singing, in result songs which were simple and short having new lyrics with borrowed melodies, came out. Additionally, many educated intellectuals had taken notice of potential of music, and they had participated in music publications as a publisher, an editor, and a lyricist. Therefore, music publications of early modern Korea should be approached in diverse ways not only music itself but also historical context.

Publications had to be submitted for censorship during the Japanese occupation of Korea, and music was no exception. However, despite a prohibition on publishing, there were continuous attempts to publish music. After the '3·1 (March 1st) movement' for the independence of the country in 1919, music publishing exploded. For the country, women had to learn to teach their children, for the future women and children came to be regarded as essential members in society. In the early 1920s, music publications for youth, women, and children could encourage them with several songs by lyrics, making them "be aware" through self-control and overcoming the destiny of the country. These music publications reflect the social consciousness of those who longed for changes of themselves and society.

Music publications of early modern Korea have to be approached in context to reveal how the social consciousness manifested itself in music and how music publications could be the hub in

the society. We all already know music publication is not just a repository of music, rather a multi-dimensional field of transcending time and space, leading contextualization in the digital age.

16.00-17.30

Public Libraries Section

Working meeting (open)

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln, NE)

16.00-17.30

Study Group on Access to Performance Ephemera

Working meeting (open)

Chair: **Katharine Hogg** (Gerald Coke Handel Collection, The Foundling Museum, London)

20.00-22.00

Reception at the German National Library

TUESDAY, 24 JULY

9.00-10.30

Rethinking women composers in East Asia and the East-Asian Music Database II

Presented by the Forum of Sections

Chair: **Hyun Kyung Chae** (Ewha Womans University, Seoul)

Hyun Kyung Chae (Ewha Womans University, Seoul)

East-Asian Music Database II: why do we document and study women composers?

From the beginning stage of modernization in East Asia, women have played important roles in teaching and disseminating Western music and culture, and thus have been closely connected with musical and societal changes in the region. For example, in Korea, Western-style education was provided for the first time at Ewha College starting in 1885, with music as one of the major subjects. As the first institution established by Western missionaries to teach only women, one of Ewha's aims was to enlighten and educate women who would become teachers for the next generation of young minds. 'Elite' men in Korean society, especially under the colonial state, advocated educating women in the Western style to build "national prosperity and military power" [富國強兵], following the West, where the placement of women in charge of children's education ultimately led to societal changes. However, the active participation of Korean women in music at that time cannot be fully investigated because of the lack of written documentation by cultural insiders. One can only glean information about their participation through critical reading of missionary reports, such as The Korea Mission Field and The Korean Repository, which were written and published mostly by Western missionaries. I strongly believe that it is not an isolated situation only for Korea, considering such complicated geopolitical and socio-cultural context of the time in the region.

Despite women's active role in incorporating Western culture into their lives (whether their acceptance was enforced or voluntary), which compelled rapid societal changes in East Asia, women's political and social status seems to have remained stagnant, and societal prejudice against women in creative fields still linger to prevent women's work from being published and circulated in performances and scholarly research in contemporary East Asian societies. Thus the emergence of a variety of information on women musicians and their works in the East-Asian Music Database (EMDB) II, provides hitherto unknown sources of women musicians of East Asia. And those sources enable researchers as well as archivists/librarians to carry on new projects to enhance much knowledge of underestimated women musicians/composers' efforts in music-making in the region.

As the first paper of the panel, I will provide a general overview of women's participation both as a group as well as separate entities by observing their activities in the historical time line of the EMDB. In order to map their efforts in a larger socio-cultural context, their unique musical activities can be compared and analyzed between nations and individual composers in relation to each other. For the purpose of relating or comparing women's experiences, important keywords have been chosen in the curating process of the EMDB, such as diaspora, nationalism, feminism, syncretism, and radical avant-gardism. Furthermore, issues and challenges of establishing a separate entry for women musicians within the East-Asian Music Database II will be discussed in the end. I hope that our discussion on women musicians today can generate ongoing dialogues to develop strong solidarity among women scholars and archivists in various fields and support multiple voices/polyphony for women.

Seung im Seo (National Taiwan University)

Teacher or composer? Examining the first generation of women composers in China and Taiwan

In 2015, as a member of the Chinese research team at Ewha Music Research Institute, I began conducting research on Chinese and Taiwanese women composers. For the last three years, I have realized just how little information is currently available on the subject. While outstanding Chinese and Taiwanese women composers born since the 1950s are now active worldwide, East Asian women composers have yet to be seriously considered. We envision a vibrant study on this issue, beginning with this presentation, which examines the lives of the first woman composers in China and Taiwan.

This paper firstly focus on the life of Xiao Shuxian (1905~1991), a first-generation woman composer in China. Her orchestral suite, *Huainaiian Zuguo* (懷念祖國, Yearning for Homeland) composed in 1941 during her time in Switzerland was performed, recorded, and even broadcast on European public radio. However, it was not until 1990 that the piece was performed at the Chinese public concerts. It will shed new light on the life of Xiao Shuxian, who, throughout her life, was often challenged in trying to find a balance between being a music educator and a composer.

Later, the paper examines the career and life of Deh-fang Swan Lai (1920~2009), who is generally regarded as the first woman composer in Taiwan. Lai was born in Beijing, moved with her husband to the United Kingdom, where she completed her master's degree in composition and theory. At the end of the Chinese Civil War in 1950, she moved to Taiwan with the Kuomintang government, where she began teaching harmony and choral conducting at a university. However, she resigned her lecture work and started participating in foreign affairs with her husband. In 1956, she established the Ginling Girls High School, thus becoming a renowned educator. Lai is a

versatile composer. Moreover, her contribution as an educator has been unforgettable.

To be a professional composer or a music educator? To be a good wife or an independent woman? Xiao Shuxian and Deh-fang Swan Lai, two women who studied western music composition theory in the early 20th century Europe, shared in these conflicts and distresses.

Eun-Ha Kim (Ewha Womans University, Seoul)

New perspectives on contemporary Korean women composers

Korean women in the modern era of the late 19th century were able to listen to and learn Western music through schools and churches established by missionaries. Until the composition major at Ewha College was established in 1936 and composers like Soon-Ae Kim (1920-2007) graduated, Korean women composers of Western music worked in missions and education, composing school songs, songs for children and hymns. Beginning with Soon-Ae Kim, the number of women composers who composed Western music professionally increased, and most of them went to study abroad to USA, France, Germany and Japan, after finishing their composition studies in Korea. Among them, there was Younghy Pagh-Paan (1945~), who has been an active world-class composer based in Germany and has taught at University in Germany as a professor in composition department, while most Korean women composers returned to Korea after studying abroad.

There are many women who have been trained and have excelled as professional composers since the introduction of Western music in Korea. However, research and evaluation on women composers have been peripheral, both in quantity and content, because Korean contemporary music history has been constructed and described with a focus on male composers. There has never been a discourse focused on Korean women composers.

With the construction of EMDB II [Ewha Music Database II], a full-scale survey and research on Korean women composers have begun, and we were able to take a step closer to see the challenges and problems that Korean women composers faced as composers in their era, and how they suggested solutions in their music. This paper seeks to present 1) a genealogy of representative Korean women composers by generation, and 2) a discourse on their identity: how they reflected their thoughts on tradition into their music as much as the acquisition of the Western composition methods.

Jeongsook Park (Ewha Womans University, Seoul)

The status of women composers in modern Japan

This study is a part of the 'East-Asian Music Database II' (EMDB II) project. While building EMDB II, we have collected data about East-Asian composers and their compositions extensively since the late 19th Century. My primary interest of EMDB II is Japanese women composers and their significance in western classical music of Japan. Women composers played an important role in introducing and developing western music to Modern Japan, but they have been historically underestimated. In this study, I would like not only to examine historical status of women composers in the process of Japanese modernization, but also to discuss activities of current Japanese composers who are internationally renowned. I will briefly introduce 4 Japanese women composers including Koda Nobu (幸田延, 1870~1946), Kanai Kikuko (金井喜久子, 1906~1986), Kubo Mayako (久保摩耶子, 1947~), and Tanaka Karen (田中カレン, 1961~), and their works that exist in EMDB II. Koda Nobu is known as a pioneer of western classical music in

Modern Japan. Kanai Kikuko proclaimed nationalism in the mid-20th Century. Kubo Mayako is artistically connected to the European legacy and Japanese literature in her works. And Tanaka Karen is internationally acclaimed as contemporary music composer.

Many music historians have pointed out that music history is a male-dominated arena. However, this presentation demonstrates that women composers in Japan played an important role and their contribution to Japanese music is not trivial. Through this study, I would like to locate these women composers in the centre of music history, especially in modern and contemporary Japan. My understanding of musical experience of these musicians shows that the Japanese women composers are not passive observers but active agents in music-making.

9.00-10.30

Preserving piano rolls and shellac discs

Presented by the Forum of Sections

Chair: **Jonathan Manton** (Yale University, New Haven, CT)

Pietro Zappalà (Università di Pavia, Cremona)

The piano rolls collection of the Department of Musicology (Cremona, University of Pavia): issues of preservation and promotion

The recent rebuilding of the Department of Musicology in Cremona (University of Pavia) has led us, among other things, to devote a specific room for its piano rolls collection. In turn, the renewed interest in this kind of material has generated a rather interesting stream of donations of more rolls. Therefore the first core of the collection (about 1000 rolls) has increased to the current number of items (nearly 3000, still rising), turning it into one of the largest piano rolls collections in Italy; the main part of the collection (about 2000 rolls) was produced by the company F.I.R.S.T. (Fabbrica Italiana Rulli Sonori Traforati), the largest rolls manufacturer in Italy one century ago.

The expansion of this collection has awakened issues related to collocation, preservation, promotion, and development. With regard to promotion and development, the availability of a player piano at the Department of Musicology was not sufficient to spread the use of piano rolls, both because of the reduced and local impact, and because the use threatens the preservation of the rolls. On the other hand, this very specialized collection was to be known by a wider audience of potential scholars and users. These goals were achieved by a digitalization project that required the research and development of a special device, along with special scanning and tuning software (for both graphic and midi files). Storage and digitization are prerequisites for the availability and accessibility of the collection to scholars and users. Future plans for the collection include a complete catalogue and a musicological study. As far as cataloguing is concerned, a study should identify a suitable standard to be used; concerning the musicological study, a fundamental goal should be the reconstruction of the entire catalogue of the F.I.R.S.T. company, in order to understand the market of this very particular carrier and the strategies of the publisher to meet the needs of consumers.

Jerry McBride (Stanford University, Stanford, CA) and **Craig Sapp** (Stanford University, Stanford, CA)

Piano roll documentation and digitization

In the early part of the 20th century, player pianos and piano rolls were a popular form of music entertainment in the home. In 1905, Edwin Welte introduced the first reproducing piano, where

all aspects of a pianist's performance were recorded on a piano roll to an amazingly accurate degree. Player piano companies recorded composers playing their own works, and many of the world's greatest pianists of the time recorded piano rolls. In the early part of the century, piano rolls were produced in quantities equal to or greater than sound recordings. Piano rolls as significant documents for musicological inquiry are just now beginning to be studied seriously. Even though some libraries in the 1910s and 20s had circulating collections of piano rolls, today few libraries have piano roll collections. Instead, rolls are held by library special collections, where they remain largely silent due to playback difficulties, or are held in museums, which also face difficulties in adequately maintaining player pianos for accurate playback. There are also significant issues for cataloging and preservation of the original rolls.

Stanford University acquired a collection of piano rolls and player pianos to study of this important repertory, which still forms the core of the piano repertory today. The performances on the rolls provide startling evidence of the differences between current performance practice and the performance style of the late 19th and early 20th century pieces. Cataloguing guidelines were developed for the rolls, and about 1600 rolls have been fully cataloged to date. The rolls are now being digitized for preservation and playback. A roll scanner was designed from which TIFF images are created. The TIFF files are then converted into MIDI files, which can then be used to emulate the sound of a piano. The steps, processes, and goals of this project will be described and areas for future work will be outlined.

Paweł Nodzak (Stanisław Moniuszko Academy of Music, Gdańsk)

Hidden treasures, their protection and their future – the shellac disc collection of the Main Library of the Stanisław Moniuszko Academy of Music in Gdańsk

The collection of analogue discs of the Main Library of the Stanisław Moniuszko Academy of Music in Gdańsk are estimated to number several thousand, of which about 25 percent are high-speed plates dating back to the first half of the twentieth century. The collection is characterized by a diversity of musical genres, countries of origin and cultural identities. The collection consists of discs whose origin is found among others in the British, German, Scandinavian or Slavic cultures.

In recent years, especially in the period of 2015–2017, the number of enquiries on library shellac resources has increased considerably, as it is still not available in the public catalogue. The increased interest in this collection, as a result of the large number enquiries from users interested in library resources, prompted librarians to take immediate action not only to comprehensively develop the library's holdings, but also to protect them from degradation and ultimately to disseminate information on their content. These actions are planned in stages. The first major step will be the actions aimed at securing the collection against further destruction along with complete cataloguing. Then it is planned to publish the collection in the form of a publicly available online catalogue located on the library website. Ultimately, the digitization of the resources is planned.

The purpose of this paper is not only to present an extensive collection of shellacs, in particular the unique library resources, but also to present problematic issues disclosed in its development and safeguarding on various levels. Activities undertaken by librarians have encountered a number of difficulties, including the fragility of the media, the durability of the cover, as well as other undefined defects and individual features in individual copies of the library collection.

Documenting musical life

Presented by the Forum of Sections

Chair: **Andrea Hammes** (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Kent Underwood (New York University, NY)

Music in the ‘downtown’ collection at New York University

During the latter decades of the twentieth century, a new generation of radical artistry emerged in the area of New York City known as “Downtown”. The term denotes both a location and an attitude. Young and rebellious creative individuals—drawn to the neighborhood’s deep history of bohemianism and its low housing costs—converged Downtown from around the nation and across the globe. Through work that crossed boundaries, flouted social expectations, and rejected the orthodoxies of the “uptown” avant-garde, they developed a transformative subculture of extraordinary creative breadth and diversity. Jazz-based free improvisation, minimalism, punk rock, and diversely unclassifiable forms of sonic experimentation all incubated Downtown—underground at first, but eventually it flourished and spread as a lasting contribution to the music of the whole world.

The Downtown Collection at the New York University Library was founded in 1994 with a mission to build an archive of this historic artistic phenomenon. Today, the Downtown Collection comprises more than 150 affiliated archives, representing theatre, dance, literature, performance art, video, and film, as well as music. During the past several years, the curators have greatly intensified the Collection’s focus on music. The presentation will offer a broad overview of music resources in the Downtown Collection, and it will highlight some important recent acquisitions, including the archives of Bill Dixon (protagonist of the loft jazz and postmodern dance scenes), Richard Foreman (multimedia theatre works with meticulously timed musical and sound cues), Malcolm Goldstein (post-Cagean composer and violinist), Richard Hell (a progenitor of punk rock), William Hellermann (a pioneer of sound-installation art), Guy Klucevsek (boundary-breaking accordionist and composer), Frank London (prime mover of the Radical Jewish Culture movement and founding member of the Klezmatics), Marc Ribot (versatile guitarist and composer), and others. It will also touch on the New York University Library’s Riot Grrrl Collection, which documents the activist, feminist-oriented punk movement of the 1990s with important points of connection to Downtown.

Gustavo Frosi Benetti (Federal University of Roraima, Boa Vista) and **Gabriel de Souza Alencar** (Federal University of Roraima, Boa Vista)

Music and history in Roraima: bibliography, document sources and musical events

Through this research project, we intend to survey the records of musical activity in all the cities of the State of Roraima, the most northern State in Brazilian Amazon. For this, we carried out bibliographic and archival research, including the use of oral sources. As the State of Roraima has 15 different municipalities, we are conducting the research on each one of them, obtaining data directly from government or non-government documents, interviews with key musical actors (singers, bands, musical producers, etc.) and field observation of musical practices. Since the research aims to get an overall view of music in Roraima until the present, it also includes ongoing festivals and other musical events which held the contemporary local music. Besides the State and Municipality governments and their branches, as non-governmental sources we highlight the Church, which has an extensive influence and documentation on Amazon culture and history; the State and Federal Universities; the musical independent organizations which are

the main musical actors on music education and performance in the rural area; and the private organizations. It must be pointed out that this research also includes the survey of indigenous music activity in all the State, which will be analyzed in proper section, regarding ethnicity, geographic location and culture. Nonetheless, since Roraima has borders with two different countries, the music from the border regions with Venezuela and Guyana, both of which have a specific reality pertaining the cities in the border with Brazil, will also be analyzed and surveyed; this scope puts this project not only in a national, but also in an international context. The data obtained will be analyzed based on the methodologies of Musicology and its auxiliary sciences such as document analysis used by History, classification procedures of Archival Sciences and, due to the geographical position of the triple border (Brazil-Venezuela-Guyana), the analysis of intercultural relations from International Relations. This analysis will point out three major branches in music studies: Music Education, Musicology and Ethnomusicology. Each of these will be regarded in a specific way as to the data obtained from the research. As a result, we intend to produce a reference publication about music and history in Roraima, new material for distribution free of charge in all public institutions of Higher Education in Brazil that have music graduate degree courses or postgraduate studies, which will serve as a source for teaching and research related to the topic.

Hanna Bias (The Karol Szymanowski Academy of Music Library, Katowice)

19th century musical bills in the archive of Silesian music culture – provenance, interpretation. Contribution to research

A musical bill as opposed to books belongs to the category of advertising leaflets and can become a precious material for researchers. If there are no other materials, it may become the main source of information as it has the value of documenting the epoch of its origin. Concert life in Poland was developing not only at the royal court and aristocratic courts, but also in theatres and churches. Public stages appeared only in the 19th century. An interesting phenomenon of that time was a bilingual bill, partially in Polish and partially in German or Russian, which depended on the country that had annexed particular parts of Polish territories.

19th century musical bills come from the collection of Professor Józef Władysław Reiss (1879–1956), an eminent musicologist from Cracow. Most bills dating from 1813–1876 come from Cracow, three of them from Warsaw and some from Vilnius and Lvov. These were very specific times in the history of Cracow – difficult years, under foreign rule, a short period of "Independent City" (1815–1846), also called "The Republic of Kraków", and then again the comeback under the political and cultural control of Austria.

Very popular and most welcomed by the music lovers of those days were recitals and concerts given by famous virtuosos. Their virtuosity was almost like circus shows, which won general applause of the often not sophisticated audience. There were performances of "a virtuoso playing the straw", "a famous ventriloquist, Alexander", "the troupe of false riders". Such performances were treated as seriously as concerts given by real virtuosos. Reviewers regretted the condition of the musical culture of the society and expressed their opinions in bitter words in the press "What virtuoso can stand competing in Cracow with trashy tricks?"

In the 1830s and 1840s a lot of native and foreign famous artists performing throughout Europe visited Cracow as well. There were famous singers: Angelica Catalani and Gentile Borgondio; pianists: fourteen-year-old Stefan Heller from Pest, Franciszek Lessel, Franciszek Liszt (1843); violinists: Karol Lipiński, Wieniawski brothers – Henryk and Józef or Antoni and Apolinary Kątsy.

A great sensation for Cracow were the concerts given by the Kątski brothers – Apolinary, an eminent violinist, a student of Paganini, and his brother Antoni, a remarkable pianist. The bills announcing their concerts come from 1849 and 1852.

Three Warsaw bills, dated 1838, come from the same collection and document recitals of one of the most remarkable violin virtuosos of that time – Karol Lipiński – “the leading violinist of His Majesty Tsar of Russia, on the Court of the Polish Kingdom”, held in Warsaw Town Hall. Lipiński was touring throughout Europe, welcomed with ovations and gifts. Although the ticket prices were high, concert halls were crowded. It is worth mentioning that the same programmes were printed in Russian overleaf.

The printing house of Jan Cotty, operating in Warsaw since 1845, used to employ special people who wore caps with "bill distributor" inscription.

9.00-10.30

What's new in German public libraries

Presented by the Public Library Section

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln, NE)

Elections

Manfred Ullrich (Stadtbücherei Würzburg)

#Treppenhausfreitag – the Instagram account of the Stadtbücherei Würzburg

A picture says often more than 1000 words. Instagram is currently one of the most popular social media networks in the world. So why not present your own library on the Instagram platform? Practical advices on guidelines, on what to post and on community building thinking. Manfred Ullrich shows you, how he handles the Instagram account in the public library of Würzburg. Being also a social media attributing editor for IAML, he will also present the new IAML.AIBM Instagram to you.

Stefan Domes (Städtische Bibliotheken Dresden)

BiboPhil – Die neue Zentralbibliothek mit Musikbereich in Dresden

In Dresden wurde der Kulturpalast, ein Mehrzweckbau aus dem Jahr 1969 und Hauptspielstätte der Dresdner Philharmonie, umgebaut und am 28. April 2017 wiedereröffnet. Kern des Umbaus war der neue Konzertsaal für die Dresdner Philharmonie sowie die Einrichtung der neuen Zentralbibliothek der Städtischen Bibliotheken Dresden. Die Zentralbibliothek wurde aus der bisherigen Haupt- und Musikbibliothek sowie der Jugendbibliothek gebildet und besteht nun aus den sechs Bereichen Musik, Jugend, Sach- und Fachliteratur, Kinder, Schöne Literatur sowie Heimatkunde-Kunst-Reisen. Der Vortrag informiert über die Planungen, den Umbau, den Umzug, die Neueinrichtung und die Pläne für die Zukunft.

Susanne Hein (Zentral- und Landesbibliothek, Berlin)

How to enrich the service of music libraries with musical apps

Music libraries understand themselves as mediators in dealing with digital media. In support of this role, the music library of the Zentral- und Landesbibliothek Berlin launched a new activity in cooperation with the Research Center for Mobile Music Making & App Music (at the Berlin University of the Arts). In April 2017 we designed two short workshops for mobile devices. The two workshops were held in relation to the music materials of the ZLB. The first one presented apps which assist the making or composing of music. The other one gave an overview about different apps for printed music in which library visitors could get acquainted with selected music applications. Both workshops have been repeated in autumn 2017.

www.zlb.de/musik

<http://forschungsstelle.appmusik.de/>

<http://musik-mit-apps.de/musikbibliothek-der-zentral-und-landesbibliothek-berlin/>

<http://apps-in-music-education.com>

9.00-10.30

Constitution Committee

Working meeting (closed)

Chair: **Richard Chesser** (British Library, London)

9.00-10.30

Fontes artis musicae

Working meeting (closed)

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

10.30-11.00

Tea and coffee

10.30-12.30 and 15.30-16.00

Poster session I

Francesco Finocchiaro (Universität Wien)

Film music as a problem in German print journalism (1907–1930)

Throughout the 1920s, German-language print journalism addressed fundamental questions about the encounter between music and cinema. Prominent composers, musicologists, film theorists, intellectuals, and philosophers contributed to this broad discussion on the proper role and design of film music, encompassing a wide range of arguments and perspectives. To a large extent, this debate took place in cinematic trade journals (such as *Der Film*, *Der Kinematograph*, *Film-Kurier*, *Filmtechnik*, *Film Ton Kunst*, *Lichtbild-Bühne*, and *Reichsfilmblatt*) as well as musicological journals (e.g. *Musikblätter des Anbruch*, *Melos*, *Der Auftakt*, *Die Musik*). Titles such as “On the Problem of Film Music” (*Der Kinematograph*, 1923), “The Film Music Problems” (*Der Auftakt*, 1929), or “The Solution of the Problem of Music” (*Reichsfilmblatt*, 1929) became common.

Film periodicals like *Der Kinematograph*, *Reichsfilmblatt*, *Film-Kurier*, and many others encouraged composers and music directors to contribute their opinions concerning the art of film-music composition at large, ranging from compilation guides to accompaniment practices, and from illustrative techniques to dramaturgic strategies. Thanks to the contributions of film-music specialists, such as Giuseppe Becce, Edmund Meisel, Paul Dessau, and Walter Gronostay, music journals (e.g. *Musikblätter des Anbruch*, *Melos*, *Der Auftakt*) also dealt with a large number of questions related to the execution of film music. The techniques of conducting film music were outlined; the basic configuration of a salon orchestra and the peculiarities of certain instruments were critically evaluated; several questions concerning performance practice in film venues or “im Atelier” were also discussed.

Film-music journalism drew particular attention to original film scores and exceptional collaborations of first-rate composers, such as the one between Richard Strauss and the Caligari director Robert Wiene for *Der Rosenkavalier* (1926): a silent film derived from the three-act musical comedy of 1911. Composers engaged in journalistic debate, such as Meisel, Hindemith, Dessau, and Richard Strauss, found in contemporary film journalism the means to express their personal view of film music, not without a self-justifying and self-referential intent. This journalistic discourse on film music forms the core of the FMJ research project. The research team will examine a representative selection of articles, essays, and reviews published in German-language music and cinema periodicals from around 1907 to the early 1930s. A selected corpus of sources will be incorporated into a digital open-access database. The comprehensive scholarly exploration of these documents will lead to a monographic treatise on the “historical aesthetics” of silent film music.

Filmmusik als Problem im deutschsprachigen Journalismus (1907–1930)

Die Frage nach der Musik begleitet den Film seit seinen Anfängen. Was ist der Status der Filmmusik? Welche Probleme wirft ihre Verwendung im Film auf? Was ist ihre Funktion? Bereits in der Stummfilm-Ära haben sich bedeutende Komponisten, Musikwissenschaftler, Filmtheoretiker und Philosophen an einer ausgedehnten Diskussion über die ungewisse Stellung der Filmmusik beteiligt. In Artikeln, Essays und Filmrezensionen, die in deutschsprachigen Film-Periodika sowie in musikwissenschaftlichen Zeitschriften erschienen, widmeten sie sich ästhetischen, theoretischen sowie auch kompositorischen Problemen der Filmmusik – mit unterschiedlichsten Akzentuierungen und Sichtweisen. Für diesen journalistischen Filmmusik-Diskurs interessiert sich das hier vorgestellte Forschungsprojekt.

Projekthalt ist zunächst die Auswertung ausgewählter deutschsprachiger Periodika, die von 1907 bis zum Beginn der 1930er-Jahre erschienen sind. Das Ergebnis der Dokumentation ist ein umfassendes Korpus publizistischer Text-Quellen, die in einer Datenbank erfasst werden sollen. Die Sammlung dieser Quellen bildet den ersten Schritt zu der im Forschungsprojekt parallel dazu geführten Untersuchung ästhetischer Sichtweisen aus der Zeit des Stummfilms. Die Untersuchung des Problems der Filmmusik soll in einer Monographie ausgearbeitet werden. Die Online-Datenbank wird den Dokumentationsteil dieser ästhetischen Abhandlung bilden und soll FachkollegInnen wie auch einer breiten interessierten Öffentlichkeit als frei zugängliches Nachschlagewerk dienen.

Andrea Lindmayr-Brandl (Universität Salzburg)

VDM Maps: frühe deutsche Musikdrucke in Raum und Zeit

Das Projekt Music printing in German speaking lands: From the 1470s to the mid-16th century nimmt die Entwicklung des Notendrucks nördlich der Alpen als kulturgeschichtliches Phänomen

in den Blick. Dabei stehen vor allem die technischen Herausforderungen des Druckens von Noten sowie die materielle Qualität der Objekte im Zentrum. Anders als gattungsbezogene Studien oder Untersuchungen zu verschiedenen Druckzentren beschäftigt sich dieses Projekt mit allen gedruckten Quellen, die musikalische Notation enthalten. In der ersten Projektphase (2012–2015) wurden die im deutschen Sprachraum zwischen 1500 und 1540 gedruckten Musikalien in einer Datenbank (www.vdm.sbg.ac.at) erfasst, eingehend untersucht und beschrieben. In der zweiten Phase (2016–2019) wird der Untersuchungszeitraum erweitert (ca. 1470–1550) und die Datenbank weiter ausgebaut. Gegenwärtig verzeichnet sie 1173 Editionen und etwa 7000 Exemplare, die den jeweiligen Editionen zugeordnet sind.

Für die Auswertung der Daten bietet die Datenbank vdm eine äußerst differenzierte Suchmaske, mit deren Hilfe Teilrepertoires gezielt untersucht werden können. Diese Funktion stößt jedoch an Grenzen, wenn es um eine zentrale Forschungsfrage des Projekts geht: die Verbreitung der Drucke in Zeit und Raum. In Zusammenarbeit mit dem Fachbereich Geographie und Geologie der Universität Salzburg wurden aus diesem Grund interaktive Karten entwickelt, die eine visuelle Auswertung großer Datenmengen möglich machen. Die unterschiedlichen Karten können von einer zentralen Zugriffseite aus aufgerufen werden. Die Darstellung in Form von Zeitreihen und die Filterung der Daten nach unterschiedlichen Kriterien steht im Vordergrund. Benutzer können somit selbst raum-zeitliche Analysen erstellen, die ein einfaches Verstehen und schnelles Erfassen von größeren Datenmengen ermöglichen.

Christine Martin (Neue Schubert-Ausgabe, Tübingen), **Katharina Loose-Einfalt** (Österreichische Akademie der Wissenschaften) and **Mirjam Kluger** (Österreichische Akademie der Wissenschaften)

Digital resources for the composer Franz Schubert – the databases Schubert Online and Schubert Digital

Franz Schubert (1797–1828) ranks among the best known and most popular Austrian composers of the early nineteenth century. As a result, there is a strong common interest in the development of his musical works and their associated manuscripts. Two digital projects, “Schubert Online” and “Schubert Digital”, are intended to enable world-wide access to a new comprehensive study of Schubert sources.

The publicly accessible database “Schubert Online” contains high-quality digital copies of more than 600 Schubert autographs in addition to around 1.300 first and early prints of Schubert’s works, as well as some letters and other documents provided primarily by the Wienbibliothek, the Austrian National Library and the Staatsbibliothek zu Berlin. These are complemented by concise information on the sources. Besides offering free world-wide access via a single platform to materials that would for many users otherwise be difficult to access, a further benefit of “Schubert Online” is the protection of the original manuscripts. “Schubert Online” was originally developed as a digitization project at the Institute of Applied Musicology and Psychology in Cologne, and the Institute of Musicology at the University of Vienna, promoted by the Wiener Wissenschafts-, Forschungs- und Technologiefonds. Since 2010 the database has been supervised by the former Commission of Musicology, now the Department of Musicology at the Institute for History of Art and Musicology, of the Austrian Academy of Sciences. In 2015 the database was relaunched, incorporating new technologies; its contents are constantly being revised and expanded.

Presently the Tübingen and Vienna offices of the Neue Schubert-Ausgabe – the latter situated at the Institute for History of Art and Musicology of the Austrian Academy of Sciences – are developing a second database “Schubert Digital” which will offer more detailed information on Schubert’s autographs. The core data is largely drawn from the new findings published in the critical reports of the Neue Schubert-Ausgabe. Besides supplying the most current information

on the autographs the database aims to digitally present the manuscripts in their original form and structure. Furthermore, it will comprise general information on compositions, persons/institutions connected to the history of the autographs, and a catalogue of watermarks, which may also be helpful for other fields of research. The provision of complex search options and diverse points of access to the data will enable helpful and reliable results for individual queries with little effort required from the user. “Schubert Digital” will therefore serve as a valuable resource for Schubert scholarship and a source of information for a future new edition of the catalogue of Schubert’s works.

Ulrike Mühlshlegel (Ibero-Amerikanisches Institut, Stiftung Preußischer Kulturbesitz, Berlin)

Liebe, Lust und Leidenschaft: die Zarzuela-Sammlung des Ibero-Amerikanischen Instituts und ihre Digitalisierung

Die spanische Zarzuela ist ein Genre des Musiktheaters, das folkloristische Stücke mit Arien und Romanzen verbindet. Im 19. Jh. entwickelt es sich in Spanien und Hispanoamerika zum beliebten Variété-Theater. Begleitend zu den Aufführungen wurden Libretti gedruckt, die die populären Texte preiswert weiter verbreiten sollten. Die Bibliothek des Ibero-Amerikanischen Instituts besitzt mit über 1.600 Exemplaren eine in Deutschland einzigartige Sammlung dieser auf dünnem, fragilen Papier gedruckten Zarzuelas. Außerdem finden sich in der Bibliothek Notendrucke, zeitgenössische kritische Editionen und in der Phonotheek unikale Bestände an Zarzuela-Schallplatten.

Galt die Zarzuela in der zweiten Hälfte des 20. Jahrhunderts als nationalistisch vereinnahmte und eng mit der spanischen Franco-Diktatur verbundene Gattung, so ist seit der Jahrtausendwende ein Aufschwung in der Aufführungspraxis wie auch ein Zuwachs des wissenschaftlichen Interesses festzustellen. In der Forschung gewinnt die Zarzuela an Bedeutung als Quelle für Zeitgeschehen, Sitten und Mode, Gesellschaft und populäre Sprache. Dabei stellt die Verfügbarkeit der älteren Originale, die aufgrund ihres schlechten Erhaltungszustandes in den Bibliotheken nicht zugänglich sind, ein großes Desiderat für ForscherInnen dar. In einem Projekt, gefördert durch die Beauftragte der Bundesregierung für Kultur und Medien (BKM), werden die Zarzuela-Libretti des IAI durch eine fachgerechte Digitalisierung ortsunabhängig zugänglich und für die Forschung nutzbar gemacht. Zugleich wird das vom Papierzerfall bedrohte Kulturgut dauerhaft erhalten. Das Poster stellt diese bisher unsichtbare und einzigartige Sammlung vor, zeichnet die Wege der heutigen Sammlungsergänzung durch antiquarische Erwerbungen nach und zeigt die Herausforderungen der Erhaltung von Kulturgut und seiner multimedialen Präsentation.

Sebastian Wilke (Qatar National Library, Doha)

Curated Naxos Music Library playlists for Philharmonic concerts: a unique collaboration between the Qatar National Library and the Qatar Philharmonic Orchestra

In 2017, the Qatar National Library (QNL) and the Qatar Philharmonic Orchestra (QPO) started a new collaboration introducing curated playlists from Naxos Music Library (NML) for each of the orchestra’s performances. The main aim of the project is to give the QPO audience the opportunity to preview music of the performances and to revisit pieces they have particularly enjoyed after the concerts.

The playlists can be accessed free of charge by all residents of Qatar, who have a membership with QNL. Among others, the playlists include:

- Specific recordings of soloists involved, ideally performing the same piece as in the concert
- Discography of soloists involved
- Historical or landmark recordings of pieces performed
- Recordings related to the theme of the concert (by genre, country of origin, solo instrument, mood etc.)

Curated by QNL staff, the playlists are located in a specific folder in the NML playlist section. They are advertised exclusively to the QPO audience through the orchestra's website (<http://qatarphilharmonicorchestra.org/playlists>), its social media channels and via email. Special circumstances in Qatar have made this cooperation possible. The country has a relatively small population of around 2.6 million residents. For this reason, QNL usually acquires national licenses for all of its online resources, which are free to use by anyone with a Qatar ID. At the same time, the overlap between Qatar residents and the QPO audience can be considered substantial. In addition, the local market lacks sufficient means to find classical music recordings other than through freely available online material or fee-based services such as Spotify (<https://www.spotify.com>) or Anghami (<https://www.anghami.com/>). In this situation, the large catalogue of Naxos Music Library with the best-known labels in classical music mean added value for the QPO audience. At the same time, QNL benefits through promoting its online resources to a new user group.

After a trial phase towards the end of the concert season 2016/2017, the playlists have now been made available for the first time from the start of a new season. Both the QNL and the QPO will work on adjusting this new service based on feedback by the concert audience.

11.00-12.30

Archival integrity and digitization: a discussion on the Schott portal project

Presented by the Broadcasting and Orchestra Libraries Section

Chair: **Sabina Benelli** (Teatro alla Scala, Milan)

Martina Rebmann (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin) and **Sabine Kurth** (Bayerische Staatsbibliothek, Munich)

Das historische Schott-Archiv – Schatzkästlein der Musikgeschichte auf dem Weg in die digitale Welt

Die Staatsbibliothek zu Berlin hat beim Ankauf des historischen Schott-Archivs gemeinsam mit der Bayerischen Staatsbibliothek die umfangreichsten Teile übernommen. Beide Bibliotheken haben die Aufgabe, diese Materialien (Notendrucke, Briefe, Stichvorlagen, Verlagsbücher) in den nächsten Jahren zu erschließen und – soweit urheberrechtliche Gründe nicht entgegenstehen, sie zu digitalisieren. Da die Bestände in verschiedenen Datenbanken erschlossen werden, soll die Suche über ein gemeinsames, von der Staatsbibliothek zu Berlin zu erarbeitenden Portal erfolgen, das alle Nachweissysteme (RISM-Muscat für Musikhandschriften, Kalliope für Briefe, Textmaterialien, die jeweiligen Verbunddatenbanken für Drucke) unter einer Oberfläche präsentiert und natürlich auch die Digitalisate im sog. Schott-Portal dann gleich präsentiert. Mit der iif-Technologie werden also in einer einheitlichen Such- und Präsentationsumgebung alle Anfragen gebündelt und zielgerichtet ausgeführt werden können, egal wo sich das Material tatsächlich befindet. Auf diese Weise wird trotz der Aufteilung des Schott-Archivs auf mehrere Institutionen die Möglichkeit geschaffen, den Gesamtbestand unter einer gemeinsamen Oberfläche zu durchsuchen und zu großen Teilen auch standortunabhängig weltweit über das

Internet einzusehen. Das Ziel des Schott-Portals ist es, perspektivisch auch weitere Materialien, die beim Verkauf nicht in München oder Berlin gelandet sind, einzubringen, um möglichst viele Daten für die Forschung zur Verfügung zu stellen. Momentan wollen wir jedoch erste Ergebnisse erarbeiten und vorstellen, dann um die Mitarbeit werben. Der Vortrag wird mit englischen Folien begleitet.

Discussion

11.00-12.30

Répertoire International de la Presse Musicale (RIPM)

Chair: **H. Robert Cohen** (RIPM Founder and Director, RIPM International Center, Baltimore, MD)

Benjamin Knysak (RIPM International Center, Baltimore, MD) and **Nicoletta Betta** (RIPM International Center, Baltimore, MD)

RIPM in 2018

Marten Noorduin (University of Oxford)

The foreign tours of Charles Hallé (1819–1895) as viewed in the contemporary international press

The life of the distinguished pianist and conductor Charles Hallé has been the subject of several books based in large part upon an examination of his papers and the English press. This has led to an assessment of Hallé's achievements largely focused on his activities in England, most notably on his Beethoven piano recitals and on his accomplishments as founder and conductor of the celebrated Hallé orchestra in Manchester. However, Hallé was also one of the first artists to tour internationally as pianist and conductor, travelling, for example, to Germany, Austria, France, South Africa, and Australia. Hallé's activities in these areas have remained largely unexplored. Based on a search of the RIPM databases of international periodicals, this paper examines Hallé's reception as pianist and conductor on his tours outside of the UK.

Benjamin Knysak (RIPM International Center, Baltimore, MD)

Theodore Hagen, the German 'Forty-Eighters' and the growth of the musical press in the United States, 1849-1871

In the 1850s an explosion of music journalism occurred in the United States. While many factors contributed to this rapid growth, this paper explores the contributions of the so-called "forty-eighters," the educated, largely German immigrants who arrived in the United States in the years following the failed European revolutions of 1848. Theodore Hagen—born in Hamburg, educated in Paris, exiled in London—arrived in New York in 1854. Having begun his career as the Paris and Hamburg correspondent for Schumann's *Neue Zeitschrift für Musik*, later writing for the *Signale für die Musikalische Welt*, he rose rapidly in New York, first as a critic, then as a publisher of the *New York Musical Review*, ultimately as owner and editor of the broadsheet *New York Weekly Review*. Yet for as well-known as he was to English-language readers, he was instrumental in development of the little-known German immigrant musical press, serving as New York correspondent for the *Deutsche Musik-Zeitung für die Vereinigten Staaten* and then founder and editor of the *New Yorker Musik-Zeitung* and the *Neue New Yorker Musik-Zeitung*. Hagen was

prominent among a group of critics whose writings Vera Brodsky Lawrence declared as “crucial to our understanding of our musical foundations.” This paper examines Hagen’s biography, writings, and impact upon musical journalism in a formative period in the musical history of the United States.

Nicoletta Betta (RIPM International Center, Baltimore, MD)

The early years of electronic music studios in three RIPM journals: *Gravesaner Blätter*, *Incontri musicali*, and *Domaine musical*

Fundamental documents for the study of the development and diffusion of electronic music between 1954 and 1966, *Gravesaner Blätter* (Mainz, 1955–1966), *Incontri musicali* (Milan, 1956–1960) and *Domaine musical* (Paris, 1954) were edited respectively by Hermann Scherchen, Luciano Berio and Pierre Boulez. These periodicals, recently treated in the RIPM Retrospective Index, provide accounts of their editors’ activities as composers, theorists and concert organizers, and are also intended as spaces to debate the many facets of new sound techniques: *musique concrète*, serialism and stochastic music, new technology applied to compositional techniques, and for discussion of the activities of electronic music studios in Köln, Paris, and Milan. Important contributors to these debates included Umberto Eco, Henry Pousseur, Karlheinz Stockhausen and Iannis Xenakis.

11.00-12.30

Editing Bach

Presented by the Forum of Sections

Chair: **Manuel Bärwald** (Bach-Archiv Leipzig)

Jungeun Elle Kim (Northwestern University, Evanston, IL) and **Andrew Talle** (Northwestern University, Evanston, IL)

Bach’s suites for solo cello: a new approach to critical edition-making

J. S. Bach’s Suites for Solo Cello are among the most mysterious works of the Baroque era; little is known about the context of their creation and there is no extant autograph manuscript. This music is available only through four eighteenth-century secondary manuscript copies and a first edition (Paris, ca. 1824) prepared on the basis of an additional (now lost) manuscript. The powerful appeal of this music and the mysteries of its transmission have inspired more than one hundred different editions, each aspiring to establish a definitive text. The five primary sources themselves have been issued in multiple facsimile editions to offer musicians and scholars the opportunity to address the source-related challenges directly. Comparing them, however, has to this point been cumbersome because readers have been forced to locate the passage they seek in five separate facsimile booklets. The edition we prepared for the Neue Bach Ausgabe revidierte Edition series (Bärenreiter, 2016) offers a new way forward by presenting the facsimiles synoptically: all four manuscripts and the first edition can be seen simultaneously, line for line and measure for measure, enabling readers to easily compare any given passage in all surviving sources at a glance. In order to create the synoptic facsimile, we the editors had to intervene in the primary sources themselves. Movement titles, da capo signs, and custodes, for example, were eliminated except where they were judged to include musical information such as tempo or dynamic indications. To facilitate comparison, the manuscript images were in many cases enlarged or reduced so that the requisite number of measures could comfortably appear together on the same page. While the resulting edition alters the layouts of the original sources,

they enable users to compare the sources in detail, opening up the possibility of new insights into the ways in which the surviving manuscripts and first edition are related, and therefore into the origins of the music itself. From a pedagogical standpoint, the edition offers librarians and other instructors of bibliography courses a valuable new tool for helping students explore the challenges of source comparison and edition making.

Nicholas Clark (Britten-Pears Foundation, Aldeburgh)

Benjamin Britten, Imogen Holst and Bach's St. John Passion

This paper seeks to provide the history of an edition: the realization made by Benjamin Britten and his assistant Imogen Holst of the Johannes-Passion BWV 245. The music of Bach was integral to both Britten and Holst's careers, as well as to that of the tenor Peter Pears who established a reputation as an interpreter of the Evangelist in both Passion Masses during the 1950s and '60s at the Bachwoche Ansbach. As with the Brandenburg Concertos, Cantatas 151 and 102, and the Christmas Oratorio, Britten offered a new reading of Bach. Yet, translating from one language into another and adopting a new approach to performance, particularly of such a well known work, could not be undertaken without acknowledgement of how such changes might affect the impact of Bach's original score. Britten was especially drawn toward the drama of the St John Passion, whereas Holst and Pears were intrigued by its language. In Holst's case, this fascination extended back to at least the late 1940s when she produced English language translations of the choruses whilst teaching music at Dartington College. The version of the St John Passion that she and Britten eventually produced together was preserved in a recording made under Britten's musical direction at the Snape Maltings in 1971. What inspired this new edition of the Passion, how was it received on its first performance, and what is the perception of Britten and Holst's edition today? Drawing on material from sources such as Imogen Holst's recently fully catalogued archive, Pears's theories about translation, Britten's recording, and looking at the long tradition of Bach performance at the Aldeburgh Festival and at the 'Bach at Long Melford' series of concerts, this paper will investigate how and why Britten, Holst and Pears's bold move to translate and to reinterpret the St John Passion for new audiences came about.

11.00-12.30

Répertoire International des Sources Musicales (RISM)

Workshop: RISM Muscat introduction course (English language)

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

11.00-12.30

Public Libraries Section

Working meeting (open)

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln, NE)

Session includes a tour of the Leipzig Public Library.

11.00-13.00

Guided tour

The house that music built – discover the home of Edition Peters

Linda Hawken (Managing Director, Edition Peters Europe, Leipzig) and **Caroline Schatke** (Head of International Sales, Edition Peters, Leipzig)

12.30-14.00

Lunch

14.00-15.30

Cultural heritage, special libraries and the digital future

Presented by the Libraries in Music Teaching Institutions Section

Chair: **Charles Peters** (Indiana University, Bloomington, IN)

Katharina Hofmann (Hochschule für Musik Franz Liszt Weimar)

Neue Horizonte: ein gemeinsames Positionenpapier für die Deutschen Musikhochschulbibliotheken in der IAML

Die BibliothekarInnen der deutschen Musikhochschulen treffen sich seit dreißig Jahren regelmäßig zweimal pro Jahr. Nun haben sie gemeinsam einen Text erarbeitet, der ihre besondere Situation beschreibt und sich Gedanken über eine zukünftige intensivere Zusammenarbeit gemacht. Der Paradigmenwechsel im Bildungs- und Bibliothekswesen erfordert die Implementierung von Innovations- oder Change-Management auf der Basis fundierter Dialog- und Visionsprozesse. Informations- und Bildungseinrichtungen wie Musikbibliotheken, die bestandsbezogen genuin multimedial aufgestellt sind, unterliegen diesem Wandel am stärksten. Die Ergebnisse der Zukunftswerkstatt vom 4.3.2017 in der Folkwang Hochschule Essen münden in ein Positionenpapier für Bibliotheken an Musikhochschulen und -akademien ein, dessen Parameter partizipativ und demokratisch erarbeitet und im Frühjahr 2018 redigiert und verabschiedet wurden. Der Fokus wird bewusst auf die Gemeinsamkeiten statt auf die Unterschiede gelenkt, um ein gemeinsames Fundament zu schaffen.

New horizons: a joint position paper for the German music academy libraries of IAML

The librarians of the German music academies have met regularly two times a year for the past 30 years. Now they have worked out a text describing their special situation. They talked about a more intensive cooperation. The paradigm shift in the education system and librarianship asks for the implementation of innovation and change management at the base of a well-founded process of dialogue and vision development. Institutions that focus on information and education like the multimedial music libraries suffer the most from this change. The results of a workshop in 2017 for German music academy librarians have been summarized in a paper of understanding. This “position paper” is focused on tasks that the academic libraries have in common, not on their differences. So we hope to lay out a good foundation for the next discussions.

French abstract

Depuis 30 ans les bibliothécaires des Académies de musique allemandes se rencontrent deux fois par an. Maintenant ils ont travaillé ensemble sur un texte, qui décrit leur situation exceptionnelle et qui envisage une collaboration plus étroite à l'avenir. Le changement des

paradigmes au niveau du système de l'éducation et de bibliothèques demande une implantation d'un management d'innovation et de changement sur une base des processus fondés de dialogue et de vision. Des institutions qui ont leur objectif surtout dans l'information et dans l'éducation et qui ont un contenu multimédia comme les bibliothèques de musique, souffrent le plus de ces changements. Les résultats de « l'atelier de l'avenir » du 4 mars 2017 à la Folkwang-Hochschule de Essen vont être publiés dans un papier des positions pour les bibliothèques au sein des Académies de musique. Les paramètres de ce document ont été conçus participatif et démocratique et ont été rédigés et votés au printemps 2018. Il vise volontairement plus sur les convergences que sur les différences pour créer un fondement de discussion commun.

Carla Williams (Ohio University, Athens, OH)

Music librarianship in China: observations from an exchange program

During the month of October 2017, I participated in a librarian exchange with Northeast Normal University (NENU) in Changchun, Jilin, China. A colleague and I visited libraries in Changchun, Beijing, and Dalian. A number of these—both academic and public—included music collections.

My presentation will report on my experiences as an exchange librarian in China, as well as the connections made there with music subject specialists and faculty. I will describe the music collections, services, and trends I observed there, delineating the many similarities and differences. My ongoing conversations with Chinese colleagues regarding music collections and services will be discussed, as well as future collaborations.

Anne Helle Jespersen (University Library of Southern Denmark, Odense)

Digitization of music as cultural heritage

This presentation will present aspects of digitization of music as cultural heritage as carried out today at the University Library of Southern Denmark (SDUB). The Special Collections at SDUB are unique with regard to music as they contain both The Jazz Collections and The Herlufholm Collections. The topics of the presentation will be the digitization and availability of 1) unique jazz artefacts and photographs in The Jazz Collections and 2) original music manuscripts written during the 100 years period 1560-1660 housed in The Herlufholm Collections.

14.00-15.30

Music and linked open data

Presented by the Cataloguing and Metadata Section

Chair: **Frédéric Lemmers** (Bibliothèque royale de Belgique, Brussels)

Kimmy Szeto (Baruch College, The City University of New York, NY)

From music cataloging to global linked data sharing: an examination of roles, rules and models

Lynnsey K. Weissenberger (Irish Traditional Music Archive, Dublin)

The Linked Irish Traditional Music project at the Irish Traditional Music Archive

The Linked Irish Traditional Music (LITMUS) project beginning at the Irish Traditional Music Archive (Dublin, Ireland) seeks to improve searching and access to web-based Irish traditional music, song and dance resources through the development of a linked data ontology, and

eventual framework. While tailored to Irish traditional music, it is hoped that this project will provide a working model for other European and non-European traditional musics with similar considerations. The LITMUS project must overcome challenges related to documenting traditional Irish music and dance practice, namely relationships and terminology made more difficult due to the informal nature of oral transmission. This paper will describe considerations for documenting and describing Irish traditional music and dance within a linked data ontology. Specifically, the paper will focus on challenges of accurately representing musician-musician relationships, musician-music relationships, music-dance relationships, variants and versions of tunes, and where the variation ends and the act of composition begins.

Linked open data (LOD) has shown great promise in cultural heritage and digital humanities applications, making cultural heritage materials – those found within libraries, museums, and archives – accessible to wider audiences via the semantic web. Pattuelli, Provo, and Thorsen (2015) note the particular challenges of representing digital cultural heritage materials within ontologies, with Stuart (2016) emphasizing how ontology development necessitates “double experts” in both ontology design and subject domains. Music traditions propagated primarily through oral transmission have additional considerations and present unique representational challenges outside current knowledge organization frameworks, the majority of which are based upon the norms of Western Classical and Western Popular music (Weissenberger, 2015). Among the few music ontologies developed, none adequately express orally-based traditions like Irish traditional music and dance. An ontology based upon the considerations of oral transmission will allow such items to be described and related to one another using terms musicians and dancers themselves use; and will reflect more accurate relationships than current music ontologies allow. The future LITMUS ontology will facilitate research in a variety of disciplines—including ethnomusicology/ethnochoreology, digital humanities, and library and information science—as well as enable discovery of new resources for students and performers of Irish music and dance worldwide.

Cécile Cecconi (Philharmonie de Paris)

Music and linked open data: results and feedback from the DOREMUS project

The DOREMUS project aims to develop tools and methods to improve the quality and the reusability of musical datasets by using the semantic web technologies. It gathers experts from various professional backgrounds: cultural institutions, computer or information science research labs, private companies. The project will be almost complete by summer 2018 and we will describe, in this paper, the main results and resources that can be re-used (vocabularies, ontology, datasets, software tools, APIs, etc.). The main objective of DOREMUS is to investigate new ways of exploring the data of three French cultural institutions — the National Library of France (BnF), Philharmonie de Paris and Radio France — which represent complementary aspects of music, ranging from the bibliographic description of musical resources to the organization of concerts, their recording and their broadcasting. Our approach consists in converting those heterogeneous and relatively flat datasets into one elaborated knowledge graph based on the FRBRoo ontology. After more than three years of research, it is now time to report on the work done and the lessons learned. What have been the main evolutions of the data model? What kind of challenges have been encountered in the process of converting and aligning the data? What can we learn from the studies carried out on the users’ needs and expectations? Which kind of new visualization tools have been produced? In this paper, we will share our experience and present the tools and resources created by the project (data model, datasets, controlled vocabularies, converter tools, alignment tools, recommendation APIs, etc.) which are now available for other musical librarians. This paper will finally provide a broader

perspective to what was previously presented during the IAML congresses in New York (2015) and in Rome (2016). Website of the project: <http://www.doremus.org/>

14.00-15.30

Performance ephemera

Presented by the Forum of Sections

Chair: **David Day** (Brigham Young University, Provo, UT)

Andrea Hammes (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Music performance ephemera – a national infrastructure for decentral cataloguing

The importance of so-called music performance ephemera (e.g. concert programmes, reviews, tickets etc.) for questions of musicological research is constantly increasing. An ever-growing number of respective scientific projects currently focuses on ephemera, each of them questioning a specific corpus, based on either a geographic area, a single concert institution or a specific timespan. They mostly present their results in individually made databases, unconnected to other datasets. Therefore, there is a variety of technical solutions chosen and different formats are used for cataloguing music performance events or music performance ephemera.

What is missing is a nationwide database, which brings together the research data of disparate projects in terms of mapping the different formats of datasets already existing and making it possible to catalogue new performance ephemera as well. In future, it should serve as a central starting point for all research questions concerning musical events. Furthermore, as sustainability of single databases cannot be guaranteed by short-term projects, such an infrastructure should take care of the long-term archiving of all data of the projects involved. Funded by the German Research Foundation, SLUB Dresden is currently constructing such an infrastructure as part of the Fachinformationsdienst Musikwissenschaft (specialized information service).

The current project status, problems addressed and solutions chosen will be considered as well as the next steps, perspectives for researchers and possibilities for institutional cooperation.

Sid Wolters-Tiedge (Universität Bayreuth)

Some thoughts about building and using a music theatre programme archive

Theatre programmes as a type of source exist for over 100 years. Individually, they may contain pictures, texts or other information about artists and work not to be found anywhere else. As a whole, they reflect cultural changes in theatre and society. At the same time, being produced for the day, they remain grey literature and are not given an ISBN – they are ephemera, still neglected by science and archives. Archival collections mostly have a local focus, concentrating on one region, city or institution. Private collections mirror the theatre experiences of individuals. Both have their merits but are insufficient to represent programmes as a type of source.

Therefore, the Research Institute for Music Theater Studies (fimt) at the University of Bayreuth is currently planning a research project to close this gap and map the possibilities and challenges that programmes hold for scientific research. Research topics will include questions of discursivity (What is told and what not? What messages are sent through the programme content?); materiality (haptics, design and structure) and interdependences of historical / aesthetic developments and the sources. Also, general questions of how programmes could or should be treated adequately will be considered.

Still growing, the corpus at the first archive consists of an estimated 20,000 programmes, covering music theatre in its widest sense (opera, operetta, dance, musical etc.) from the 1930s until today. It is formed of donations and inheritances as well as of voluntary contributions of theatres. Unsorted for 30 years, arranging the programmes has just begun, following the system of *Pipers Enzyklopädie des Musiktheaters*, which organises the programmes by composer and work of art, not by institution (unlike other collections).

The examined programmes and their content shall be mirrored in a public database to stimulate further research. As a future perspective, the institute aims to be the collecting point for every new publication of music theatre programmes in the German-speaking area. In my presentation I will discuss how basic research about music theatre programmes could be conducted, trying to explore paradigmatically how this type of source may be approached qualitatively – and what the technical preconditions for this purpose are.

Colin Coleman (Gerald Coke Handel Collection, The Foundling Museum, London)

The Concert of Ancient Music (1776-1848)

Founded and directed by the upper ranks of society, the Concert of Ancient Music, an important concert series with aristocratic sponsorship and featuring some of the most notable musicians of the period, had a policy of performing music no less than twenty years old, an appreciation of “older” music against the modern music which was considered ephemeral. Challenging works from the Renaissance and early Baroque were sought out with a strong preference from many of the members for Handel. Even into the nineteenth century the repertoire barely changes with the exception of some Beethoven added to some programmes.

Many libraries hold volumes of the programmes which were issued as an annual publication although no library appears to hold a complete run. In the Gerald Coke Handel Collection is a bound volume of single sheet programmes of the period 1821-1841; these programmes appear to have been issued for the use of the performers, rather than public audience, and include printed statements about when and where performers should collect their payment; they also have practical references referring the performer to the relevant music volume to play from for each work. Added to these printed documents are manuscript additions which note the attendance of members of the Royal family, aristocracy and upper classes, identify the solo singers and instrumentalists, and list the numbers of performers in each orchestral section. These programmes cast light on the practical organisation of performance management, the finance of performances and social attendance at these particular events. So far we have been unable to find any similar programmes produced for the performers rather than the audience, and these ephemeral items previously preserved in a scrapbook offer a unique insight into aspects of concert organisation in the nineteenth century.

14.00-15.30

Répertoire International des Sources Musicales (RISM)

Workshop: RISM Muscat introduction course (German language)

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

14.00-15.30

Broadcasting and Orchestra Libraries Section**Working meeting (open)**

Chair: **Sabina Benelli** (Teatro alla Scala, Milan)

14.00-15.30

Forum of National Representatives**Working meeting (closed)**

Chair: **Balázs Mikusi** (IAML Vice President, National Széchényi Library, Budapest)

15.30-16.00

Tea and coffee

15.30-16.00

Poster session I

16.00-17.30

IAML General Assembly I

Chair: **Stanisław Hrabia** (IAML President, Jagiellonian University, Kraków)

20.00-22.00

Concert

WEDNESDAY, 25 JULY

9.00-10.30

Music publishing and publishers' archives

Presented by the Organizing Committee

Chair: **Andreas Odenkirchen** (Hochschule für Musik und Darstellende Kunst, Frankfurt am Main)

Thekla Kluttig (Sächsisches Staatsarchiv, Staatsarchiv Leipzig)

Copy books, directories of plate numbers, production records: archival records of music publishers in the Sächsisches Staatsarchiv, Staatsarchiv Leipzig

Leipzig was once a centre for German music publishing, and numerous publishers and printers like Breitkopf & Härtel and C. F. Peters (Edition Peters) were based here. This elevated position was brought to an abrupt end when the “Graphic Quarter” of Leipzig was bombed on December 1943. In the years following 1945 many prominent publishers left for the Western occupied zones. Correspondence with composers, musicologists, conservatories and music theatres both at home and abroad, publishing contracts, sheet music in every stage of production (from autograph editions to engravers' copies, proofs and prints), business documents concerning production, sales, rental and licensing fees – all of these were accrued by music publishing houses in the

course of their business. The most significant collection, both in quantity and quality, of these kinds of records from the 19th and 20th century in the German-speaking world can be found in the Sächsisches Staatsarchiv, Staatsarchiv Leipzig (the state archives of Saxony in Leipzig).

The lecture will give an introduction to the archival holdings of music publishers in the Staatsarchiv Leipzig (range in total: about 700 linear metres) and the online research possibilities. Some examples of archival records of the publishers Breitkopf & Härtel and C. F. Peters – copy books, directories of plate numbers, production records – will be presented, focusing on their significance for music librarians and musicologists.

Briefkopierbücher, Plattenverzeichnisse, Herstellungsunterlagen: Archivgut von Musikverlagen im Staatsarchiv Leipzig

Leipzig entwickelte sich im 19. Jahrhundert zum bedeutendsten Standort von Musikverlagen in Deutschland. Es behielt diese international ausstrahlende Stellung bis zur kriegsbedingten Zerstörung im Dezember 1943 und dem Wegzug bedeutender Musikverlage nach 1945. Im Sächsischen Staatsarchiv, Staatsarchiv Leipzig befindet sich mit über 700 laufenden Metern Gesamtumfang die in Qualität wie Quantität bedeutendste archivistische Überlieferung von Musikverlagen im deutschsprachigen Raum. Sie umfasst Archivalien aus dem 19. und 20. Jahrhundert und dokumentiert die nationalen wie internationalen Aktivitäten wichtiger Musikverlage wie Breitkopf & Härtel und C. F. Peters. Briefkopierbücher, Korrespondenzen, Herstellungsunterlagen und weitere Quellengattungen dokumentieren vielfältige Aspekte der Entstehung und Verbreitung von Musik. Druck- und Plattenverzeichnisse, Kalkulationsbücher und Unterlagen zum Absatz von Musikalien ermöglichen genauere Aussagen zur Datierung und zu Auflagenhöhen von Notendruckern.

Der Beitrag wird einen Überblick über das Archivgut von Musikverlagen im Staatsarchiv Leipzig bieten und die Möglichkeiten ihrer Nutzung erläutern. Ausgewählte Archivalien der Verlage Breitkopf & Härtel sowie C. F. Peters - Briefkopierbücher, Plattenverzeichnisse, Herstellungsunterlagen - werden mit Blick auf ihre Aussagekraft für musikwissenschaftliche und musikbibliothekarische Fragestellungen vorgestellt.

Elaine Gould (Faber Music, London)

Notation expertise – a key skill in the digital age

Creating scores at the computer is a key skill in today's professional environment, but even the most sophisticated software is no substitute for a thorough understanding of the principles of notation. More than ever before, the digital age requires the necessary expertise to produce music that is correctly laid out and easy to read.

Leading expert Elaine Gould's book, *Behind Bars*, is the definitive guide to musical notation and the first publication of its kind. A 700-page manual on customs and conventions, it provides essential guidance for students, practitioners and teachers in the fields of composition, arranging, performance, music theory and musicology. A German-language edition, taking into account specific differences in notational tradition and practice, has been published under the title *Hals über Kopf*. In this presentation, the author will give practical insight into the fascinating art of musical notation.

Kompetenz im Notensatz – Rüstzeug für die moderne Berufspraxis

Das Erstellen von Noten am Computer ist heute in vielen Musikberufen gang und gäbe. Doch selbst die beste Software kann ein gründliches Verständnis der Notensatz-Regeln nicht ersetzen. Gerade im digitalen Zeitalter ist das nötige Fachwissen für ein gut lesbares und korrektes Notenlayout daher unerlässlich.

Mit *Hals über Kopf* hat die Expertin Elaine Gould das erste umfassende Handbuch des Notensatzes vorgelegt. Auf über 760 Seiten werden Richtlinien und Konventionen erläutert, deren Kenntnis für Studierende ebenso wesentlich ist wie für Ausübende und Lehrende – sei es im Bereich Komposition oder Arrangieren, Instrumentalspiel oder Gesang, Musiktheorie oder Musikwissenschaft. Nähere Hintergründe zu diesem faszinierenden Fachbereich und seiner praktischen Relevanz erläutert die Autorin in dieser Präsentation.

Roland Schmidt-Hensel (Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Berlin) and **Sabine Kurth** (Bayerische Staatsbibliothek, Munich)

Das historische Archiv des Musikverlags Schott – Strukturen und Erschließungsstrategien in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz und der Bayerischen Staatsbibliothek

Im Jahr 2014 erwarb ein Konsortium aus der Staatsbibliothek zu Berlin (SBB), der Bayerischen Staatsbibliothek München (BSB) und sechs weiteren Institutionen mit maßgeblicher Unterstützung der Kulturstiftung der Länder sowie weiterer Zuschussgeber das Historische Archiv des Musikverlags B. Schott's Söhne. Die Hauptanteile des Schott-Archivs gelangten in die beiden Staatsbibliotheken, wobei sich die Aufteilung im Wesentlichen an einer historisch gewachsenen, chronologisch und inhaltlich bestimmten Strukturierung in mehrere Archivsegmente bzw. Teilarchive orientierte.

Im Sommer 2017 starteten die BSB und die SBB ein gemeinsames, von der Deutschen Forschungsgemeinschaft gefördertes Projekt, in dessen Rahmen die Musikalien, Briefe und Dokumente – soweit unter rechtlichen Aspekten zulässig – kooperativ erschlossen, digitalisiert und über eine übergreifende Präsentationsplattform (Schott-Portal) präsentiert werden. Die Primärererschließung erfolgt dabei je nach Materialart in den Datenbanken Muscat/RISM (Musikhandschriften), Kalliope (Briefe und Texthandschriften) sowie in den Verbundkatalogen der beiden Bibliotheken (Drucke). Ebenso folgt die Digitalisierung den etablierten Geschäftsgängen der jeweiligen Bibliothek. Im Schott-Portal werden dann die Erschließungsdaten sowie – via iif-Technologie – die zugehörigen Digitalisate in einer einheitlichen Such- und Präsentationsumgebung zusammengeführt. Auf diese Weise wird trotz der Aufteilung des Schott-Archivs auf mehrere Institutionen die Möglichkeit geschaffen, den Gesamtbestand unter einer gemeinsamen Oberfläche zu durchsuchen und zu großen Teilen auch standortunabhängig weltweit über das Internet einzusehen.

9.00-10.30

Sources for researching ballet and field hollers

Presented by the Forum of Sections

Chair: **Nienke de Boer** (Het Balletorkest, Amsterdam)

Sophie Benn (Case Western Reserve University, Cleveland, OH)

Ballet scores "bon gardée"

Dancers use music in singular ways, but musicologists often forget their needs in the study of a piece of dance music. This shortcoming results in an incomplete view of cultural history. One avenue of remedy is the close study of musical scores that were used in dance performances, a

rich and largely unexplored resource that can be found in many archives. Scores can provide documentation of a work's performance history, as well as clues to the dancers' movements onstage. Sometimes, they represent pivotal moments in dance history, such as an important première or a dancer's début in a role. In this paper, I delve into one such hoard: the music collection found in the American Ballet Theatre (ABT) Archive at the Library of Congress in Washington, D.C. The collection is particularly strong in materials from the early decades of the company, from ABT's formation in 1940 through the late 1950s. This was a rich period for commissions at ABT, and this wealth is represented in the archive, which contains the scores and parts to many significant works. Among these are the score and parts to Aaron Copland and Agnes de Mille's *Rodeo*, a piano reduction of Béla Bartók's *Concerto for Orchestra* made by the composer for ABT, and the score to *Facsimile*, a psychologically-tinged collaboration between Jerome Robbins and Leonard Bernstein.

To illustrate a ballet score's use to scholars, I focus my attention on the American Ballet Theatre's score to *La Fille mal gardée*, a repertoire standard originally choreographed at ABT by Bronislava Nijinska to music by Peter Ludwig Hertel. *La Fille mal gardée* was one of the first pieces performed by the fledgling company in 1940, and was also re-staged several times in that decade under alternate titles *The Wayward Daughter* and *Naughty Lisette*. Each of these versions of the ballet, as well as a 1949 re-choreographing by Dmitri Romanoff, used this same score for performances. Because of its convoluted history, the document contains layers of edits, cuts, and markings, which were erased and re-inscribed by conductors as the company needed the music to suit different purposes. These notations are remarkably precise, providing details on pantomime passages, the interpretations of several star dancers, timings, and cues for applause. The score to *La Fille mal gardée* found at the Library of Congress provides powerful insight into the early workings of a crucial voice in ballet worldwide.

Patricia Sasser (Furman University, Greenville, SC) and **Laura Kennedy** (Furman University, Greenville, SC)

Traveling with the *Ballets Russes*: primary sources and dance research

One of the central challenges in ballet research is the fragmented nature of the source record relating to music, dance, and design. A related challenge involves access to these materials, which are often collected in different types of archives specializing in the constituent parts of the work. Some of these sources lend themselves easily to digital projects, such as music manuscripts, choreographic notes, and other paper-based materials. But others present significant challenges. For instance, costumes, accessories, and large set designs are difficult to examine through surrogates. Yet a ballet production is a synthesis of these elements, and engaging with the extant components of the source record is critical to our understanding of the work.

This presentation discusses one attempt to address these challenges through a study abroad course on Sergei Diaghilev and his *Ballets Russes*. Taught collaboratively by a musicologist and a music librarian, this course takes students to Paris and London. It uses Diaghilev's original ballet company (1909–1929) as a paradigm to examine the aesthetic and socio-political currents of the early twentieth century. Students interact with *Ballets Russes* materials in libraries, archives, and other cultural heritage institutions in both cities, exploring the ways in which primary sources allow scholars to understand the company. Live ballet performances allow students to consider the legacies of the *Ballets Russes* and their continuing influence on balletic evolution.

Although this course discusses Diaghilev's most prominent works (e.g. *L'Après-midi d'un faune*, *Le sacre du printemps*, *Parade*), it places equal emphasis on less popular ballets, prompting students

to consider why works fail to succeed. Taken together, archival sources and live performance allow students to reflect on issues of authority and authenticity. In describing this course, we hope to illustrate how interaction with the source record shapes our sense of what can and cannot be reproduced about a ballet. Examining the relationship between the sources and the ballet as a whole prompts us to understand the creative, collaborative process of an ephemeral art form.

Lorenzo Vanelli (University of Bologna)

Two objectives at once: problems of research on field hollers

Field hollers are a genre of African American songs used predominantly in the south of the United States until the middle of the last century. Their use has been documented from the thirties to the sixties, and a large amount of documentation about them is available in different archives across the States: the Library of Congress, the archives of the Alan Lomax Association for Cultural Equity, the libraries of the Indiana University and the Smithsonian in Washington.

Some problems arise for the researcher interested in consulting those archives for field hollers recordings. First of all there is an issue with the names of the archived documents. Hollers have been variously named “arwhoolies”, calls, cries, or the recording was simply named after the first line of the song, thus making a research by title quite complicated. The second one is a matter of nomenclature. When they were archived, all those document received one or more tags describing their content (hollers, field hollers, proto-blues, and so on), but those tags were given on the basis of ideas and concepts about hollers that were faulty and incomplete. In other words, they were classified as hollers before a proper classification of what a holler is was constituted. This produced misleading archival references that further crippled the advancement in the analysis of the genre. To give an idea of the situation, in a century of studies about hollers, no more than five of them have been quoted in academic literature. Of those that were quoted, one does not correspond to any actual document in any archive, and another refers to what the author supposed to be a holler, as it was tagged as such in the archival system, but is in fact something else altogether.

This situation created a stalemate: on one side it is not possible to properly catalog and give easy access to those records if there is no proper definition of what a holler is, on the other it has not been possible as of yet to give that categorization because the documentation itself is complicated to navigate and sort out. My suggestion would be to try to solve both problems at the same time: the classification of hollers should go along with the review of the archive contents and reference system, even if this is bound to challenge a number of established point of views about the documentation on the genre.

9.00-10.30

Improving access to musical sources

Presented by the Forum of Sections

Chair: **Jennifer Ward** (RISM Zentralredaktion, Frankfurt am Main)

Kirstin Dougan (University of Illinois at Urbana-Champaign, IL)

Unraveling the RISM riddle in our stacks

The University of Illinois at Urbana-Champaign has a large and rich collection of materials totaling over 14 million volumes and 24 million other items. Between its Music and Performing Arts Library

(MPAL) and its Rare Book and Manuscript Library (RBML), it ostensibly holds over 900 items that are recorded in RISM. Over the years the Music and Performing Arts Library has used various means to inventory and describe those holdings appearing in RISM: special card catalogs, binders with inventory lists, and of course, the online library catalog. However, in practice, when scholars approach the library with questions regarding these holdings, it is sometimes difficult to locate the items on our shelves. This is due to a variety of reasons, ranging from insufficiently detailed records in the online catalog, to the relocation of materials from MPAL to RBML, and so forth. Therefore, in 2016 we began an investigation to re-inventory our supposed RISM holdings. This paper will describe a brief overview and history of our RISM holdings, the process we undertook to verify our holdings, our findings, and the steps we will take to update our entries in RISM and in our local catalog to make these items easier to find for scholars and librarians.

Magdalena Walter-Mazur (Adam Mickiewicz University, Poznań)

Opera in the church. Arias from the music collection of the Diocesan Library in Sandomierz

In the collections of music manuscripts located in the Diocesan Library in Sandomierz there is a rich aria repertoire, which is, of course, a typical situation. Almost all have spiritual texts, but many of them are contrafacta of pieces of well-known opera composers, such as Hasse, Graun, and others. In my paper I try to study the concordances of this repertoire and indicate its environment and functioning.

Ewa Hauptman-Fischer (University of Warsaw Library)

The Cistercian Monastery in Rudy (Silesia) in the European Cistercian community. Reconstruction of the musical life in the 18th century

It is rewarding to work on large, valuable musical manuscript collections, but we less often undertake cataloguing of smaller ones, or rather musical manuscripts remaining from larger collections unknown today. The place of origin and employment of such irreversibly dispersed collections looms as a blind spot on the map of musical culture. But we can fill it using extra-musical sources, if they exist.

As a librarian cataloguing and studying eighteenth-century Cistercian musical materials from six Silesian monasteries, I encountered two musical manuscripts (vocal-instrumental music) from a small Silesian monastery in Rudy (germ. Rauden). I found a third one (instrumental music) in one of the largest monastery collections in Poland (Częstochowa). Silesia as a region in the eighteenth century belonged to the Habsburg Monarchy, and from the 1740s formed part of Prussia. Cistercians from this region belonged until 1651 in the Czech-Moravian-Silesian-Lusatian vicariate, and subsequently the newly-created Silesian province. The preserved manuscripts document primarily the existence of a musical chapel ensemble in the second half of the eighteenth century, complete with strings and wind instruments (as in the province's remaining monasteries). One of the manuscripts needs further study; it most likely contains a previously unknown work by the splendid late-Baroque Czech composer Česlav Vaňura (1694–1736). The second one contains a Mass by a rather unknown composer, Joseph Porsch, whose works are found in other Silesian centres. It was possible to establish that Porsch was a student of the Cistercian Gymnasium at the monastery in Rudy, and later worked as cantor in the nearby towns.

The diary led by the Cistercians in the first half of the eighteenth century is an extraordinary and unique document for knowledge about the musical culture of this monastery. While it does not mention any specific repertoire (which can be imagined by analogy with other Cistercian monasteries in the province), it offers details about the circumstances of music-making there and

the forces used to perform it. The musical manuscripts have not survived, but the diary reveals the frequency of vocal-instrumental music performance at liturgy, apart from Gregorian chant. Played by the monks, it also accompanied guest visits and monastic recreation outdoors. The monks' musical abilities were valued by the local aristocratic milieu; they were asked for help to provide music at important celebrations taking place in homes and court chapels. We are privy to a colourful picture of the lay organist's misadventures in alcohol overconsumption.

Another interesting type of source are the preserved diaries from the abbots' travel from Rudy to the Cistercian chapter in Cîteaux, France; they originate in 1699 and 1768. Remarks are made about the visits on such occasions in cities (mostly Czech, South-German, and Austrian), monasteries (not only Cistercian), churches (also Evangelical), and institutions (e.g. shops, museums, and the opera). This paper will focus on the context of musical performance in the discussed monastery and inspired contacts with other European musical centres.

10.30-11.00

Tea and coffee

11.00-12.30

Archives and approaches to writing music history

Presented by the Archives and Documentation Centres Section

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

Sebastian Werr (Bayerische Staatsbibliothek, Munich)

Das Briefarchiv des Musikverlags Schott als Quellenfundus der musikalischen Wirtschafts- und Alltagsgeschichte

Das quantitativ umfangreichste Korpus des historischen Archivs des Musikverlags Schott stellt die Verlagskorrespondenz dar. Als Teil des Geschäftsarchivs, das auch 40 Druck- und Stichbücher, 22 weitere Geschäftsbücher, 51 „Kopiebücher“ und 14 Verzeichnisse der Verlagswerke umfasst, ging es bei der Aufteilung der Bestände an die am Erwerb beteiligten Institutionen an die Bayerische Staatsbibliothek über, wo es dem Referat für Nachlässe und Autographen der Abteilung Handschriften und Alte Drucke zugeordnet ist. Dort begann im August 2017 die Erschließung der ca. 850.000 Dokumente. Der aktuell in der Erfassung befindliche Teil (1816-1909) befindet sich in 341 nur punktuell vorgeordneten Archiv-Kapseln, die neuere Korrespondenz (1910-1945), die zu einem späteren Zeitpunkt erschlossen werden soll, ist in 337 Ordnern abgelegt.

Der Vortrag behandelt die Strategie und die Tiefe der Erschließung der Geschäftskorrespondenz und bietet mögliche Perspektiven einer wissenschaftlichen Aufarbeitung durch die Musikwissenschaft. Die inhaltlich außerordentlich vielfältige, über einen langen Zeitraum mit unterschiedlichsten Adressaten geführte und hier in einmaliger Geschlossenheit erhaltene Korrespondenz informiert nicht nur über die Geschichte des Verlags und die Wege der Distribution von Musikalien. Das Briefkorpus wirft zugleich ein neues Licht auf das deutsche Musikleben abseits des Wirkens der bekannten Komponisten, berichtet es doch umfassend über die Anliegen „kleiner Leute“ wie Laien, Lehrern oder Musikern von Hof, Kirche, Stadt oder Militär und erweist sich so als ein bedeutender Quellenfundus der musikalischen Wirtschafts- und Alltagsgeschichte.

Fabien Guilloux (Institut de recherche en musicologie, Paris)

Rethinking Church Music in Francophone space during the 18th Century : the Musical Archives of the church of Saint Vincent de Soignies (Belgium)

This paper devoted to the musical archives (about 6400 handwritten and printed documents) of the church of Saint Vincent de Soignies (Belgium), presents the first results of a collaborative research project conducted by the Institut de recherche en musicologie (IREMus, Paris). This vast corpus is an exceptional source for rethinking the training, the activities and the practices of the church's musicians in the 18th century in the cross-border space situated between kingdoms of France and Southern Netherlands.

Stella Kourmpana (Athens Conservatoire)

Reconsidering modern Greek musical history through the Athens Conservatoire Archives

One largely accepted conviction about Modern Greek musical history is that art music actually never took root in Greece, as so-called classical music did not interest all but the higher class of society. Research at the Athens Conservatoire Archives inevitably leads us to plenty of evidence that prove this conviction to be false. The foundation of the Athens Conservatoire, in 1871, aimed to the musical cultivation of the middle and lower classes of society, as one can deduce from the institution's registries of the time: next to high school pupils and university students one finds pupils originated from the middle and lower class (merchants, engineers, tailors, bookbinders, printers, land-surveyors, cabinet-makers, clock-makers, blacksmiths), who, thanks to the free of charge classes that the Conservatoire offered, could learn to play music. The musical activity of the Conservatoire gradually improved in quality and the Athens Conservatoire very soon became a musical centre of Greece. When Camille Saint-Saëns visited Greece in 1920, he said that the Conservatoire's orchestra could stand anywhere. Some years later, the musical activity of the orchestra, under Dimitri Mitropoulos's direction (a former student of the Conservatoire), proved to be pioneering, presenting modernist music quite early. The example of Stravinsky's *The Soldier's Tale*, which received its Greek premiere on January 1926 (that is only a few years after the Swiss (1918) and French (1924) premieres) is quite significant, since its warm reception by the Athenian audience can prove that art music actually took root in Greece.

11.00-12.30

Changing to meet our users' needs

Presented by the Public Libraries Section

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln, NE)

Marcel Prochaska (Stadtbücherei Frankfurt)

Profilierung von Musikbibliotheken in Zeiten des digitalen Wandels: der Weg der Musikbibliothek der Stadtbücherei Frankfurt

In den vergangenen Jahren wälzte das Aufkommen von Streamingdiensten die Musikindustrie weitläufig um. Zwar konnte der Abwärtstrend der 2000er Jahre aufgehalten werden – hierfür musste die Kontrolle der Musikverlage über das wertvolle geistige Eigentum aber an Vermittler wie Google abgetreten werden.

Während Streamingdienste der Musikindustrie wieder zu steigenden Umsätzen verhelfen, greifen diese auch das klassische Kerngeschäft von öffentlichen Musikbibliotheken an. Viele

Nutzer*innen von Musikbibliotheken haben sich an den freien Zugang zur Musik in digitaler Form durch Plattformen wie YouTube oder dem International Music Score Library Project gewöhnt. Stark rückläufige Ausleih- und Besucherzahlen sind die Folge. Auch das Entdecken von neuer Musik, ehemals Kernkompetenz von Informationsdienstleistern, wird weitestgehend von algorithmisierten oder automatisierten Empfehlungssystemen übernommen. Wie können sich öffentliche Musikbibliotheken in diesem Prozess positionieren? Welchen Mehrwert können sie den Nutzer*innen bieten, um ihrer Rolle als moderner Informationsdienstleister gerecht zu werden? Welche Möglichkeiten zur Profilierung haben Musikbibliotheken in Zeiten zunehmender Digitalisierung?

In diesem Vortrag sollen einige der Maßnahmen vorgestellt und diskutiert werden, die die Musikbibliothek der Stadtbücherei Frankfurt im vergangenen Jahr umsetzte. Von iPad-Workshops, Förderung der lokalen Musikszene, dem Digitalisieren von Schallplatten bis hin zur Einführung des Streamingdiensts freegal. Für die Konzeption und Durchführung der Workshop-Reihen wurde die Stelle der stellvertretenden Leitung der Musikbibliothek der Stadtbücherei Frankfurt mit einem Quereinsteiger aus der Musikwirtschaft besetzt. Eine vakante FaMI-Stelle wurde mit einem erfahrenen jungen Musiker besetzt, der gerade seine Ausbildung zum FaMI abgeschlossen hat. So konnte die Crossover-Kompetenz für diese neuen Vermittlungsaufgaben gezielt für die Musikbibliothek gewonnen werden.

Der Vortrag soll einen Einblick in die Neuprofilierung der Musikbibliothek der Stadtbücherei Frankfurt geben und Chancen und Risiken eines Neuprofilierungsprozesses aufzeigen.

Marko Allan Aho (Sastamala City Library)

The public library as a site of empowerment for the local music scene

According to Statistics Finland, almost one fifth of all Finns over the age of ten consider themselves to be active as singers or music instrumentalists. In view of this, and in view of the dense network of musical education in Finland, the possibilities for autodidactic learning offered in the digital age, and the availability of inexpensive intermediate musical instruments it seems controversial that there are not that many possibilities for public performance available for the amateur musicians in today's Finland. As some writers have noted, among them Christopher Small, musical education professionals have viewed their foremost task to be the harvesting of potential professional musicians from the sea of students (although values have diversified there during the last two decades); in a similar vein, professional musicians and the commercial agents associated with them see it as only natural that there exists a clear cut division to those privileged who possess a 'license to play' in public, and to those who are only allowed a place in the passive audience. The art music scene offers a deflating role of 'expert listener' even to those who have graduated from the music education system, but have not been able to launch on a professional career. Even the Finnish folk music revival, which started out as an emancipatory and democratic movement, has produced a generation of professionals who have overshadowed the unschooled folk musician. All in all, musicianship is understood as something very exclusive, when in actuality musicking (Small), the making of music in any form, should be understood as something profoundly human and thus a basic right of every human being.

Luckily, amateurs seem to find the right channels even in the marginal: one must only take a look at YouTube to see that local – or 'glocal' – amateurs have found there a truly global venue for their music. Choir music and brass bands with their park concerts are still populated largely by amateur musicians. In recent times, some Finnish libraries have taken the initiative to introduce prominent pop musicians to the audience in a pronouncedly authentic and intimate setting of the

music library, but even then, and despite the undeniable merits of such an endeavor, the dichotomy of the artist-music-maker and the passive observer remains unchallenged.

This must not necessarily be so, as public libraries have a potential to fill a function of a site for genuine empowerment of local amateur musicians, and a site for a growth of a sense of musical community. It is easy to argue that public libraries serve the interests of their community better, if they chose not to join the ranks of the agents marginalizing amateur musicians, but to promote the local music instead. In fact, the concept of the public library as a site for the local music scene is nothing new, but this concept has been challenged by the commercial pressures public libraries have had to face in recent times. In any case, promoting local amateur musicianship would ultimately benefit not only amateur musicians, but the whole community: an individual can be active in the local scene without any musical competence. At the grassroots level, 'among friends', the boundary between the spectator and the musician often becomes blurred, whereas in the formal musical world, it does not.

In the communal library of Sastamala, an initiative promoting local amateur musicianship is in the planning stages. Sastamala, with a diverse grassroots music scene, presents a promising laboratory for an explicit effort to bring forth a public library as an empowering and emancipating agent in service of the local music scene. In my presentation I will go over the various actions involved in this, and hope to stimulate discussion on potential ways to further promote the function of the public library to serve as an enabling site for the local music scene.

11.00-12.30

Cataloguing and documenting music manuscripts around the world

Presented by the Forum of Sections

Chair: **Sonia Wronkowska** (National Library of Poland, Warsaw)

Maria Aslanidi (Ionian University, Corfu), **Aris Bazmadelis** (Aristotle University of Thessaloniki), and **Arsinoi Ioannidou** (RISM Greece, Athens)

Enabling access to Byzantine music manuscripts in an international context: the case of the Nikolaos Mavropoulos Archive

There has been a growing interest in digital archive development in academic music libraries over the past years at national and international levels. Traditional and new descriptive cataloguing standards have changed the way libraries and cataloguing agencies formulate their bibliographic metadata in general and music metadata in particular.

Music archives and special collections with emphasis on Hellenic music collect documents of any form or format from various composers, performers, scholars and so on. Yet, the music library community both in and out of Greece is still faced with unique descriptive issues regarding printed and manuscript music among others. Moreover, by taking into account that the vast majority of music sources in Greece, dated from the 9th to the 20th century, record music of the Byzantine and post-Byzantine eras, a sacred music repertory of distinctive characteristics in terms of modality, notation and performance practice, makes the descriptive endeavour even more complicated.

Within this framework, the paper aims at: a) providing a basic set of guidelines and best practices for describing and providing access in regard with print and manuscript music archival resources in general, as well as with Hellenic music in specific, through the example of the collection of Byzantine music manuscripts of Nikolaos Mavropoulos, b) bringing out interoperability issues

between Byzantine Musicology and Music Librarianship, c) stressing the importance of MUSCAT (RISM's international database) for the dissemination of Byzantine music across the world, and d) emphasizing on issues regarding the necessary professional experience and knowledge to accomplish efficiently such tasks.

Chun-Zen Huang (National Taiwan Normal University, Taipei) and **Tzu-Chia Tseng** (National Taiwan Normal University, Taipei)

Cataloguing standard and translating unification of Chinese musical compositions – challenges and solutions

The history of Chinese music can be traced back a thousand years. During this time period, it is abundant and complicated both in the form of scores and types of instruments. After the formation of the modern Chinese orchestra in the early 20th century, several instruments became standard in the scores, e.g. Erhu, Pipa, and Bangdi, but there are still many unique instruments, e.g. Matouqin, Bawu and particular percussion instruments. We never considered that we have to develop a common set of norms for these instruments or instrumental music in the past, however, since the “Chinese Language Region” is a special concept in geography, and includes many countries and regions such as China, Taiwan, Hong Kong, Macao, Singapore and Malaysia. We use the same language and words, but have different cognition for the same thing. Take the Chinese bowed stringed instrument “Huqin” as an example, “Erhu” is also known as “Nanhu,” “Gaohu” is also called “Yuehu;” and the “K'o-tsai hsuan,” made by coconut shells used in the Taiwanese Opera is known as “Yehu” in Guangdong music. The same Chinese instruments have different names in different regions, and this caused many problems to catalogue and organize the scores.

Since its establishment in October 2015, the RISM-Chinese Language Region has assisted members in preserving their own music manuscripts and we also carried out the first phase of uploading work, which focused on compositions with western instruments mainly. Next, we intend to start the second phase of works. The Shanghai Conservatory of Music has invited all the Chinese orchestras in Greater China to discuss the translation standard for Chinese instruments and to try to prepare metadata for uploading the compositions with Chinese instruments to RISM.

This paper intends to discuss the problems that RISM-CLR encountered after cataloging and uploading records of the musical works with Chinese instruments, and try to find the feasible strategies and explore the situation after implementation. We hope to continuously promote the co-construction and utilizing of Chinese music literature, so that the whole world can search, study and share Chinese music manuscripts.

Federico Furnari (Sheffield University)

Giovanni Battista Serini: sources for his biography and catalogue

Giovanni Battista Serini was a composer and musician born in Casalmaggiore (Cremona, North Italy) in ca. 1710 and died probably in Bonn after 1765. After moving to Venice, he started his career working under the protection of Robert D'Arcy (British Diplomat) in the lagoon city, Count Wilhlem Schaumburg-Lippe in Bückeburg and, last, George Cressener (British Diplomat) in Liege, Maastricht, Regensburg, and Bonn.

The paper is planned in two sections: the first is about documents for Serini's biography and the

second is on musical manuscripts for his catalogue.

The documents, all preserved in the Bückeberg Archive, cover the life period between 1750 and 1765. Unfortunately, the record of baptism, marriage and other documents related to the first part of Serini's life have not come to light yet. However, a dedication in the most important known manuscript collection by Serini (MS 129S, GB-Y) gives us valuable information about the Venetian period as well as the first part of Giovanni Battista Serini's life. Documents and music available and collected have been valuable sources in order to calculate the date of birth.

The second section is about the music and catalogue. The music by Serini is disseminated through Europe. The major number of sources we know about are manuscripts of symphonies, some of them autograph. The music is present in several European libraries: Venice (Conservatorio B. Marcello), York (York Minster Library), Regensburg (Thurn und Taxis), Stockholm (Music Verket), Paris (Found Banchelot). Collecting music to compile the catalogue, I have been able to discover a cantata. The work is mentioned in a secondary source and was composed in 1751, during the Bückeberg permanence. All modern secondary sources label the Cantata as 'lost'. Fortunately, I was able to discover two copies held by two libraries in Switzerland. The two manuscripts were catalogued as 'Anonymous' and the second is under the name 'Giovanni Battista Ferrini'. Many details confirm that this cantata was composed by Giovanni Battista Serini and not by Ferrini.

This is the first research on the figure of Giovanni Battista Serini, his life and catalogue, and it represents the first step toward the systematic study of musicians and musical life in the Bückeberg court in the middle of the 18th century.

11.00-12.30

Copyright Committee

Working Meeting (open)

Chair: **Claire Kidwell** (Trinity Laban Conservatoire of Music and Dance, London)

11.00-12.30

Cataloguing and Metadata Section

Working Meeting (Open)

Chair: **Frédéric Lemmers** (Bibliothèque royale de Belgique, Brussels)

12.30-14.00

Lunch

14.00-18.00

Excursions

19.00-20.00

Concert

THURSDAY, 26 JULY

9.00-10.30

Bibliographical research on music sources

Presented by the Bibliography Section

Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Vienna)**Sabine Koch** (Leipzig University of Applied Sciences)**The German Music Publishers' Wiki Page Project: a single access point for dating printed editions of music from C. F. Peters & other nineteenth-century publishers**

In recent years, music libraries across Germany have increasingly focused their energies on improving the research environment for source-oriented musicology both on-site and worldwide through the internet. One endeavour of this kind is the “Music Publishers’ Wiki Page – Working Aid for Dating Music Prints” Project, which can be accessed online and has been conducted since 2011 by IAML Germany in collaboration with the department of library and information science at the Leipzig University of Applied Sciences. It offers information useful for indexing undated printed music by its year or period of publication. For this purpose, it provides structured entries on 110 publishers and 16 printers across Europe, as well as tables matching plate and publication numbers with years from relevant primary sources, secondary literature and databases.

As a case study, recent project work on C. F. Peters will be presented, reflecting the outcomes of archival research into this publisher's printing book (*Druckbuch*) and circulation book (*Auflagenbuch*) covering a period broadly from 1801 to 1948. The time specifications as well as plate and edition numbers in these two volumes are intended to be included on the wiki page in the future, as additional sources of information about this publishing house and its output.

Anne Schleicher (Otto-Friedrich-Universität Bamberg)**The history of the Peters Music Library**

Leipzig has been home to the Peters Music Library for more than 120 years. The Peters Music Library is internationally renowned in the music world for its unique holdings, especially its valuable autographs and manuscripts. Its striving to contribute to contemporary musicology and research was demonstrated not least by the publication of the yearbook of the Peters Music Library, which also contained articles by leading German musicologists and an annual bibliography. As a contemporary witness to the history of Leipzig and Germany, the library survived two world wars, the time of the GDR, two expropriations and the threatening fragmentation of its collections after the retransfer to its rightful owners. The presentation highlights the most important stages in the history of the Peters Music Library, which is now part of the Musical Library of the Leipziger Städtischen Bibliotheken. Another focus lies on the people who have shaped the Peters Music Library.

Die Geschichte der Peters Musikbibliothek

Leipzig ist seit mehr als 120 Jahren Heimat der Musikbibliothek Peters. Die Musikbibliothek Peters ist aufgrund ihres einzigartigen Bestandes, insbesondere ihrer wertvollen Autographen und Handschriften, weltweit in der Musikwelt bekannt. Ihr Streben, zur zeitgenössischen

Musikwissenschaft und -forschung beizutragen, zeigte sich nicht zuletzt mit der Veröffentlichung des Jahrbuchs der Musikbibliothek Peters, welches auch Fachartikel und eine jährliche Bibliographie enthielt. Als Zeitzeugin der Geschichte Leipzigs und Deutschlands überdauerte sie zwei Weltkriege, die Zeit der DDR, zwei Enteignungen und die drohende Zersplitterung des Bestandes nach ihrer Rückübereignung an die rechtmäßigen Eigentümer. Der Vortrag befasst sich mit den wichtigsten Stationen der Geschichte der Musikbibliothek Peters, die heute Teil der Musikbibliothek der Leipziger Städtischen Bibliotheken ist. Ein weiterer Fokus liegt auf den Personen, welche die Musikbibliothek Peters geprägt haben.

L'histoire de la bibliothèque musicale de Peters

La bibliothèque musicale de Peters se trouve à Leipzig depuis plus de 120 ans. Elle est internationalement reconnue dans le monde de la musique pour ses collections uniques, en particulier ses précieux autographes et manuscrits. Sa volonté de contribuer à la musicologie contemporaine et à la recherche a été démontrée notamment par la publication de l'annuaire de la bibliothèque musicale de Peters, qui contenait également des articles d'éminents musicologues allemands et une bibliographie annuelle. Témoin contemporain de l'histoire de Leipzig et de l'Allemagne, la bibliothèque a survécu à deux guerres mondiales, à l'époque de la RDA, à deux expropriations et à la fragmentation menaçante de ses collections après le transfert à ses propriétaires légitimes. La présentation met en lumière les étapes les plus importantes de l'histoire de la bibliothèque musicale de Peters, qui fait maintenant partie de la bibliothèque musicale des bibliothèques municipales de Leipzig. L'accent est également mis sur les personnes qui ont marqué la bibliothèque.

Matthias Johannes Pernerstorfer (Don Juan Archiv, Vienna)

Das Musiktheater des 18. Jahrhunderts in Reinhart Meyers *Documenta dramatica*

Reinhart Meyer ist Bibliograph und Kulturwissenschaftler. Mit der *Bibliographia dramatica et dramaticorum* (1986–2012) hat er Maßstäbe für die bibliographische Erschließung des (Musik-)Theaters gesetzt. Derzeit erarbeitet er die *Documenta dramatica*. Sprech-, Musik- und Tanztheater Mitteleuropas im 18. Jahrhundert, ein nochmals deutlich umfangreicheres Werk, das die Theaterproduktion in ihrer formalen und sprachlichen Vielfalt so vollständig wie möglich erfasst. Dazu werden Manuskripte und Drucke, Theaterzettel und Programmhefte, ja bloße Aufführungsnachweise berücksichtigt. Rezensionen und Kritiken sind ebenfalls verzeichnet. Neben deutschen Titeln stehen lateinische, italienische und französische, aber auch russische, polnische, tschechische, ungarische, niederländische oder englische Werke, die in Schulen und Universitäten, auf Jahrmärkten oder in Gasthöfen, auf städtischen und höfischen Bühnen oder zu einer Kaiserkrönung aufgeführt worden sind.

Durch diese Offenheit werden Theaterformen in den Blick gerückt, die es in traditionellen Bibliographien – die sich auf vollständig gedruckte Stücke beschränken – gar nicht geschafft haben, etwa die Wanderbühne, deren Repertoire vielfach nur durch Theaterzettel oder Szenare bekannt ist, die aber als Kulturvermittler eine besondere Rolle spielte. Auch das Theater von Jesuiten, Benediktinern, Piaristen und anderen Orden, zu dem die Stücktexte nur in Ausnahmefällen vollständig gedruckt worden sind, wird in der *Documenta dramatica* erstmals in seinem vollen Umfang nachgewiesen. Es wird deutlich, wie hoch der Anteil des Ordenstheaters an der gesamten Theaterproduktion im Heiligen Römischen Reich gewesen ist. Das ändert die Einschätzung der „deutschen“ Theatergeschichte unter geographischem Gesichtspunkt entscheidend, denn die Zahl der Uraufführungen im süddeutsch-katholischen Raum übersteigt jene der norddeutsch-protestantischen Zentren der Theaterentwicklung bei weitem.

Für die Musikgeschichte stellt die Documenta dramatica ebenfalls ein Meilenstein dar. Sie verzeichnet deutlich mehr Libretti als Claudio Sartoris vielbändiger Katalog und präsentiert insbesondere aus dem Bereich des Ordenstheaters eine große Zahl von Komponisten, die in keinem der traditionellen Nachschlagewerke vorgestellt werden. Selbst für renommierte Künstler ermöglicht sie, vor allem im Bereich der Rezeption ihrer Werke, einen bedeutenden Informationszuwachs – und der Italiener Pietro Metastasio avanciert zu einem der am meisten gedruckten, vertonten und gespielten Theaterdichter im deutschsprachigen Raum. Meyers Werk überspringt – der historischen Realität entsprechend – die Fachgrenzen und verbindet Musik- und Theatergeschichte.

9.00-10.30

Service provision and succession planning

Presented by the Service and Training Section

Chair: **Anna Pensaert** (Cambridge University Library, Cambridge)

Felix Purtov (Deutsche Zentralbücherei für Blinde, Leipzig)

Musik für Blinde. Deutsche Zentralbücherei für Blinde (Leipzig) und ihre Serviceleistungen: Geschichte und neue Perspektive

Die Musik ist die einzige Kunst, die dem Blinden aufgrund ihrer akustischen Darstellung voll zugänglich ist und seine ästhetische Bildung ermöglicht. Die fehlenden optischen Eindrücke von Formen, Farben und Bewegungen aus den verschiedenen Bereichen der darstellenden Kunst wie Malerei, Theater etc. werden durch eine Musikerziehung ausgeglichen.

Deutsche Zentralbücherei für Blinde (DZB) ist die älteste Blindenbücherei Deutschlands. Seit der Gründung im Jahre 1894 gehörte die Produktion der Musikalien zum ständigen Angebot der Bibliothek. Die DZB ist heute der einzige Ort in Deutschland, wo man die Braille-Noten bestellen oder ausleihen kann.

In den letzten Jahren ist die Technologie der Notenproduktion sehr modernisiert und geändert. Früher wurden die musikalischen Stücke per Hand abgeschrieben. Jetzt hat die Bibliothek ein eigenes Computer-Programm, das den ganzen Prozess beschleunigt und die Qualität verbessert. Die DZB arbeitet immer kundenorientiert, deswegen wurden die speziellen Serviceleistungen entwickelt. Das sind z.B.:

- Make-Braille (schnelle Übertragung der Noten für Unterricht, Proben bzw. Konzerten);
- BrailleVis (Rückübertragung von Braille-Noten zu Schwarzschrift).

Eine neue technologische Richtlinie bezieht sich auf die neue Kundengruppe – sehbehinderte Menschen. Die Bibliothek produziert die Maxi-Druck-Musikalien mit verschiedenen Vergrößerungsstufen.

In den Rahmen des Vortrags werden wichtige Etappe der Notenproduktion und neu Angebote für die Kunden demonstriert.

Letzte Zeit wurden direkte Kooperationsverträge mit den renommierten Musikverlagshäusern (z.B. Bärenreiter, Breitkopf & Härtel, Henle, Hal Leonard, Ricordi, Universal Edition Wien u.a.) abgeschlossen.

Dank der gute Verbindung zwischen der alten Tradition der hochqualitativen Übertragungsarbeit und der Modernisierung des gesamten Prozesses steht die Deutsche Zentralbücherei für Blinde zu Leipzig an den führenden Positionen in diesem Gebiet. Ihre Tätigkeit ist weltweit anerkannt. Die Notenproduktion der DZB und neue Technologien sind immer Präsenz an der deutschen und internationalen Tagungen, an der weltberühmten Leipziger Buchmesse.

Janneka Guise (University of Toronto)

Everyday succession planning in music libraries

What happens when music librarians leave their positions? Are they replaced? Immediately... or eventually... or not at all? Succession planning is “a systematic effort by the library to ensure continuity in key positions, retain and develop intellectual and knowledge capital for the future, and encourage individual advancement” (Singer, P. (2010). *Succession Planning in the Library: Developing Leaders, Managing Change*. Chicago: ALA Editions).

As with the rest of academia, our professional population is at or nearing retirement age. As music librarians retire, library administrators must decide how and whether to fill those vacancies alongside other demands on their dwindling resources. Librarians in other departments are retiring too, and with the trend away from subject specialists toward functional specialists some library administrators are taking this opportunity to re-write job descriptions. Music librarians are increasingly called upon to advocate for, and justify, their continued existence. While library administrators weigh their options in allocating dwindling resources, they often appoint internal colleagues to temporary “acting” positions to bridge a gap between a departing librarian and a permanent replacement. Although it sometimes seems as though the departing librarian has little say in the outcome, there are things we can do every day to identify and prepare potential successors for our jobs, and to prepare our jobs for the successors. For example, the music librarian can research and reflect on the skills and knowledge needed to do the job and share that information with library administrators. The music librarian can write down essential information that will help their successor. The music librarian can invite potential successors to job shadow while they are still on the job. By understanding the goals behind succession planning, the departing librarian can find ways to participate in the transition.

This session will include a literature review on library succession planning, an environmental scan demonstrating the need for succession planning in music libraries, and a discussion of best practices music librarians can build into their day-to-day work to improve succession planning at their own institutions. Attendees will develop their understanding of succession planning, and will take away ideas to put into practice immediately.

Janneka Guise, Stephanie Merakos, Carolyn Dow, Katharina Hofmann
Roundtable discussion on succession planning and advocacy

9.00-10.30

Visualization and access to music collections

Presented by the Forum of Sections

Chair: **Ichiro Fujinaga** (McGill University, Montreal)

Ilias Kyriazis (Bayerische Staatsbibliothek, Munich)

Speculative models on using visualizations for music browsing

In an era of information explosion and with vast collections of music material becoming available worldwide, the need for intuitive uses of such material becomes stronger. Information visualization with its direct, affective, and non-textual form can contribute significantly to this objective, also in the musical domain. However, despite the designated need for user-friendly catalogue interfaces, music catalogues are not yet in the position of providing searching and browsing capabilities in an intuitive manner, that is, beyond the traditional (text-based) metadata level. This paper addresses, in response, the need for visualizations as music indexing mechanisms and browsing techniques. Taking music connoisseurs and library users into consideration, the presentation will provide scenarios and speculations on using visualizations for specific concepts, like dynamics, density, voice alignment, tonality, instrumentation etc., which can be incorporated in a music catalogue setting. Visual examples will be provided along with a possible browsing interface for a music collection. Issues of music indexing, music information retrieval and information design will be also covered.

Jürgen May (Stellenbosch University)

The Genadendal Music Collections Catalogue (GMCC). A database project of Africa Open – Institute for Music, Research and Innovation

The town of Genadendal (Western Cape, South Africa) traces its origins to a mission station founded in 1738 by German missionaries of the Moravian Church. The Christian community that settled there not only baptised the indigenous Khoi, but they also established a comprehensive educational system. From the outset, musical education was an essential part of the curriculum at school. Moreover, in 1838 the Teacher's Training College was founded, the very first training school of such kind in South Africa. Due to the significant impact by German and European culture, the formation of the Genadendal community is a paradigm of cultural transfer.

Today the Genadendal Museum keeps large collections of music manuscripts, printed music and musical instruments which document the history and tradition of a specifically South African form of music culture. Moreover, the reminiscences of living witnesses may be a source of the town's music life.

Due to the historical implications of the music life of Genadendal and its assumed impact on musical education and music life in South Africa, it is a desideratum of South African musicology to record the Genadendal music collections and the oral tradition in a detailed and descriptive catalogue database. Providing fundamental material for research in (enforced) cultural transfer, GMCC will further the discourse on cultural colonisation.

GMCC will serve as a pilot project of a larger meta-database of Music in Southern Africa (MUSA), an online platform for documentation of, and research into, music of southern Africa. Therefore, the technical standards of GMCC must necessarily be developed in view of the requirements of the larger and superordinate MUSA database.

Although GMCC is primarily designed for scholarly research, any user interested in music should be given the opportunity to find the information s*he is searching for. This is important particularly with regard to the MUSA database, which eventually should help anyone to obtain information about the music related to his/her cultural context or the place where s*he is living. GMCC, as well as MUSA, will be designed as a relational XML-based database. This allows not only to design a database structure which can be adjusted perfectly to its specific purpose, but also forms the basis of international interconnectedness and digital preservation.

Josef Focht (Musikinstrumentenmuseum der Universität Leipzig)

MusiXplora – Findmittel der Organologie, der Musikwissenschaft und ihrer Nachbarfächer

Der MusiXplora ist ein Datenrepositorium der Musik und Musikwissenschaft mit interdisziplinärer Reichweite. Er wird im Musikinstrumentenmuseum der Universität Leipzig entwickelt und hat deshalb – ungeachtet seiner Reichweite durch die gesamte Musikwissenschaft – seinen Fokus auf der Instrumentenkunde und den musealen Sammlungen.

Der MusiXplora kombiniert sieben Perspektiven auf die Musik in ebensovielen Repositorien: für Personen, Körperschaften, Orte, Ereignisse, Sachen, Werke und Titel. Ihre einzelnen Lexeme sind jeweils vielfach miteinander verknüpft.

Jedes Lexem wird konsequent mit bibliothekarischen und disziplinären Normdaten angereichert, so dass musikwissenschaftliche Fachportale ebenso wie archivische, bibliothekarische und museale Angebote automatisch und persistent verknüpft sind. Die Erreichbarkeit gilt auch umgekehrt: Die Angebote des MusiXplora sind mit internationaler Reichweite etwa für Bibliothekservices persistent adressierbar.

Mit hochwertigen Visualisierungen wird Wissen über Musik in großem Umfang nicht nur sprach- und textbasiert vermittelt und zur Interaktion angeboten, sondern auch in Graphiken, Karten oder Zeitleisten. Noten, Bild-, Audio- und Videomedien ergänzen das Angebot. Von besonderem Nutzen sind dabei die Visualisierungen von großen Treffermengen, die mit informatischen Werkzeugen des Distant Reading oder des Ähnlichkeitsvergleichs erzeugt werden.

Als Findmittel erschließt der MusiXplora über tausend internationale Ressourcen der Musikwissenschaft und Organologie in Archiven, Bibliotheken, Museen und virtuellen Forschungsumgebungen.

Der MusiXplora ist noch im Aufbau. Seine Angebote werden schrittweise open access online ediert, jeweils mit deutscher und englischer Benutzeroberfläche. Einzelne Teilmengen daraus, z. B. das Bayerische Musiker-Lexikon Online (BMLO), sind bereits online. Ihre Daten versorgen interdisziplinäre Fachportale etwa der Bayerischen Staatsbibliothek.

9.00-10.30

Fontes artis musicae

Working Meeting (open)

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

10.30-11.00

Tea and coffee

10.30-12.30 and 15.30-16.00

Poster session II

Elisabeth Davis (Columbia University, New York, NY)

Four special collections of American music acquired by Columbia University

Non-classical music genres in the United States enjoyed a tremendous flowering in the 20th century. Moving into the 21st, we find that major players in these genres are moving to place their creative work into institutional repositories. As part of this movement, Columbia University has acquired a significant number. The poster will present a topical and visual overview of four of them: those of H. Lawrence Freeman, 1890–1954, Jerome Moross, 1924–1983, Sid Ramin, 1957–, and Maurice Peress, 1930–. Moross composed music for film, including orchestrating other composers' scores. Ramin was a composer, conductor, and arranger for Broadway and Hollywood musicals, as well as for television shows. Peress, a noted conductor and arranger, orchestrated and reconstructed James Reese Europe's *Clef Club*, from the first all-Negro full concert at Carnegie Hall. Freeman, while composing popular music and spirituals, was the first African-American to write an opera that was successfully produced.

Štefánia Demská (National Library of the Czech Republic, Prague)

Tradition of Post-Pentecost antiphons in medieval musical sources

My poster depicts the series of Sunday Post-Pentecost antiphons of the New Testament canticle Benedictus and Magnificat that occur in the liturgical Ordinary Time. This is a considerable collection of chants, which has various differences in the medieval musical sources (in terms of the content and the scope of this series). In connection with this issue, it is possible to ask a number of questions about the processing of the series, because we have to notice several factors which influence this repertoire. First of all, we observe a given series occurring in different geographic areas. We have to take into account the fact of what time this series comes from and to which institution was the sources specified (monastic or secular sphere). After exploring several European sources representing different geographic areas in some cases it is possible to determine which tradition it is based on characteristic features of the antiphons. However, there are also cases of unique chants that are found only in a narrow group of sources, or just as unique. My aim is also to find the oldest original layer of the antiphons, therefore, the original form of the series, of which over time began to separate individual traditions based on regions and institutional background.

Elena Mochalova (State Academic Mariinsky Theatre, St. Petersburg)

Unknown details of Tchaikovsky's opera *Oprichnik*

The poster presents original legal documents for the premiere and further performances of the opera in the Mariinsky Theatre from the Mariinsky Theatre historical collections.

Anna Neovesky (Akademie der Wissenschaften und der Literatur, Mainz)

Exchanging musical metadata with IncipitSearch

Several systems and standards are used to represent musical information in a machine-readable structure. These standards concentrate on specific scopes of application and use cases: either on the notation of music incipits with Plaine & Easie Code or on the annotation of full musical documents with MEI. When it comes to data interchange, usually low-threshold and less extensive formats are used. The RISM catalogue, for example, provides its open data in RDF and MarcXML format.

Our approach uses RDFa and schema.org to add fundamental metadata to existing markup in a semantically structured way. The format was created in the context of IncipitSearch, a distributed web service for search and aggregation of music incipits. In order to develop IncipitSearch, we needed a format that could both be used to add information to the catalogue and add music

incipits to existing resources and as well as be used as an output format for the aggregated data. An easy understanding and usage of the format is necessary to create a low-threshold approach to inspire the integration of further resources to the IncipitSearch platform.

RDFa is a system to embed RDF in already existing markups. There are many good reasons to use RDF as a standard interchange model even in other disciplines other than musicology. Besides being recommended by the W3C, cross-linking possibilities for data and the possibility to rely on various vocabularies for specific topics, the interoperability and the multiple serialisation formats for RDF are advantageous. RDF can be embedded in an existing markup - without the necessity for an extra API - using JSON-LD, HTML Microdata and RDFa or can be used as standalone plain text using the Turtle serialisation syntax.

Schema.org provides a vocabulary for the description of web pages. The initiative of several major search engine companies aims to develop a simple vocabulary to add semantic information to webpages. These vocabularies were designed in collaboration with domain experts. For the markup of music information, the data type MusicComposition (<http://schema.org/MusicComposition>) supplies most elements to describe a work and its parts. To add the possibility of describing music incipits, we have expanded the vocabulary with further elements. The format can be used directly for data interchange – a feature request for the extension of schema.org with incipit declaration is planned.

The poster presents the annotation approach with an example of IncipitSearch, a distributed web service for searching and aggregating music incipits that also aims at providing input for a general discussion of semantic metadata description in musicology.

Johannes Prominczel (Stift Melk) and **Ulrike Wagner** (Stift Melk)

Kloster_Musik_Sammlungen

As cultural and spiritual centers, monasteries not only hold music of monastic and liturgical day-to-day life but also records of private musical practice. Therefore, their collections contain precious historical sources, illustrating the musical life and culture in the respective period of time in a broad perspective. Subject of the research project *Kloster_Musik_Sammlungen* ("Monastery_Music_Collections", project duration: 2017–2019), funded by the Provincial Government of Lower Austria, are the musical archives and inventories of the Lower Austrian monasteries Klosterneuburg, Göttweig and Melk, each of them consisting of around 6,000-10,000 items. These collections, virtually untouched since the 18th century but never researched in-depth, demonstrate the collecting strategies and collecting practices up until now. The goal of "Kloster_Musik_Sammlungen/Monastery_Music_Collections" is to make the three music collections accessible as well as to present their collection history through a consistent database. Interestingly, monastic music collecting did not take place independently but was interconnected in many ways, both with regard to the 'sacred' as well as the 'secular' world. Thus, in the project we take a transdisciplinary focus, connecting musicological research and methods for digital humanities. The project database will be the foundation for further research and will be open to include monastery music collections in and around Lower Austria.

11.00-12.30

Current research projects

Presented by the Research libraries Section

Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Vienna)

Stefan Morent (Musikwissenschaftliches Institut, Tübingen)

Erschließung mittelalterlicher Musik-Fragmente aus württembergischen Klöstern im Hauptstaatsarchiv Stuttgart

Zum 1. April 2017 ist am Musikwissenschaftlichen Institut der Universität Tübingen ein 3-jähriges DFG-Projekt zur "Erschließung mittelalterlicher Musik-Fragmente aus württembergischen Klöstern im Hauptstaatsarchiv Stuttgart" gestartet.

Es dient der Erschließung bisher unbekannter mittelalterlicher Musik-Fragmente aus württembergischen Klöstern in den Beständen des Hauptstaatsarchivs Stuttgart (sowie des Staatsarchivs Ludwigsburg und der Württembergischen Landesbibliothek Stuttgart). Das Projekt stellt neue Einblicke in die bisher nur teilweise oder gar nicht bekannte mittelalterliche Musikkultur württembergischer Klöster vor der Zerstörung vieler Handschriften im Zuge der Einführung der Reformation in Württemberg 1537 bereit.

Die schätzungsweise ca. 2.000 Fragmente in situ werden erfasst, katalogisiert und digitalisiert sowie in ihren ursprünglichen musikalisch-liturgischen Kontext eingeordnet werden. Die Katalogisate und Digitalisate werden auf der neuen Plattform FRAGMENTARIUM mit neuesten Techniken online zugänglich gemacht. Ein gedruckter Katalog zu Projektschluss dokumentiert die Katalogisate und Abbildungen ausgewählter Fragmente.

Der Vortrag gibt Einblicke in die ersten Ergebnisse der Projektarbeit, die neue Sichten auf liturgische Austauschbeziehungen zwischen Klöstern, Notations-Traditionen in Skriptorien und Liturgie-Familien erlauben.

Federica Riva (Conservatorio di musica "A. Boito", Parma)

Research as key issue to preservation: results of the celebration of the 150th anniversary of Toscanini's birthday (1867-2017)

In 2017 the city of Parma celebrated the 150th anniversary of Arturo Toscanini's birthday (1867–1957) with a number of events (<http://toscanini150.it/it/>) including conferences, exhibitions, a conductor competition. This context gave an opportunity to develop and disseminate the results of research centered on music teaching methods in Italian conservatories of the 19th century, focused on Toscanini's education, done by a study group of Parma conservatory teachers, led by the librarian. The research investigated the abundant documentation of the Regia Scuola di musica di Parma, the college where Toscanini took his degrees in cello and composition (1876–1885), now preserved in the historical archive of the Parma Conservatory, one of the best preserved at national level. The research proved to be relevant from different point of view: for its impact on our knowledge about Toscanini's academic education and early years, a topic never studied before; for its interdisciplinary research method that benefits the specialized competences of several Conservatory teachers (cello, composition, history of music, librarian); for the management of the Conservatory historical archive, combining preservation and access issues; for its dissemination through different analogue and digital outputs, as the conference on 29 September, organized by the Milan and Parma Conservatories with the State Archive in Milan, the Istituto Nazionale di Studi Verdiani in Parma (partly in <https://www.youtube.com/watch?v=v3kAkWj8Mik>). The paper presents different results in view to extend cooperation at international level to institutions and researchers interested into 19th century music teaching methods and/or Arturo Toscanini's heritage.

Anita Breckbill (University of Nebraska-Lincoln, Lincoln, NE) and **Hannah Jo Smith** (Doane University, Crete, NE)

Follow the baton: the story of the Wagner *Siegfried Idyll* baton

Many music-lovers know the famous story of Richard Wagner's birthday present to his beloved wife, Cosima – the performance of a new composition in the stairwell outside her bedroom on Christmas morning, 1870. Those scholars who have read Cosima's diary might also know that the baton Wagner used to conduct the ensemble was engraved by a local artisan to memorialize the event: the date of the performance inscribed along one face and the title of the work, *Tribtschener Idyll*, along the opposite side. Modern listeners all know this exquisitely intimate piece as the *Siegfried Idyll*, but only a handful of people know the fate of the treasured baton. Found by an American soldier in the rubble of the bombed-out Wagner home in Bayreuth in April of 1945, this legendary artifact is just now coming out of the shadows and into the spotlight. Musician-scholars (and baton-guardians) Hannah Jo Smith and Anita Breckbill invite you to join the exclusive “baton circle.” Learn what happened to the little wooden stick after the war, how it found its way to Lincoln, Nebraska and how it will find its way home to Bayreuth again.

Suivez la baguette: l'histoire du bâton du *Siegfried-Idyll* de Wagner

Beaucoup de mélomanes connaissent l'histoire célèbre du cadeau d'anniversaire de Richard Wagner à sa femme bien-aimée, Cosima - l'exécution d'une nouvelle composition dans la cage d'escalier devant sa chambre le matin de Noël 1870. Les érudits qui ont lu le journal de Cosima savent peut-être que la baguette dont Wagner s'est servi pour diriger l'ensemble était gravé par un artisan local pour commémorer l'événement: la date de la performance inscrite sur une face et le titre de l'œuvre, *Tribtschener Idyll*, sur le côté opposé. Les auditeurs modernes connaissent tous cette pièce exquise et intime sous le titre *Siegfried-Idyll*, mais seule une poignée de gens connaissent le destin de la baguette précieuse. Trouvé par un soldat américain dans les décombres de la maison Wagner bombardée à Bayreuth en avril 1945, cet artefact légendaire sort maintenant de l'ombre à l'honneur. Hannah Jo Smith et Anita Breckbill vous invitent à rejoindre le “cercle de la baguette” exclusif. Apprenez ce qui est arrivé au petit bâton de bois après la guerre, comment il s'est retrouvé à Lincoln, au Nebraska et comment il retrouvera son chemin vers Bayreuth.

Folge dem Taktstock: die Geschichte des Wagner *Siegfried Idyll* Baton

Viele Musikliebhaber kennen die berühmte Geschichte von Richard Wagners Geburtstagsgeschenk an seine geliebte Frau Cosima - die Aufführung einer neuen Komposition im Treppenhaus vor ihrem Schlafzimmer am Weihnachtsmorgen 1870. Diejenigen Gelehrten, die Cosimas Tagebuch gelesen haben, wissen vielleicht auch das Wagner Taktstock, mit dem das Ensemble dirigiert wurde, wurde von einem ortsansässigen Handwerker eingraviert, um das Ereignis zu verewigen: Auf der einen Seite das Datum der Aufführung und auf der anderen Seite das Titel, *Tribtschener Idyll*. Moderne Zuhörer kennen alle dieses intime Stück mit dem Titel *Siegfried-Idyll*, aber nur eine Handvoll Leute kennen das Schicksal des begehrten Taktstocks. Im April 1945 von einem amerikanischen Soldaten in den Trümmern des ausgebombten Wagnerhauses in Bayreuth gefunden, kommt dieses legendäre Artefakt nun aus dem Schatten und ins Rampenlicht. Musiker-Gelehrte (und Baton-Wächter) Hannah Jo Smith und Anita Breckbill laden Sie ein, dem exklusiven "Baton Circle" beizutreten. Erfahren Sie, was mit dem kleinen Holzstab nach dem Krieg passiert ist, wie es nach Lincoln, Nebraska kam und wie es nach Bayreuth zurückkommen wird.

11.00-12.30

Promoting access to music collections

Presented by the Forum of Sections

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln, NE)

Carolyn Doi (University of Saskatchewan, Saskatoon) and **Sean Luyk** (University of Alberta)

Findings from a survey on local music collecting and collections in Canadian libraries

Local music holds tangible meaning in the form of evidence of historical events, development of musical practices, documentation technologies, and cultural artefacts. It also holds intangible meaning in the form of associations with memory, nostalgia, and feeling. Studying collections of local music and collecting practices (as opposed to individual artefacts, musical genres, or music scenes) provides us with unique understandings of the interplay between local, regional, and national music histories.

This paper will discuss the findings of a survey of local music collecting and collections in Canada, which will be conducted in early 2018. We will provide an analysis of the collected data, which investigates behaviours, preferences, and beliefs about local music collections and collecting in libraries. Specifically, the themes of investigation include collection management, collection development, access, digital tools, promotion, challenges, and future planning related to local music collections.

This research seeks to understand the state of local music collections and collecting in libraries across Canada. Specifically to: 1) to identify where collections of local music are held, what music(s) they document, and what evidentiary value they possess; 2) to understand the perceived value of collecting local music, and 3) to record local music collection management practices currently in use and where these practices may be improved.

Jorge Garcia (Valencia Institute of Culture)

Música a la llum: the Access to Music Archives IAML project adapted to the wind bands of the region of Valencia

In the region of Valencia (Spain) there are more than 500 wind bands, located especially in medium and small cities and villages. They have from around 30 to more than 100 musicians. A lot of those bands appeared in the 19th century or in the first decades of the 20th century; wind music is considered today as one of the main expressions of the cultural identity of our region. Although a very few of these bands are professional organizations, depending on the town councils, most of them are amateur, organized as private associations. The absence of solid structures and professional staff in the bands has kept their music files relatively unknown and scarcely studied; moreover, the artistic prestige of the bands has been built frequently from competitions with other bands, and rivalry is also one of the reasons why their archives are in some cases closed to outside people, in order to save it for the exclusive use of the band.

In recent times, fortunately, new generations of associates of those bands have helped to change their mentality and they are more and more sensitive to the social value of their heritage, and they agree to share it with other people.

In 2017 our regional government started, with the regional federation of wind bands, a collaborative project called “Música a la llum” (Music brought to light), sponsored by Bankia. The aim of “Música a la llum” is to offer researchers a general description of the contents of the

archives of the wind bands, together with some basic information on the main documents kept there, as well as the indications on how to access to them. We have followed the model of the Access to Music Archives project, which is a perfect tool to make a first approach to a field still little known among researchers, and have implemented it over the ATOM (Access To Memory) free software. The database is showed as a part of a web page which offers some complementary information on different aspects of the diverse cultural heritage conserved by the bands, from old manuscript scores to photographs, music instruments, posters and administrative documentation.

Manuela Di Donato (Conservatorio di Musica Nino Rota, Monopoli and Istituto di Bibliografia Musicale, Rome)

The musical archive of the Carabinieri Army Band. A case study of conserved sources

Founded in 1979 by Giancarlo Rostirolla with a group of Roman researchers, the IBIMUS Institute has always been involved in the census of libraries and public archives, ecclesiastic and private musicians of particular interest in Lazio and Italy south central. In the main activities of the Institute there is of course the cataloguing of fonds, according to standards based on the criteria established by the Central Institute for the Single Catalogue of Italian Libraries (ICCU) and RISM, and the study of musical manuscripts. Recently Manuela Di Donato and Elena Zomparelli, members of the governing board of the Institute, have been involved in studying and cataloguing the Raffaele Caravaglios collection kept at the Archives of the Band of the Carabinieri Army.

The archive of the band contains the precious testimonies of two centuries of history, very rare manuscripts and precious prints that testify to the work of this prestigious musical formation not only in the service of the country but also in art. It is now possible to access the collection consisting of about four thousand units (manuscripts, some autographs, music editions, monographs, sound material etc.) and thanks to the agreement signed with the Institute of Music Bibliography, it is possible to start the study of this rare heritage rediscovering first of all Raffaele Caravaglios (1864–1941), composer and band director, for 40 years director of the Municipal Band of Naples.

Raffaele Caravaglios was decisive in spreading the musical culture of his time. Tireless, both as a director and above all as a transcriber for the band of the works of his greatest contemporary composers – among others, Igor Stravinsky, Gian Francesco Malipiero, Alfredo Casella, Arthur Honegger – thus being brought to the attention of the general public who animated not only the Neapolitan squares, but the whole nation.

The authors have started from the cataloguing of manuscripts and editions, which bear testimony to almost the entire artist's production (about 600 catalogue units), to reach a mapping of the locations of the entire catalogue of Caravaglios and a chronology of the life and works based largely on the unique testimonies of the world that are present in the archive of the Band of the Arma. This is an example of the potential of the band's archives, particularly of the armed forces. In autumn, the Institute of Music Bibliography will publish the catalogue with a CD with music by the Master performed by the Carabinieri Band, directed by Massimo Martinelli.

11.00-12.30

Institutional case studies

Presented by the Forum of Sections

Chair: **Anders Cato** (Danish Agency for Culture , Copenhagen)

Sílvia Sequeira (Biblioteca Nacional de Portugal, Lisbon)

The BNP music special collections: an overview

The National Library of Portugal (BNP) music holdings are among the major music resources existing in the country, being especially relevant for historical and musicological research. They comprise over 100,000 items, from the 13th to the 21st centuries, mostly produced in Portugal. In addition to printed and manuscript scores, there are books and periodicals on musical subjects, librettos, posters, photographs, various personal and institutional archives and other materials associated with musical production.

The Music Department was established in 1991 and has received over the years many private and institutional incorporations and donations. Its collections are divided into two main groups:

- General collections, consisting of printed and manuscript documents taken from other BNP holdings, such as the General and Rare Books and Manuscripts collections, and incorporates the Legal Deposit of music publications;
- Special collections, containing archives and collections from other institutions, such as the National Conservatory and the São Carlos National Theater, as well as archives from musicians and composers.

The special collections constitute the most interesting part of the overall holdings, thanks to the rarity and variety of items they include, and where the most precious documents can be found, as they are the result of the collecting impulse of some individuals, or of the activity of musical institutions and individual musicians or composers. These include sketches and autographs scores, where their compositional process can be observed, correspondence with other musicians and institutions, diaries, engravings, photographs, newspaper clippings, programmes, posters and diverse objects, offering a constant challenge to cataloguing and access services.

The objective of this paper is to present an overview of National Library of Portugal music special collections, focusing especially on two of them: the Ivo Cruz Collection, from a conductor and former director of the National Conservatory, who brought together a highly valuable collection where some of our greatest treasures can be found, e.g. a considerable set of autographs by João Domingos Bomtempo, composer, pianist and founder of the National Conservatory, and a very rare sixteenth-century polyphonic choirbook in small partbook format, known as the Songbook of the National Library (P-Ln CIC 60); and the personal archive of Vianna da Motta , also former director of the National Conservatory and one of the greatest Portuguese pianists and composers of his time, who gathered an important collection of music monographs and periodicals, printed sheet music, the manuscripts of his works, correspondence, diaries, photographs, programme albums, press clippings and other varied objects.

Chiara Capobianco (University of Genoa)

Playing the archive: case study of the Archivio dell'istituto Mazziniano, Genoa

Starting from researching musical documents, most of them unpublished, at the “Archivio dell'istituto Mazziniano” in Genoa, my doctoral research will focus on a new, modern and innovative way to digitize music scores. My research is ideally divided into three phases:

- Archive research

- Examination and evaluation of the possibilities of digitizing
- Making a sound archive ("playing the archive")

The first step is completed, with a preliminary digitization of the unpublished scores stored in the archive. About the second phase, I would study and collect information from the academic field, and I was able to establish a dialogue with the Sistema Archivistico Nazionale (SAN) to formalize a digital schedule which is compatible with the ministerial standards and usable on dedicated platforms (music archives <http://musica.san.beniculturali.it/>). The third and last step will be the realization of the sound archive, through the collaboration with the informatics department (Università degli Studi di Genova).

This type of digitization generates a new way of using the scores themselves, which can go out of the purely musical scope to be included in the field of study at large, for example: cultural studies, media studies and anthropological field. In this paper I intend to present some case studies regarding sheet music and their use in a multidisciplinary way by researchers. This will open a new way of thinking and using the archive, and can be an opportunity to export the study of musical materials in other and complex fields.

Özlem Gürkan (Istanbul Technical University)

Serving a music institution in Istanbul: the case of the "Dr. Erol Üçer" Music Library at MIAM - Istanbul Technical University

The main aim of this presentation is firstly to introduce MIAM's (Center for Advanced Studies in Music) Music Library at Istanbul Technical University and secondly to come in contact with music library communities represented through IAML.

The "Dr. Erol Üçer" Music Library, as the official name is, opened in May 2000 together with the establishment of MIAM and its holdings represent all subject areas taught at the institution. It offers its users a collection of books, CDs and DVDs, music scores, subscriptions to hundreds of periodicals and online databases through the main library system at Istanbul Technical University. High quality music listening stations and computers are available for catalogue searches, internet research and multimedia use. The book collection (predominantly in English) emphasizes scholarly monographs and important reference works, while the scores archive, in addition to standard repertoire items, has strengths in early music and the twentieth-century avant-garde. The CD collection complements the scores of western music and also includes a substantial collection of Turkish, world, and popular musics. The main focus of the DVD collection is opera and videos of classical concerts, although video releases of pop-rock artists and films are also featured. The library is regularly used as a reference source from students of other universities in İstanbul, especially the various conservatories, and is also open to non-MIAM patrons for research purposes.

At its establishment MIAM was introduced as a research center for music; thus it provides only graduate level education (Master's and PhD) in Composition, Sonic Arts, Conducting, Ethnomusicology, Performance, Historical Musicology, Music Theory, Music Business and Management and Sound Engineering and Design. Therefore, the Library needs to be able to serve the needs of all the above fields. In order to do so, the Library needed quick expansion and build up for its collections, something that became possible through the generous support of both Dr. Erol Üçer and the Istanbul Technical University infrastructure. This was later enhanced when Borusan Kultur Sanat decided to close their library in 2014 and donate all of their materials to

MiAM Library. In this presentation, I will share with you the adventure of combining these two collections.

11.00-12.30

Répertoire International des Sources Musicales (RISM)

Advisory Council (open)

Chair: **Gottfried Heinz-Kronberger** (Bayerische Staatsbibliothek, Munich)

11.00-12.30

Membership Committee

Working meeting (closed)

Chair: **Jane Gottlieb** (IAML Vice President, The Julliard School, New York, NY)

12.30-14.00

Lunch

13.00-14.00

Tido lunch-talk

Explore - discover - learn with Tido Music

Kathryn Knight (CEO & Director, Tido) and **Brad Cohen** (Founder & Director, Tido)

14.00-15.30

Practical applications of music encoding

Presented by the Forum of Sections

Chair: **Laurent Pugin** (RISM Switzerland)

David Day (Brigham Young University, Provo, UT)

An introduction to the Music Encoding Initiative and its practical applications in music librarianship

Different aspects of the Music Encoding Initiative (MEI) and its associated projects have been presented at previous IAML conferences. Many music librarians may have a basic understanding of the MEI schema and its intended uses, but still wonder how MEI's possibilities relate to their traditional library responsibilities. This paper will provide a general overview of MEI concepts and practices. It will address both the metadata provisions of MEI and its uses for notation, musical analysis, and publishing online interactive critical editions.

MEI was conceived as a means to convert music notation to a machine-readable format and as such offers advantages over other digital formats such as MIDI, MusicXML, Humdrum, and Lilypond. MEI together with the rendering software Verovio enables the creation of online scores that can be manipulated in various ways to show variant editions and multiple layers of the creative process evident in autograph musical manuscripts. A MEI encoded score (or repertory

thereof) also presents opportunities for musical analysis and queries to identify common themes and style.

The Metadata side of MEI offers great flexibility for the creation of thematic catalogs and catalogs of discrete music collections that require advanced bibliographic and physical descriptions. Recent successful projects such as the Carl Nielsen online thematic catalog (CNW), Freischutz Digital, and the Detmold Court Theatre project offer examples of MEI's potential as a metadata tool. MerMEId, a MEI metadata entry interface developed by the Danish Centre for Music Editing at the Royal Library in Copenhagen, is an open source resource available to assist librarians and scholars interested in building their own specialized catalogs. Furthermore, existing convenient crosswalks between MEI and other standard metadata formats such as MARC XML offer exciting opportunities for harvesting and enhancing selections from major data sets like RISM.

The presentation will begin with a basic review of XML encoding (MEI is a specific form of XML). The advantages of XML as a means of storing, presenting, and migrating a variety of data forms will be reviewed. How MEI XML compares to MARC and TEI will also be examined. After this basic introduction, more specific MEI uses for notation and metadata will be presented in greater detail with a focus on practical applications for music librarianship.

Christine Blanken (Bach-Archiv Leipzig)

Focusing on source research and work catalogues. 'Bread and butter' research-projects at the Bach-Archiv Leipzig

The central tasks for today's Bach research are of course the compilation of work catalogues. As the Bach-Archive is focusing not only on the music of J. S. Bach alone, but on the composers of the whole Bach family, this task requires both substantial as well as brought research on an enormous number of musical sources.

Bach Digital (<http://www.bach-digital.org>) was developed at Bach-Archive mainly as a database for source research with affiliated work pages. Soon corresponding work catalogues will be developed as several are in the pipeline in the series "Bach Repertorium": Carl Philipp Emanuel Bach: Instrumental works; Johann Ernst Bach (J.S.Bach's godson); Wilhelm Friedrich Ernst Bach (J.S.Bach's grandson); older Bach family (mainly "Alt-Bachisches Archiv"); and younger Bach family (J. Ludwig Bach and others).

We co-developed the XML-based "MerMEId" database (which was invented originally for the work catalogue of the Danish composer Carl Nielsen) for the various above mentioned "Bach Repertorium" catalogues. Via its native XML-format MEI it offers the opportunities of a pre-publishing format as well as a transformation into other XML-based languages and databases like *Bach Digital's* own. The series "Bach-Repertorium," by now comprising printed work catalogues of J.S.Bach's sons Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christoph Friedrich is now to be enlarged in format and in function. The paper will present the metadata structure of the MEI-based catalogues, which is also used in several other online work catalogue projects too and shows its impact for the database Bach Digital.

Another major ongoing catalogue project is the thoroughly revised *Bach-Werke-Verzeichnis* (BWV III), on which a team of Bach scholars has been working for about five years. It reflects uncountable changes in the knowledge on J.S.Bach's works and their sources in the last 20 years. The paper will give insight into the structure of the publication and will show the main

differences in comparison to the older work catalogues BWV 1950, 1990, 1998 and “Bach-Compendium.”

Alan Dergal Rautenberg (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin) and **Carolin Hauck** (Bach-Archiv Leipzig)

***Bach Digital* as cooperation between libraries, research and computer science – possibilities for the technical development of a composer database**

For the third consecutive period, the German Research Foundation (DFG) has granted financial support to the project *Bach Digital*. Since the project was launched in 2008, comprehensive research data and scans of the autographs and early manuscript copies of J. S. Bach’s works were made available online in digital form. In 2017, the three-year project “Corpus of sources for the works of Bach’s sons” was initiated, the aim of which is to digitise and provide access to the complete works of Bach’s sons Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich and Johann Christian Bach. As a composer database, *Bach Digital* provides researchers, musicians and music lovers free access to data on the works and sources (including a large number of digitised copies) of the Bach family and is a reliable research tool due to close collaboration of editors of *catalogues raisonnés* and complete editions, providing constantly updated research results.

The project is carried out in cooperation of the following institutions: the Staatsbibliothek in Berlin, which is in possession of approximately 80% of all surviving original sources of the Bach family and which records their watermarks thermographically and provides them via the Central Watermark Information System (WZIS); the Bach-Archiv Leipzig and the SLUB Dresden, which together possess another 10% of the sources; the Leipzig University IT Services (URZ), which hosts the data and guarantees the technical development of the database; and, since 2017, the SUB Hamburg, which possesses the largest number of sources of Johann Christian Bach’s church music. Due to the close collaboration between the libraries, the computer centre and the internationally renowned Bach-Archiv Leipzig the database *Bach Digital* is not only a collection of digitised sources, but also strives towards a constant expansion of its query possibilities through the development and implementation of new tools, as will be shown in the presentation.

In addition to the content extension of the database, the presentation’s focus is on the possibilities of technical development and structural optimisation. For example, a new tool makes relations between works and sources visible through links. Such development not only allows the representation of complex relations similar to the FRBR model, but also the assembly of a digital collection of sources in the possession of various institutions. Furthermore, the connection of the database to the community of the “Music Encoding Initiative” (MEI) explores the potentials of encoding data, aiming at a consistent exchange with other formats. The inclusion of identifiers of normed data records from the GND plays a central role for the linkage of metadata with new contexts of research. In this sense, the presentation shall describe the possibilities of data exchange via “Linked Open Data” as a development of source research and discuss opportunities of inclusion of the worldwide Bach community. After all, through the provision of digital data according to contemporary standards in the Digital Humanities, new opportunities for research can be suggested not only for musicology, but also for the basic research in other philologies.

Bach digital als Kooperationsprojekt von Bibliothek, Forschung und Informatik – Möglichkeiten der inhaltlichen und technischen Weiterentwicklung eines Komponisten-Portals

Zum dritten Mal in Folge hat sich die DFG für die Förderung des Projektes *Bach digital* (www.bach-digital.de) ausgesprochen. Nachdem seit Projektstart im Jahr 2008 bereits umfangreiche Forschungsdaten und Scans der Autographe und frühen Abschriften von Werken J. S. Bachs digital verfügbar gemacht werden konnten, startete 2017 das Projekt „Quellenkorpus Bach-Söhne“ für weitere drei Jahre, das sich der digitalen Erschließung von sämtlichen Werken der Bach-Söhne Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich und Johann Christian Bach widmet. Als Komponisten-Plattform ermöglicht *Bach digital* der Bach-Forschung sowie Musikern und Musikliebhabern den kostenfreien Zugang zu Werk- und Quellendaten sowie digitalen Volltexten der Musikerfamilie Bach und bietet durch einen engen Austausch mit Editoren von Werkverzeichnissen und Gesamtausgaben ein verlässliches Rechercheinstrument mit stets aktualisierten Forschungsergebnissen.

Zu den fünf Partnern des Kooperationsprojektes zählen die Staatsbibliothek zu Berlin, die etwa 80 % aller erhaltenen Bach-Originalquellen verwahrt sowie deren Wasserzeichen thermographisch erfasst und über das zentrale Wasserzeichen-Informationssystem (WZIS) bereitstellt, das Bach-Archiv Leipzig und die SLUB Dresden, die weitere 10 % der Quellen verwahren, das Universitätsrechenzentrum Leipzig, das die Daten hostet und die technische Weiterentwicklung betreut, sowie seit 2017 auch die SUB Hamburg, welche den größten Bestand der Kirchenmusikquellen Johann Christian Bachs besitzt. Im engen Verbund von Bibliothek, Informatik und dem international renommierten Forschungszentrum Bach-Archiv Leipzig versteht sich *Bach digital* nicht allein als digitale Quellensammlung, sondern bemüht sich, wie im Beitrag gezeigt werden soll, durch die Entwicklung und Implementierung neuer Tools um den steten Ausbau ihrer Recherchemöglichkeiten.

Im Fokus stehen neben der inhaltlichen Erweiterung des Portals die Möglichkeiten der technischen Weiterentwicklung und strukturellen Optimierung. Bspw. können bei *Bach digital* neuerdings Werk- und Quellenrelationen mittels Verlinkungen sichtbar gemacht werden. Dies ermöglicht nicht nur die Darstellung von komplexen Beziehungsgeflechten im Sinne des FRBR-Modells, sondern auch eine virtuelle Zusammenführung von Quellen, die auf verschiedene besitzende Institutionen verteilt sind. Durch die Anbindung des Portals an die Community der „Music Encoding Initiative“ (MEI) werden außerdem Möglichkeiten der Kodierung von Daten ausgelotet, die auf einen konsistenten Austausch mit anderen Formaten abzielen. Auch die Einbindung von Normdatensatz-Identifiern aus der GND spielt für die Vernetzung von Metadaten mit neuen Forschungskontexten eine zentrale Rolle. In diesem Sinn sollen in dem Beitrag die Möglichkeiten des Datenaustauschs über „Linked Open Data“ als Weiterentwicklung der Quellenforschung beschrieben sowie Chancen der aktiven Einbindung der weltweiten Bach-Community diskutiert werden. Nicht zuletzt lassen sich durch die Nutzbarmachung digitaler Daten gemäß den aktuellen Standards in den Digital Humanities neue Forschungsoptionen nicht allein für die Musikwissenschaft, sondern auch für die Grundlagenforschung anderer Philologien skizzieren.

14.00-15.30

Cultural exchange in the 19th century

Presented by the Forum of Sections

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

Geoff Thomason (Royal Northern College of Music, Manchester)

Warm corners, fog and cheap cotton: sundry journeys from Leipzig to Manchester

How did a collection of material which originated in Leipzig in the 1880s find its way to a library in Manchester and what role did its contents play in influencing the musical life of the latter city? The Adolph Brodsky archive at the Royal Northern College of Music contains a substantial body of material from Brodsky's period as Professor of Violin at the Leipzig Conservatoire, 1883-1891. These include concert programmes, press cuttings and autograph letters from those who formed Brodsky's musical circle in Leipzig, among them Grieg, Tchaikovsky, Busoni and Brahms. This paper argues that the significance of the archive extends beyond simply providing an insight into the concert life of the Leipzig Conservatoire in the 1880s. Seen in the context of Brodsky's subsequent concert career while Principal of the Royal Manchester College of Music, 1895-1929, it evidences his overriding aim to use the experience and the contacts forged in his Leipzig years, and to build on Manchester's already German-facing musical tradition, to direct the course of chamber music in his adopted city. His keenness to invite Grieg – who complained of the “damned fog” – and Busoni to the city which his wife initially dismissed as “a smoky place where cotton is cheap”, and his readiness to promote the music of other composers in his Leipzig circle, also speak of a deeper desire not to lose touch with the cultural roots set down in what Tchaikovsky referred to as Brodsky's “warm corner in Leipzig”. The journey of an archive from Leipzig to Manchester mirrors, not just the physical journeys of Brodsky, Grieg or Busoni to the city, but also that of the cultural values which they represented.

Jan Dewilde (Royal Conservatoire Antwerp)

'Je suis arrivé heureusement à Leipzig'. The connections between the Royal Flemish Conservatoire in Antwerp and the Conservatorium der Musik in Leipzig in the 19th century

'Je suis arrivé heureusement à Leipzig qui est la dernière ville dans laquelle je séjournerai pendant quelque temps.' ['Fortunately, I have arrived in Leipzig, the last city where I will be staying for a while.'] This is the beginning of the letter the Flemish composer Peter Benoit (1834–1901) wrote to his family back home on 30 October 1858. As a laureate of the Belgian Prix de Rome (1857), he travelled around Germany before settling in Paris for a few years. His stay in Leipzig made a great impression that would stay with him for the rest of his life. When Benoit was named the first director of the Flemish Music School of Antwerp and turned it into the Royal Conservatoire in the next thirty years, the Conservatoire of Leipzig was clearly his guiding example. Whereas the other Belgian conservatoires (Brussels, Ghent, Liège) mostly modelled themselves after Paris, Benoit chose Leipzig as the model for developing his music pedagogy. The fact that Benoit explicitly didn't want to train 'virtuosos' in his conservatoire (like they did in those of Paris and Brussels), but instead 'thinking men and women', is clearly inspired by Mendelssohn. Therefore, for further training, he didn't send his gifted students to Paris, but to Leipzig. Among them were Jan Blocks (1857–1912), who would later succeed him as conservatoire director, and Frank Vanderstucken (1858–1929), who became the first conductor of the Cincinnati Symphony Orchestra in 1895, and together they went to Leipzig to study with Carl Reinecke, between 1879 and 1881. It was in Leipzig by the way that Blockx and Vanderstucken befriended Edgar Grieg.

Based on the documents in the library and the archive of the Royal Conservatoire of Antwerp, this lecture will show how the first Flemish Conservatoire was inspired by the first German institution for higher music education, both when it came to organisation as well as music pedagogy.

Karen McAulay (Royal Conservatoire of Scotland, Glasgow)

A network of early British legal deposit music explored through modern networking

For one and quarter centuries (1710–1836), British copyright legislation dictated that copies of every publication should be deposited in nine, and latterly eleven, legal deposit libraries. The legislation was only fully enacted for music in the final fifty years of this period, and even then, not every publisher adhered to the law. Nonetheless, the British Library now holds the most complete collection of the music that was actually deposited. This raises the question as to what happened to the legal deposit music in the other libraries. The picture is very varied, both in terms of what reached the libraries, what was retained, and what use was made of it. Some libraries declined to accept it, and some sold it. Some retained a considerable amount; others far less. Some have it catalogued online; others don't. The borrowing records of one particular library also reveal many more fascinating insights.

The present author has funding for 14 months, August 2017 to September 2018 inclusive, from the UK's Arts and Humanities Research Council (AHRC), to establish a network so that these questions can be further explored. Outputs include a seminar, publications and conference papers; a bibliography, and explorations into the possibilities of future projects. These could range from big data investigations, to the feasibility of live performances and public workshops extending beyond the usual academic environment.

The author is a performing arts librarian, and is seconded to spearhead this postdoctoral research project for just a fraction of the working week. To achieve such ambitious goals in ten and a half hours a week absolutely depends on effective networking; live site visits are combined with the exploitation of various social media initiatives in order to raise the profile of the project as much as possible. Interested parties include music and rare books librarians, musicologists, and a variety of historians, with interests ranging from library history and history of the book, to cultural history.

In this paper, it is proposed to describe not only the networking processes, but also some of the interesting discoveries emanating from this work; and then to address the question of what should happen next, once the present funding comes to an end.

14.00-15.30

Preserving the musical past: current practices and new discoveries

Presented by the Forum of Sections

Chair: **Kathryn Adamson** (Royal Academy of Music, London)

Ira Prodanov (University of Novi Sad, Academy of Arts)

Institutionalization of music practice: the archive of the Academy of Arts, University of Novi Sad

Frequent concert activity should be *conditio sine qua non* of every institution of higher education in music. That is actually one of the main goals of the system of studying at the Department of Music of the Academy of Arts, University of Novi Sad. By performing in the Symphony Orchestra and Choir, students actively participate in the municipal and regional concert season. These two ensembles, in the four decades of their existence, developed a rich artistic production that became highly appreciated and acknowledged among critics and the general public. It includes interpretation of a variety of "core repertoire" from baroque to romanticism, but also the premiere of contemporary works (Giya Cancelli, Aleksandra Vrebalov, Gene Koshinski etc.). It also includes cooperation with distinguished artists (Željko Lučić, bass from the Metropolitan Opera, violinist Stefan Milenković, pianist Kemal Gekić, etc). This provoked an urge for creating a digital open archive of all data connected with the musical activities of the Symphony Orchestra and the Choir of the Academy Of Arts – concert booklets, video and audio tapes, music critics, photos and

so on. In this way, the work of these ensembles became visible as an open database via the internet serving as a precious collection of documents for different research in musicology, sociology of music, artistic researches and other cultural studies. However, the institutionalization of the mentioned practice has shown the advantages and disadvantages of the basic idea of preservation important data and provoked the search for an institutional theory that would explain the existing conditions under which the archiving in the project Cultural Identities is conducted.

Ruta Almane-Palmbaha (National Library of Latvia, Riga)

Digital collection for Latvian song festival – a way for memory institutions to sustain the tradition

“Singing since birth, singing as I grow; A life spent singing... .A phenomenon exists in each of the Baltic countries that exists nowhere else in Europe: a national song festival that comes across like the Olympics of music. Latvian traditional culture is at the core of such a festival, built around the simple structure of most Latvian folk songs. It is these songs that became the building blocks, the source of inspiration for Latvian composers of classical music from the mid-19th century onwards, when choirs were established, choral works written, and impressive symphonic works performed within the framework of the Latvian Song Festival. The tradition has grown since its inception in 1873 to a mass event: a huge festival choir guided by the fluid movements of a small conductor’s hands through a landscape of music. It is a phenomenon that has sustained the spirit and identity of each small Baltic country.

Now a new digital collection is being created. It is planned to finish in summer 2018. The purpose of this collection is to submit details of all years of the Latvian song festival in one place covering the period 1873–2018. There will be documents, research, facts, photos and other information.

In the summer of this year there will be the XXVI Song and XVI Dance Celebration. In this collection one part will be devoted to the Exile Song Festivals too (As a direct result of the Second World War, more than 150,000 people emigrated to Europe and other continents such as North America, Australia, and South America. There was a new sense of urgency to protect and preserve Latvian culture from imminent extermination. The exile community consolidated its common values and hoped for a brighter future.)

Mariia Shcherbakova (Mariinsky Theatre Library, St. Petersburg)

Fragment of an Empire by Friedrich Ermler and Vladimir Deshevov (1929)

Three films that appeared on the screen in 1929 – Grigory Kozintsev and Leonid Trauberg's *The New Babylon*, Yevgeny Chervyakov's *The Golden Beak* and Fridrikh Ermler's *Fragment of an Empire* formed the culmination and conclusion of the "golden age" of Soviet silent film. For each of these films an original music score was composed, to be accompanied by a "live" orchestral performance. The music for *Fragment of an Empire* was created by Vladimir Deshevov – the composer of the first Soviet ballets and the opera well-known *Ice and Steel* (1930). In the 1930s, however, almost the entire legacy of the avant-garde was written out of the history of the Soviet cinematographer and for a long time was forgotten, together with the music – at later revivals of *Fragment of an Empire* it was not performed. At the Mariinsky Theatre, for the first time since

1929 the film will be accompanied by Deshovov's original music, the score of which (using the set of orchestral parts retained in the theatre's library) was restored and performed.

14.00-15.30

Forum of Sections

Working meeting (closed)

Chair: **Rupert Ridgewell** (IAML Vice President, British Library, London)

14.00-15.30

Répertoire International d'Iconographie Musicale (RIdIM)

Working meeting (closed)

Chair: **Antonio Baldassare** (Association RIdIM / Hochschule Luzern – Musik, Luzern)

15.30-16.00

Tea and coffee

15.30-16.00

Poster session II

16.00-17.30

Can I listen to that online? Building AV access platforms

Presented by the Audio Visual Materials Section

Chair: **Houman Behzadi** (University of Toronto)

This session will bring together two music librarians and a music library database vendor, all with significant involvement in the process of scoping, designing and in some cases actually building digital audiovisual (AV) access systems or the AV components of larger digital access systems. It will outline their involvement in the creation of requirements, often based on end user research, as well as the presenters' participation in the development prioritization process for these systems. The goal will be to demonstrate how music librarians can participate actively in the development of such systems.

Speakers: **Jonathan Manton** (Yale University, New Haven, CT), **André Avorio** (Open Music Library, Alexander Street, London) and **Philip Ponella** (Indiana University, Bloomington, IN)

16.00-17.30

Répertoire International de Littérature Musicale (RILM)

Chair: **Barbara Dobbs Mackenzie** (IAML Past President, RILM International Center, The City University of New York)

Barbara Dobbs Mackenzie (IAML Past President, RILM International Center, The City University of New York)

RILM in 2018

Yun Fan (RILM International Center, The City University of New York) and **Shuheng Wu** (School of Library and Information Science, Queens College, The City University of New York)

Users' free-text queries vs. controlled vocabularies: a study of RILM user data

This presentation summarizes a user study concerning user-generated free-text queries against *RILM Abstracts of Music Literature (1967-present)* in December 2015. The characteristics of these queries were examined and compared to RILM's controlled vocabularies. We classified user-created terms into 11 categories and further classified musical works into seven sub-categories. Each user-created search term was mapped to RILM index terms in order to assess whether it was a perfect match, a partial match, or no match. We found that only 30.04% of the user-created search terms found no match in RILM's index terms, indicating that RILM index terms align well with user-created search terms. Most of the partial-matching and non-matching user-created search terms were personal names, work titles, and topical terms. This study provides insight into the needs of the end users of RILM products and music literature databases in general and suggests improvements for the RILM index. Some limitations of this study and ideas for future work will also be discussed briefly at the end of the presentation.

Elisabeth Davis (Columbia University, New York) and **Russell Merritt** ([Columbia University, New York](#))

Discovering RILM Music Encyclopedia titles in your online catalog

To address the hiddenness of *RILM Music Encyclopedia* titles in CLIO, Columbia University Libraries online catalogue, Columbia's music cataloguer is creating MARC records for each individual title. Drawing on existing MARC records in OCLC, as well as creating original cataloguing records as needed, all titles in the original list will shortly have records in Columbia's online catalogue. Users from other institutions can then download these records for their own use, and specific steps to do this will be presented.

16.00-17.30

Music collections behind the iron curtain

Presented by the Forum of Sections

Chair: **Sabina Benelli** (Teatro alla Scala, Milan)

Radmila Milinković (University of Arts, Belgrade)

A voice from the past: following the document

Milorad Jovanović (Velika Plana, 1897 – London, 1966) was a Serbian opera singer. He was one of the few musicians from Serbia who had an international career during the 1920s and 1930s. Jovanović sang leading roles in the opera houses in Belgrade, Zagreb, Bruxelles, Marseille, Monte-Carlo, Prague and other European cities, and was distinguished for his large, expressive bass voice and excellent acting. From 1938 to 1941 he was also engaged as a part-time professor at the newly opened Music Academy in Belgrade. But, from this point onwards, one could find only the information that Jovanović died in London, in 1966. In the writings and memory of musicologists and musicians after World War Two there was no other mention of Jovanović and his important contribution to Serbian culture.

We can say that once the stage curtains were closed, they turned into an iron curtain for Jovanović. However, the forgotten voice found its way to be heard: it reached us through a document that was kept “in silence” in the Library of The Faculty of Music in Belgrade. The document we found during the usual stocktaking was the manuscript of “Meine Gesangsmethode” (cover title in German, the whole text in Serbian), and actually “a study in the form of memoirs” by the author's own designation. This unique book was written by Jovanović between April 1941 and May 1942 in Osnabrück, where the singer was held as a prisoner of war.

The finding of Jovanović's handwritten singing method was a starting point for our research on the life and artistic career of Milorad Jovanović. Our goal was to make the voice of Jovanović heard again in his homeland, after a long silence of more than 7 decades. In an attempt to put puzzles of his life story together, we researched archives in Serbia and abroad. The results of the research will be presented in our paper.

Justyna Raczowska (National Library of Poland, Warsaw)

The Zbigniew Seifert collection in the Polish Jazz Archive

The importance of preserving the musical heritage of the past is widely acknowledged and in the first place it refers to the monuments of “classical” or folk music. But what about popular music? The presence of blues and jazz is long enough in the history to see the changes these kinds of music have undergone in time and there is no need to convince anybody that the preservation of this part of human culture is as important as that of the opera for example.

From this need arose the idea to create in the National Library of Poland a unit dedicated to collect and work with the materials related to Polish jazz, especially to the phenomenon of the jazz life during the period of communism. That is how Polish Jazz Archive started in 2011 as a part of the Department of Manuscripts. The collections of this unit are formed by the contributions of jazz musicians as well as journalists, jazz activists and other people involved in the jazz milieu. That variety of sources results in the variety of materials held by the Polish Jazz Archive: recordings, photographs, notated music, personal documents, press materials.

In this paper I would like to present a part of the Polish Jazz Archive: a Zbigniew Seifert collection which was a contribution of the wife and the sister of this great Polish jazz violinist. He was one of the first Polish jazz players who gained esteem in the USA. His career began in the 1960s when he started to play jazz on the alto saxophone. He soon became a member of the Tomasz Stańko Quintet where he started to use the violin in jazz. After a few years of playing with Stańko, Seifert moved from Poland to West Germany in the 1970s where he worked with many musicians such as Joachim Kühn, Charlie Mariano, and Oregon group. He began his career in the United States by recording two LPs (*Zbigniew Seifert* and *Passion* for Capitol but a serious cancer led to his death in 1979. A collection held in the Polish Jazz Archive includes Seifert's private letters, sheets with his music, documents related to his music education and his career as a jazzman. This is one of the most important collection alongside with the archives of Krzysztof Komeda, which are also a part of the Polish Jazz Archive.

Marina Mihaileca (National Library of Latvia, Riga)

The Russian tango king Oscar Strock's sheet music collection in the National Library of Latvia: discoveries, admirations and doubts

Our Music Department has the biggest (but not complete) collection of the Latvian popular composer Oscar Strock (1893–1975). The most famous is his song *Black eyes* (О, эти черные глаза). But the melody of another song *Golybije glaza* (Голубые глаза) with the new words in Yiddish (Vu ahin zol ikh geyn?) became the anthem of the Holocaust during the Second World War. During the 1930s Strock published his own songs and instrumental pieces himself – in Riga, Tallinn and Berlin. During the Soviet period he was forbidden to perform, so was not published. Therefore we collected his music from private persons, from his relatives etc. Now I'm searching this collection with the connection of the other Latvia popular music composers, I also try to understand his main differential peculiarities and his connectivity with the tango tendencies in Europe during the 1930s. The separate, and hardest, question is the authorship of some his songs.

16.00-17.30

Study Group on Access to Performance Ephemera

Working meeting (open)

Chair: **Katharine Hogg** (Gerald Coke Handel Collection, The Foundling Museum, London)

16.00-17.30

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed)

Chair: **Richard Chesser** (British Library, London)

20.00-22.00

Concert

FRIDAY, 27 JULY

9.00-10.30

Assessing, archiving, and providing access to online resources

Presented by the Libraries in Music Teaching Institutions Section

Chair: **Charles Peters** (Indiana University, Bloomington, IN)

Joseph Hafner (IAML Vice President, McGill University, Montreal)

Does the data ring true? An analysis of electronic music journals at McGill University

Over the past two years McGill University has collected data about music e-journals using a variety of tools:

1. An ARL MINES for Libraries survey that asked library patrons why they selected specific e-journals and how they are applying the knowledge;
2. A 1Science publishing and citation report that compared faculty publications with the library's e-journal holdings, and revealed publishing trends for the McGill faculty and for faculty worldwide;
3. An analysis from a Canadian Research Knowledge Network (CRKN) survey on the top journals

preferred by faculty for research and teaching;
4. Vendor-supplied e-journal usage statistics, such as COUNTER data.

This paper will share conclusions drawn from the data, including collection development implications, such as confirmation of expectations as well as new details about journals currently held or those that should be acquired. It will investigate methods libraries can use to determine whether faculty publish in their preferred teaching journals, whether patrons use the journals in which Music faculty publish, if the library subscribes to those journals, and more. The use of multiple data sources can provide a basis for a more holistic approach, helping to better understand e-journal collections as well as Music faculty and patrons' preferences and practices. This paper will also include recommendations for future study.

Co-authors:

Joseph Hafner, Cynthia Leive, Dawn McKinnon, Andrew Senior

Jürgen Diet (Bayerische Staatsbibliothek, Munich) and **Paul Zimmermann** (Bayerische Staatsbibliothek, Munich)

Once upon a time there was a website – archiving websites for the musicological community

Since in 1949, musicology has been one of the focus subjects of the Bavarian State Library in Munich. In 2014, the project “Specialised Information Service Musicology” has been launched funded by the German Research Foundation (“Deutsche Forschungsgemeinschaft”, DFG) aiming at establishing a collection of both conventional and digital media and introducing digital services for musicologists. While sheet notes and literature on music can largely be considered static media, the permanent archiving of online sources is a far more difficult task. Valuable resources on web pages often elude researchers due to their transiency. While services such as the Internet Archive or archive.is offer access to archived versions of websites, those are largely snapshots that lack scientifically apt methods of categorization and cataloging. In order to provide international elite musicologists a permanent access to web-based quality-assured scientific literature, the Bavarian State Library created a service for archiving online resources as part of the “Specialised Information Service Musicology”.

In order to guarantee scientific relevance and copyright compliance, the responsible team members stick closely to a well-defined workflow: after an online resource is carefully selected, the author or copyright owner of said resource must explicitly give his/her permission for it to be permanently archived. Should this permission not be granted, the resource will no longer be processed by the “Specialised Information Service Musicology”. If the copyright owner agrees to have the online resource archived, the next step is a thorough quality control, during which it is determined whether the content - or which parts of it - can be archived. After this close examination, a so called “target” is created. A “target” is an instruction to be carried out by a “harvester”, which crawls and saves all parts of the targeted website on a regular (usually semi-annual) basis. In this way, it creates a permanent archive of time-stamped versions of the resource, which is saved in the long-term archiving system Rosetta hosted by the Bibliotheksverbund Bayern (a consortium of Bavarian libraries). The resources archived by “Specialised Information Service Musicology” can be accessed on the ViFaMusik website from around the world and free of charge, which benefits interdisciplinary research.

Even though the members of the “Specialised Information Service Musicology” tirelessly and successfully continue to extend the long-time archive for online resources relevant to musicology, any type of support is greatly appreciated. The newly installed request-service for musicology of the Bavarian State Library in Munich (<https://www.bsb->

muenchen.de/sammlungen/musik/fachinformationsdienst/wunschbuch/) allows researchers to propose the introduction of specific online resources into the archive. Of course, it is also possible to communicate such proposals directly to the “Specialised Information Service Musicology” via email (Izavifamusik@bsb-muenchen.de).

Elisabeth Davis (Columbia University, New York) and **Samantha Abrams** (Columbia University, New York, NY)

Collecting contemporary composers: from cooperative collection building to cooperative web archiving

This paper will identify and analyze the 1,800 plus composers who form the basis of a cooperative collection development agreement among Ivy Plus Libraries — Brown, Columbia, Cornell, Dartmouth, Duke, Johns Hopkins, Harvard, Princeton, and Yale Universities, the Massachusetts Institute of Technology, and the Universities of Chicago and Pennsylvania — in the United States. The paper will present an overview of decisions made in shaping the shared collection (originally scoped to collect the published music of 20th- and 21st- century composers), and discuss the content issues participating Ivy Plus Libraries librarians have faced since the Project’s origins in 1999. She will also discuss the Project’s evolution since the decision was made to bring vendors into the plan, its evolving and shifting parameters for composer inclusion, and the Project’s eventual — and agreed-upon — Memorandum of Understanding (MOU), signed by administrators at all thirteen Ivy Plus Libraries.

Once the MOU was signed, The Librarians then persuaded administrators to use the collection as a prototype in a Mellon-funded web archiving project. From these beginnings, the collection has evolved into a major Ivy Plus Libraries Web Collecting project, called the Contemporary Composers Web Archive (CCWA), and contains nearly 1,000 publicly-available websites for use by researchers, scholars, and members of the public. Samantha Abrams will discuss the technical and legal considerations of capturing composer sites at scale, and share her experiences communicating with composers, including feedback and comments from collection participants. She will also discuss the Project’s next steps, and explore how collections similar to the CCWA might be used, maintained, and replicated.

9.00-10.30

The role of the library in documenting suppressed music and exiled musicians

Presented by the Research Libraries Section

Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Vienna)

Michael Haas (Universität für Musik und darstellende Kunst, Vienna)

The work of the *exil.arte* Center in Vienna

“Exile music” is a euphemism for works by composers who were banned, persecuted and murdered by the Nazi regime. Much, though not all of the music was by composers driven into exile; other composers may have died in their homelands, or Nazi camps. Many banned composers had died before Hitler’s rise to power. A seamless return to the repertoire after 1945 for most composers was an impossibility for a variety of political and aesthetic reasons. In Germany and Austria, these reasons placed a higher value on some composers, notably those whose musical voice stood in aesthetic opposition to Nazi parameters, while others, whose output was more conventional were seen as equivocal and even compliant. Yet remarkably, these were the composers whose works had once reached large audiences, and gained

popularity with performers and ensembles. Their contributions were equally part of the 20th century's musical narrative, yet surprisingly, it is also largely these composers whose musical estates have remained "orphaned" as public archives have often deemed them too insignificant. Exil.arte sees recovering the musical loss that followed 1933 as being similar to recovering the contents of a sunken galleon. We rescue everything: tin shoe buckles along with gold ducats. They all have a story to tell.

Piotr Maculewicz (University of Warsaw)

The 'cursed' composer and the library as a promotor of his memory

Promotion should be part of typical library tasks – particularly when dealing with special collections that are of great historical value – which can be carried out in various forms, generally orientated towards the presentation of objects in the collection. They are often published online in electronic format or as CD-ROMs (now rarely used), printed in facsimile form, presented at exhibitions, with highlighted articles featured on special library web pages. The University of Warsaw Library, whose collection possesses a valuable selection of Polish composers, has been pursuing an interesting initiative which goes far beyond its "standard" described activities. Its Music Department holds the extensive legacy of Roman Palester (1907 Sniatyn, present-day Ukraine – 1989 Paris), an artist of the generation close to W. Lutosławski and considered in his youth as "the successor of Karol Szymanowski." Unfortunately, his decision to emigrate to Western Europe during the communist regime as well as his association with Radio Free Europe resulted in a complete ban on the performance and publication of his works in Poland, going as far as the prohibition of his mention in literature or academic lectures. This "curse" proved to be surprisingly durable, and even after the fall of communism, Roman Palester did not return to the consciousness of Polish music lovers or the concert halls. As a testament to him, The University of Warsaw Library, as a holder of his legacy, wishes to bring back this great composer to the musical world, and for this purpose undertake a number of initiatives by gaining external financial resources. For many years, the "Palester Project" meant the publication of a multimedia CD-ROM (in Polish and English), preparation of an extensive web portal dedicated to the composer, release of three CDs with his music (which are – what is difficult to believe – the first CD recordings of this artist!), exhibitions, cooperation in organising concerts, a dedicated conference, and editing of his work. The open question is whether Warsaw's academic library (which runs a large number of absorbing and diverse statutory tasks) is the right place for such a portion of the promotional initiative? Their implementers still hope to inspire other institutions and musicians to take on and develop these activities, because the extraordinary noble personality, colourful life, and fascinating music of Roman Palester are all worthy of popularisation both locally and internationally.

Aušra Strazdaitė – Ziberkienė (Kaunas City Museum and Kaunas University of Technology)

Between university and museum: the movement of music publication and manuscripts

Education and the written word are fundamental for national survival. So it is naturally important to preserve these. Looking into a publication or manuscript in order to research every sight, inscription or even binding we can see a wide story of movement. Of course, the story is more interesting if we can observe movement from hand to hand, but even movement from store to store can be interesting too. A hundred years ago, when Lithuania declared independence, many state institutions were established, also the central bookstore and university. That was titanic work after more that a hundred years of occupation by the Russian imperia.

The central bookshop collected various books, documents, and music from former czarist

institutions and old Lithuanian manors, which remained without owners. In these manors there were really big collections. Almost four thousand books from the library of Adalbert Bezenberger, and about 34,000 books, documents, and scores were moved into the library of Vytautas Magnus University – until 1930 University of Lithuania. After Soviet occupation the university was closed, and many books were moved to the Institute of Medicine, the Public library of Kaunas, the University of Vilnius, and the National library of Lithuania, but many were destroyed as “ideological bad” literature. About three hundred musical publication and manuscripts from former Vytautas Magnus University library, in these days Kaunas Polytechnic Institute, were moved to the memorial museum of the famous Lithuania singer Kipras Petrauskas in Kaunas – now part of Kaunas city museum. This movement between Central bookstore, university and museum is just one case in the difficult history of Lithuania books.

9.00-10.30

Composers and sources

Presented by the Forum of Sections

Chair: **Rupert Ridgewell** (IAML Vice President, British Library, London)

Wilhelm Delport (University of Cape Town)

Cataloguing sonatas by South African composers: a recapitulation of the process, findings and trends

The sonata's eminent position in Western art music is reflected in both its long history of use, which stretches more than four centuries, and its international presence in the oeuvres of renowned composers. On South African soil the sonata has had a prominent role in Western art music practice too, starting around the end of the 19th century and continuing to the present day. The sonata discourse in Europe, which has been addressed in academic scholarship from as early as the 18th century, culminated in the publication of numerous seminal works, such as those by William S. Newman (1969 & 1972) and Charles Rosen (1980). South African sonata composition has, however, received very little musicological attention, with no comprehensive studies having been done in the field.

I addressed this matter in my doctoral research through the completion of a catalogue of sonatas by South African composers, from the earliest specimens to the present day. Sources in archives, libraries and documentation centres throughout the country were explored, while active composers were also approached for their input. In its current form, the catalogue details 610 music scores completed by 192 composers between 1877 and 2018, as well as more than 3000 references to secondary academic sources. This wealth of information was analysed for trends in popularity, chronology, instrumentation, the biographical details of composers, etc. Moreover, substantial, influential and even unusual compositions from the collection were selected for further investigation. It is concluded that the sonata has held an important position in South African art music considering the large number of works completed over the last 140 years. Sonata composition was most popular in the second half of the 20th century, with the solo piano and accompanied violin being favoured by composers. The contributions by female and non-white individuals were minimal to date, but influential nonetheless.

In this paper, I will outline my cataloguing process and the challenges encountered during my research in South African archives, libraries and documentation centres. This will be followed by a discussion of the major trends in South African sonata composition with an emphasis on selective works. Audio examples and visual representations of manuscripts will be included to enhance the presentation.

Stefan Münnich (Universität Basel)

On cultural and digital memory gaps: some considerations on methodology and data modeling of no longer existent sources in relation to Anton Webern's Op. 4 No. 5

In most cases, historical materials are the "daily bread" of memory institutions and historical music research, whether in the form of manuscripts, prints, sound recordings or other information carriers. These documents, which have been handed down and have in fact escaped the permanent threat of decay or loss, can be consulted, catalogued, inventoried or examined as sources for the construction of a historiographical narrative; thus, they are fundamental contributions to a "cultural memory" (according to Jan Assmann). The question of lost or no longer existing materials – i.e. the gaps in this cultural memory – is rarely addressed, at most when there are breakages or interruptions in the transmission history of a composition or a text. These breakages make it difficult, if not impossible, to determine source dependencies in a way that might approximate the historical processes. Although the loss of sources is generally recognized as a methodological problem, a fundamental reflection and explicit description of this area of uncertainty is still lacking.

This applies all the more to the description and modelling of no longer existent sources in the context of digitality since digital knowledge representations will contribute to our common cultural memory, as have handwritten or printed materials before. But in the context of machine-understandable processing the principle of explicitness (i. e. the precise explication of objects and their corresponding properties) plays a crucial role. What is not modeled explicitly cannot be processed by the machine, or to put it more sharply: it does not exist at all. How then can no longer existing musical sources and writings be modeled in such a way that they can be grasped and processed in the digital context as a source but also as a loss? How can an existing digital object be an instance of something that no longer exists? So how can the non-existent be made explicit to overcome the cultural and digital memory gaps?

Using examples of missing sources for Anton Webern's George song "ihr tratet zu dem herde" Op. 4 No. 5, I will illustrate in this talk the challenges and possibilities of such modes of modelling in general and how a machine-interpretable ontology developed at the Anton Webern Gesamtausgabe (Basel, CH) can approach this issue in particular.

Von kulturellen und digitalen Gedächtnislücken: Überlegungen zu Methodik und Datenmodellierung von Quellenverlusten unter Berücksichtigung von Anton Weberns Op. 4 Nr. 5

Zumeist sind historische Materialien das „täglich Brot“ von Gedächtnisinstitutionen und historischer Musikforschung, sei es in Form von Manuskripten, Druckerzeugnissen, Tonaufnahmen oder anderen Informationsträgern. Diese faktisch überlieferten, einem permanent drohenden Verfall oder Verlust entgangenen Dokumente lassen sich erschließen, erfassen, untersuchen und als Quellen zur Konstruktion eines historiographischen Narrativs befragen; sie tragen so fundamental zum „kulturellen Gedächtnis“ (nach Jan Assmann) bei. Dabei steht die Frage nach den verlorenen oder nicht mehr vorhandenen Materialien – also den Lücken dieses kulturellen Gedächtnisses – selten im Vordergrund, allenfalls wenn es zu Bruchstellen im Überlieferungskontext einer Komposition oder eines Textes kommt. Diese Bruchstellen erschweren, wenn nicht gar verunmöglichen, eine sich der historischen Wirklichkeit annähernde Feststellung der Quellenabhängigkeiten. Obwohl dabei der Verlust von Quellen gemeinhin als methodologisches Problem erkannt und benannt wird, fehlt es bislang an einer grundlegenden Reflexion und expliziten Beschreibung dieses Unschärfebereichs.

Dies gilt umso mehr für die Erfassung und Modellierung von nicht (mehr) vorhandenen Quellen im digitalen Kontext, schließlich werden digitale Wissensrepräsentation genauso zu unserem gemeinsamen kulturellen Gedächtnis beitragen wie zuvor handschriftliche oder gedruckte Materialien. Bei einer maschinensprachlichen Verarbeitung spielt jedoch Explizitheit, also die Explizitmachung der beschriebenen Objekte und ihrer Eigenschaften, eine grundlegende Rolle. Was nicht explizit modelliert ist, kann von der Maschine nicht verarbeitet werden, oder schärfer ausgedrückt: es existiert gar nicht erst. Wie können also nicht (mehr) vorhandene musikalische Quellen und Schriften so modelliert werden, dass sie im Zusammenhang digitaler Erfassung zugleich als *Quelle*, aber eben auch als *Verlust* greifbar und verarbeitbar sind? Wie kann ein digitales Objekt, das existiert, Instanz von etwas sein, das nicht (mehr) existiert? Wie also kann das Nicht-Vorhandene explizit gemacht werden, um die kulturellen und digitalen Gedächtnislücken zu bewältigen?

Am Beispiel verschollener Vorlagen zu Anton Weberns George-Vertonung „Ihr tratet zu dem Herde“ Op. 4 Nr. 5 soll in diesem Vortrag aufgezeigt werden, welche Herausforderungen und Möglichkeiten bei einer solchen Modellierung im Allgemeinen bestehen und wie sich eine an der Anton Webern Gesamtausgabe (Basel, CH) entwickelte maschineninterpretierbare Ontologie im Speziellen dazu verhalten kann.

Eva Öhrström (Royal College of Music in Stockholm)

Biography and archives. Research about two Swedish composers, Elfrida Andrée and Adolf Fredrik Lindblad

Last year I published a biography about the Swedish composer Adolf Fredrik Lindblad (1801–1878, the title in English is: *Adolf Fredrik Lindblad. A composer and his friends*, 2016). During the research I was working with archives in Sweden, Germany and England.

One example from the biography is when Lindblad got to know Felix Mendelssohn during his visit in Berlin in 1825–1827. They became friends and the friendship lasted from 1825 until the death of Mendelssohn in 1847. The letters between the two composers showed an interesting conversation about their life, composing music and thoughts about music. The letters from Mendelssohn to Lindblad were published in Sweden by Lindblad's daughter in 1913. The letters from Lindblad to Mendelssohn are held on deposit in the archive of Bodleian Library, Oxford.

All letters are written in the German language. During this winter for 2017–2018 we are working on the translation of the letters from German to Swedish and we plan to publish them during 2018. Between the letters we will write comments to introduce the readers to what was going on around them. The connection between Lindblad and Mendelssohn was very important for Swedish music life.

My presentation will also include research in connection with a biography I have written about the Swedish female composer Elfrida Andrée (1841–1929: *Elfrida Andrée. Ett levnadsöde*, 1999). The archive situation was very different from the one when I researched about Lindblad. The archive of Elfrida Andrée was left by her sister's daughter to the Swedish Music Library in Stockholm. The collection was extensive and the same archive also included the composer's music. Since the Swedish newspapers were listed in catalogues after names and dates (from 1880 etc), it was easy to get an overview of the composer's life in the public sphere. The research about Lindblad was very different. His letters are held at the Royal Library in Stockholm but they are also dispersed in different personal archives. And there are almost no lists for articles in newspapers during the period in which he lived. He led his life in the private salons, and

therefore it is hard to find information about his public life. His works are spread in different archives and it is very hard, not to say impossible to get a "true" list of his selected works.

My presentation will circle about the work in the archives and the results published in the biography about Andrée and Lindblad.

9.00-10.30

Outreach, Membership and Advocacy Committees

Joint working meeting (open)

Chair: **Jane Gottlieb** (IAML Vice President, The Julliard School, New York, NY)

9.00-10.30

Cataloguing and Metadata Section

Working meeting (open)

Chair: **Frédéric Lemmers** (Bibliothèque royale de Belgique, Brussels)

10.30-11.00

Tea and coffee

11.00-12.30

Recent developments in music cataloguing

Presented by the Cataloguing and Metadata Section

Chair: **Frédéric Lemmers** (Bibliothèque royale de Belgique, Brussels)

Renate Behrens (Deutsche Nationalbibliothek, Frankfurt am Main), **Damian Iseminger** (Library of Congress, Washington, DC) and **Daniel Paradis** (Bibliothèque et Archives nationales du Québec)

The well-tempered catalogue – the new RDA Toolkit and music resources

After nearly two years of re-design and re-structuring, the new version of the RDA Toolkit, the international standard used by many music libraries for cataloguing, will be released on 13 June 2018. This new version, while looking completely different from past versions of the Toolkit, will also be implementing concepts from the IFLA Library Reference Model, the consolidation of the FRBR, FRAD, and FRSAD conceptual models. This paper will detail the many changes to the RDA Toolkit and how changes to the Toolkit might be implemented in national libraries, the possible impact of the changes on music cataloguing practices, and the role that translations of the Toolkit will play in helping diverse international communities implement the new RDA Toolkit.

Der wohltemperierte Katalog – das neue RDA Toolkit und Musikressourcen

Nachdem das RDA Toolkit in einem fast zweijährigen Umstrukturierungsprozess neu gestaltet wurde, wird der internationale Standard, der auch von vielen Musikbibliothekaren genutzt wird, am 13. Juni 2018 in einem ersten Release veröffentlicht werden. Die neue Version wird sich grundlegend von der bisherigen Version unterscheiden und wird bereits Konzepte aus dem IFLA Library Reference Model, der Konsolidierung der konzeptionellen Modelle FRBR, FRAD, und

FRSAD enthalten. Die Präsentation wird versuchen, die vielen Veränderungen im RDA Toolkit, die Implementierung der Veränderungen in den Bibliotheken und die möglichen Auswirkungen auf die Katalogisierung von Musikressourcen aufzuzeigen. Darüber hinaus wird dargestellt, wie die Übersetzungen des Toolkit dazu beitragen können, das neue RDA Toolkit in den verschiedenen internationalen Communitys zu implementieren.

Le catalogue bien tempéré - la nouvelle RDA Toolkit et les ressources musicales

Après près de deux ans de travaux consacrés à sa refonte et à sa restructuration, la nouvelle version du RDA Toolkit, la norme internationale utilisée par de nombreuses bibliothèques de musique pour le catalogage, sera mise en ligne le 13 juin 2018. Cette nouvelle version sera complètement différente en apparence des versions antérieures du Toolkit et mettra également en œuvre les concepts du modèle de référence de l'IFLA pour les bibliothèques, lequel intègre en un modèle unique les modèles conceptuels FRBR, FRAD et FRSAD. Cette communication présentera les nombreux changements apportés au RDA Toolkit et comment ces changements pourraient être mis en œuvre dans les bibliothèques nationales, l'impact possible des changements sur les pratiques de catalogage dans le domaine de la musique et le rôle que les traductions du Toolkit joueront pour aider à mettre en œuvre le nouveau RDA Toolkit.

Jochen Rupp (Deutsche Nationalbibliothek, Leipzig and Frankfurt am Main)

Retrieving authority records of the Integrated Authority File (GND) and bibliographic records of the German Music Archive free of charge

This presentation will offer attendees an in-depth demonstration of the Metadata Services of the German Music Archive of the German National Library. We will get an overview of the authority records of the Integrated Authority File (GND), the bibliographic metadata and the different ways to receive records free of charge to use them as external source data in other systems! The licensing, the formats and the importance of Uniform Resource Identifiers (URIs) will be explained.

François-Pierre Goy (Bibliothèque nationale de France, Paris)

La conversion rétrospective du fichier du Conservatoire au département de la musique de la Bibliothèque nationale de France

En 2018, les notices issues de la rétroconversion du catalogue sur fiches de l'ancien fonds de la bibliothèque du Conservatoire (F-Pc) seront chargées dans le catalogue général en ligne de la Bibliothèque nationale de France. Ce dernier grand projet de rétroconversion du département de la Musique, apporte au catalogue général environ 200000 nouveaux exemplaires et 100000 nouvelles notices. Avec les notices issues des catalogues sur fiches auteurs et anonymes du fonds Bibliothèque nationale (F-Pn), chargé en février 2013, et de la Bibliothèque-Musée de l'Opéra (F-Po), chargé en janvier 2016, ainsi que de divers projets de moindre importance, ce seront donc plus de 750000 notices provenant de rétroconversions sur un total d'environ 1100000 qui signaleront les collections du département dans le catalogue général.

La communication débutera par un bref rappel de l'histoire complexe du département et une présentation du catalogue source et des collections souvent prestigieuses qu'il décrit, en particulier un grand nombre de manuscrits autographes. Elle abordera plus particulièrement les travaux menés en amont de la saisie (effectuée par un prestataire de services) puis du chargement. L'amélioration de la qualité des données et des possibilités d'accès aux notices,

notamment par l'ajout de vedettes titres uniformes musicaux et le lien dès le chargement de certains points d'accès aux notices d'autorité du catalogue, ont été un souci constant.

The retroconversion of the card catalogue of the Paris Conservatoire in the department of music of the National Library of France

In 2018, bibliographic records resulting from the retroconversion of the former Paris Conservatoire Library fonds (F-Pc) card catalogue will be uploaded in the National Library of France's online general catalogue. This last large retroconversion project of the Music Department will add to the general catalogue about 200.000 new items and 100.000 new bibliographic records. With the records created by the conversions of the author and anonymous card catalogues of the Bibliothèque nationale holdings of the Louvois location (F-Pn), uploaded in February 2013, and of the Bibliothèque-Musée de l'Opéra (F-Po), uploaded in January 2016, as well as by various smaller projects, the collections of the Department will be described by more than 750.000 retroconverted bibliographic records, out of a total of about 1.100.000 records.

The paper will begin with a brief survey of the complex history of the Music Department and a presentation of the source catalogue and the often prestigious collections it describes, among which are many autograph manuscripts. It will more particularly deal with the various devices used, both before the processing of the catalogue cards by the service provider and before the uploading of the records. Increasing the quality of the data and the retrievability of the records, for instance by adding uniform title headings and directly linking a number of access points to authority records already present in the catalogue, has been a major concern.

The accompanying slide show will be in English.

German abstract

Im Jahre 2018 soll die Retrokonversion vom Zettelkatalog der Bestände der ehemaligen Bibliothek des Pariser Konservatoriums (F-Pc) fertiggestellt sein. Infolgedessen werden die daraus ergebenden Titeldateien im Online-Gesamtkatalog der Bibliothèque nationale de France hochgeladen. Dadurch wird sich der Gesamtkatalog um 100000 Titeldateien und ca. 200000 Exemplare bereichern.

Zusammen mit den bereits retrokonvertierten Autoren und Anonymen-Kataloge der Bibliothèque nationale (F-Pn, im Jahre 2013 hochgeladen) und der Bibliothèque-Musée de l'Opéra (F-Po, Januar 2016), sowie mit verschiedenen kleineren Konversionsprojekten, werden dann die Sammlungen der Musikabteilung von ungefähr 1100000 Dateien beschrieben werden, wovon mehr als 750000 aus allen diesen Retrokonversionsprojekten stammen.

Wir werden unseren Vortrag mit einer kurzen Übersicht der etwas verwickelten Geschichte der Musikabteilung beginnen, sowie mit einer Vorstellung der Quelldaten und der Prestige-Sammlungen – darunter viele Autographen –, die sie beschrieben. Besonders werden die Vorarbeiten erklärt, die bevor der eingetlichen Datenerfassung (die von einem externen Dienstleister durchgeführt ward) und auch vor dem Hochladen der Dateien erfolgten. Die Verbesserung der Datenzuverlässigkeit und der Auffindbarkeit der Titeldateien sind ein ständiges Bemühen gewesen und wurden insbesondere durch dem Hinzufügen von Einheitstiteln und von direkten Linken auf die betreffenden Normdateien für so viele Sucheinstiegen wie möglich erreicht.

Der Vortrag auf Französisch wird durch Folien auf englischer Sprache begleitet.

11.00-12.30

Répertoire International des Sources Musicales (RISM)

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

Klaus Keil (RISM Zentralredaktion, Frankfurt am Main) and **Jürgen Diet** (Bayerische Staatsbibliothek, Munich)

RISM news, included a presentation of the newly released RISM online catalogue

Andrea Hartmann (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Cataloguing music prints in RISM. Recent developments

Im Rahmen des von der Deutschen Forschungsgemeinschaft geförderten Fachinformationsdienst Musik entwickelt die SLUB Dresden gemeinsam mit der RISM-Zentralredaktion das Drucke-Template der RISM-Katalogisierungssoftware Muscat und katalogisiert derzeit eine Pilotmenge von 1.300 Einheiten. Der Vortrag beschreibt die Zielsetzung und die ersten Erfahrungen des Projekts.

David Blum (Moravian Music Foundation, Winston-Salem, CA)

Experience of using bibliographic records downloaded from RISM

11.00-12.30

Musical discoveries, unknown collections

Presented by the Forum of Sections

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

Paolo Zampini (Conservatory "Luigi Cherubini", Florence) and **Elena Zomparelli** (Conservatory "Luigi Cherubini", Florence)

The rediscovery of the historical collections of the Library of the Conservatory "Luigi Cherubini" in Florence: the Basevi Collection

Next year will be the bicentenary of the birth of Abramo Basevi (December 1818–November 1885) musicologist, composer, and important bibliophile, who was among the founders of the Conservatory of Florence.

The same Basevi, at his death, left a personal collection of books, essays and music material at the Conservatory Library. In September 2018, the Conservatory will honor this person with a conference that will see the participation of various Florentine institutions and libraries, as well as a physical exhibition and a virtual exhibition. In preparing for this event, the Conservatory's library has chosen to digitize the legacy of over 900 letters stored in the Fund Basevi. A particular object of appreciation, through a virtual exhibition with the MOVIO software, were the letters intended for Basevi (or written by Basevi) by the musical personalities of his time: Florentine musicians such as Casamorata (first director of the Conservatory), Cicconetti, Giorgetti, Mabellini, Morini, to reach Italian personalities (Florimo, Gaspari, Platania) and foreigners such as Fétis, Mahillon, Wagner. Basevi also collected letters from Boito, Bülow, Coussemaker, Doni, Liszt,

Mercadante, Monteverdi, Ponchielli, Piave, Scarlatti, and Verdi, to name just a few.

As part of AthenaPlus, one wants to experience the building of a digital exhibition using MOVIO software. In fact, the MOVIO project intends to create an open source kit for the implementation of free online virtual exhibitions, intended for Italian cultural institutions. Through this tool we can highlight not only the works of art in their collections, but most of all to give value to the less well known or "invisible" cultural products.

Sara Navarro Lalanda (Università Europea di Roma, Madrid) and **Lucia Graziano** (Archivio Provinciale Lasalliano, Torino, and Archivio Storico FCS, Rome)

Unpublished musical collections in the Provincialate Archive of the Brothers of the Christian schools in Rome

The Provincialate Archive of the Brothers of the Christian Schools in Roma contains various documentation about the history of the Congregation in Central and Southern Italy since the 18th century. With this in mind, several record groups from the following schools can be found:

- Scuola di San Salvatore in Lauro, later called "Scuola Angelo Braschi". Rome (1793–1975)
- Collegio San Giuseppe – Istituto De Merode. Rome ([1850] 1885-)
- Istituto de La Salle. Via Imbrecciato 181. Rome (1937-)
- Istituto Villa Flaminia. Rome (1956-)
- Novitiate Istituto La Salle. Torre del Greco, Naples (1935–1977)

The abovementioned institutions had differentiated paths in terms of musical scope. The school of San Salvatore in Lauro, which by the express wish of Pope Pius IX was chosen to create a choir school, started in July 1868 with approximately fifty students chosen from the best of the Braschi School, with the objective of having white voices in the different Roman chapels. In this case, there are only a few administrative documents that have been preserved by the students due to the fire of their archive on 2 February 1944, but analysis of the documentation collected by their choirmasters (Fr. Vincenzo, Fr. Bucossi) as well as the intact musical archive, which has more than 700 scores (circa 400 manuscripts and 300 printed), will allow us to enter into the imaginary of the music interpreted and donated by Pius IX himself and teachers of the pontifical chapels. The Collegio de San Giuseppe - Istituto De Merode, a historical school that follows the French precepts in its beginnings, brings us to a very different reality in which the Brothers of the Congregation would compose music for the daily activities of the school.

The centres created in the 20th century (Istituto de La Salle and Villa Flaminia in Rome) collect music, mainly printed, which shows us vocal work with organ accompaniment for the main religious functions, a repertoire similar to that of the Neapolitan novitiate found in this archive after the closure of its infrastructure.

In summary, the present investigation will allow us to deepen the process of cataloguing the documentary collections of Brothers of the Christian Schools' archive, which has a plural reality in terms of musical material, highlighting the unpublished repertoire composed of papal chapel masters and brothers of the congregation of the 19th and 20th centuries, as well as the international repertoire resulting from donations from Pope Pius IX. It will also analyze the history of the documentary material of these fonds from the composers, dedications and editions of these scores, which will lead us to know the typology and functionality of the repertoire of the aforementioned fonds.

Alina Mądry (Adam Mickiewicz University, Poznań)

Die unbekannte musikalische Sammlung aus Mitau (Jelgava) aus dem Archiv der Erzdiözese in Poznań

In dem Archiv der Erzdiözese in Poznań befindet sich eine Sammlung von Musikhandschriften und Musikdrucke aus Mitau. Ihre Provenienz wird durch einen Stempel bestätigt, der auf den meisten erhaltenen Musikalien erscheint: Musikalischer Verein zu Mitau. Die Sammlung kam nach Poznań aus Mittau wie baltische Kulturgut, das sich zum grossen Teil schon in Warthegau befunden hat. Heute kennen wir viele Details. Bisher wurden diese Musikalien nie auf einer Konferenz vorgestellt. Mein Vortrag wird die erste Präsentation dieser Sammlung aus Mitau sein. Sie wurde von einer Gruppe von Posener Studenten der Musikwissenschaft im Rahmen von Inventarisierungsarbeiten unter meiner Leitung in enger Abstimmung mit dem Direktor des Archivs geordnet.

Die Sammlung umfasst mehr als 200 Inventareinheiten. Unter ihnen dominieren Musikdrucke des 19. Jahrhunderts aus Berlin, Bonn, Dresden, Leipzig, Paris, Riga und Wien. Dies sind vor allem Werke aus dem Gebiet der weltlichen Musik wie Quartette, Konzerte, Lieder, Sonaten bekannter und weniger bekannter Komponisten: auf der einen Seite Ludwig van Beethoven und Franz Schubert, auf der anderen Bernard Crusell und Joachim Neander. Hier finden sich aber auch zahlreiche Werke religiöser Musik in Form von Motetten, Kantaten und Psalmen. Auch Die Schöpfung von Joseph Haydn ist vorhanden. Im Referat möchte ich im Detail den Inhalt dieser bisher unbekanntes musikalischen Sammlung besprechen und sie im Kontext des zeitgenössischen Musiklebens der Stadt Mitau präsentieren. Dabei möchte ich auch auf den Musikalischen Verein zu Mitau eingehen, der das Musikleben der Stadt maßgeblich prägte.

11.00-12.30

Répertoire International de Littérature Musicale (RILM)

Business meeting for National Committees only

Chair: **Zdravko Blažeković** (RILM International Center, The City University of New York, NY)

12.30-14.00

Lunch

14.00-15.00

Hot Topics

Chair: **Joseph Hafner** (IAML Vice President, McGill University, Montreal)

14.00-15.00

Digital access and preservation

Presented by the Forum of Sections

Chair: **Jürgen Diet** (Bayerische Staatsbibliothek, Munich)

Frederic von Vlahovits (Akademie der Wissenschaften und der Literatur, Mainz) and **Anna Neovesky** (Akademie der Wissenschaften und der Literatur, Mainz)

IncipitSearch - musicological incipit research interlinked

Open research data is facilitating broader ways of using, re-using, enriching, and linking research results. Many services use metadata to bring the services of different repositories together. Europeana, for example, links material from various thematic focal points with diverse origins and thereby makes a wide range of collections, archive and source objects searchable. Other examples interlink and aggregate material for one distinct thematic interest such as Ariadne, which makes manifold archaeological contents accessible, or correspSearch, which facilitates searching through collections of editions of letters.

How can musicological data collections be linked together without compromising their data authority? How can they be made easily findable and connected?

IncipitSearch is a tool and a service specifically tailored for research on music incipits. It is simultaneously a centralised data endpoint, where multiple aggregated catalogues of incipits can be accessed, as well as a decentralised software and data cluster, where every ever so subtle project keeps the authority over their data.

RISM is undoubtedly the most established repository, as it contains musical incipits and even makes them searchable. But other musical incipits exist which cannot be accessed via RISM because they either have not been implemented as data yet or RISM does not record sources, but only work data sets. For the latter, work catalogues are the most obvious kind.

The efforts to implement incipits in the digital work catalogue of the Gluck-Gesamtausgabe and make them searchable, have led to the idea to connect this research data with other repositories and create even easier ways to instantiate new machine readable incipit repositories. Both digital and analogue catalogues, editions, and collections which provide their data in a standardised format can be interlinked with IncipitSearch. Therefore, we have developed an easy to understand RDF schema using the schema.org vocabulary. It functions as an acquisition format for digitised and even merely analogue sources such as printed work catalogues. Moreover, it will provide the aggregated data in a standardised format to enable further usage.

At the moment, IncipitSearch aggregates the incipit data of the GluckWV-online, the SBN OPAC, the RISM OPAC, and includes a sample data set of the thematic Breitkopf Catalogo delle Sinfonie 1762. The tool IncipitSearch allows users to enter search queries in the search field, by playing them on a virtual piano keyboard. Plaine & Easie Code is used as a standard syntax for encoding the notes and can also be directly entered into the search field. Next to the found concordant incipits, the results list displays backlinks to the entry in the respective catalogue.

Through consistent usage of authority control and metadata standards, IncipitSearch is an open source tool and service warranting sustainability, transparency, and accessibility of research data to a special degree. It is being developed at the Digital Academy of the Academy of Sciences and Literature | Mainz and is published on github under the MIT License.

Jürgen Grzondziel (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden)

Digital archiving and the presentation of historical AV-media in the streaming era

Research, especially in musicology, focuses more and more on historical audiovisual objects, such as audio and video recordings (e.g. of concerts, opera or dance performance). Because of their special characteristics, those objects pose various challenges for libraries and audiovisual archives as collection holders: the durability of magnetic tapes, analogue films and videos, but also optical data carriers as CDs, DVDs and Blu-ray Discs is limited. To make matters worse, obsolescence of

technical devices grows (who still owns a VCR?) and the knowhow of handling film and sound carriers decreases (who has ever worked with magnetic audio tape and a tape recorder?). On the other hand, the consistent enhancement of storage and presentation technologies offers good prospects to preserve historic collections and to make them accessible to the public. In this context, and especially considering the use in a research context, a series of questions arise in relation to:

- digitisation (e.g. requirements for rotation speed, equalisation, data formats)
- metadata (descriptive, technical, administrative and structural)
- preservation (requirements for storage / longterm preservation)
- digital presentation (formats, legal premises)

SLUB Dresden has conducted various projects on digitisation of audiovisual objects and is involved in the formulation of the nestor guidelines on the preservation of audiovisual objects (http://www.langzeitarchivierung.de/Subsites/nestor/EN/Publikationen/Materialien/materialien_node.html) as well as a METS/MODS profile for digitised sound carriers for the German library and archive community. SLUB's "Digitale Mediathek" (<http://mediathek.slub-dresden.de>) is a platform to present audio and video files, both protected by copyright as well as those in the public domain.

This lecture will provide an overview on selected projects, on lessons learnt and on proposals for a standardised approach to the digitisation of audiovisual collections.

Digitale Archivierung und Präsentation historischer AV-Medien im Streaming-Zeitalter

Die Betrachtung historischer Tonträger und Filmaufnahmen (etwa von Konzerten, Opern- und Tanzaufführungen) rückt immer mehr in den Fokus der (Musik-)Wissenschaft. Auf Grund ihrer besonderen Beschaffenheit stellen diese Bestände jedoch Bibliotheken, Schall- und Filmarchive als Sammlungsstätten vor besondere Herausforderungen: Magnettonbänder, analoger Film und Videos, aber auch optische Medien wie CD, DVD und Blu-ray sind nur von begrenzter Haltbarkeit. Hinzukommt die voranschreitende Obsoleszenz von Abspielgeräten (Wer verfügt heute noch über ein Tape-Deck oder einen Videorecorder?) sowie das fehlende Wissen zum Handling der Medien (Wer hat schon einmal mit einer Bandmaschine gearbeitet?).

Andererseits bieten die sich stetig verbessernden Möglichkeiten der digitalen Speicherung und Präsentation eine große Chance, historische Bestände dauerhaft zu sichern und einem breiten Publikum zugänglich zu machen. Vor diesem Hintergrund, vor allem aber hinsichtlich einer Nutzbarmachung für die Wissenschaft, eröffnen sich im Umgang mit AV-Medien verschiedene Fragestellungen, etwa in Bezug auf

- Digitalisierung (Vorgaben an Abspielgeschwindigkeiten, Frequenzkennlinien, Zielformate, etc.)
- Metadaten (Wie müssen sie beschaffen sein, um (maschinell) genutzt werden zu können? / Wie kann der Transfer-Prozess vom analogen Medium zum File transparent dokumentiert werden, um möglicherweise Rückschlüsse auf den ursprünglichen Klang zuzulassen?)
- Archivierung (Anforderung an Speichermedien und ggf. eine digitale Langzeitarchivierung)
- Digitalen Präsentation (Bereitstellungsformate, urheberrechtliche Voraussetzungen, etc.)

Die SLUB Dresden hat verschiedenen Digitalisierungsprojekte mit Ton- und Bewegtbildmedien realisiert und war an der Erarbeitung von Empfehlungen sowie Standards für die Langzeitarchivierung (nestor AG Media „Leitfaden für die digitale Langzeitarchivierung audiovisueller Medien“) wie auch für Metadaten (METS/MODS für digitalisierte Tonträger) beteiligt. Die digitale Mediathek der SLUB (<http://mediathek.slub-dresden.de>) dient als Präsentationsplattform – für (gemeinfreie wie auch urheberrechtlich geschützte) Audio- wie Videofiles.

Der Vortrag möchte einen Überblick über ausgewählte Projekte, daraus gewonnene Lessons Learnt und abgeleitete Vorschläge für den Weg hin zu einem möglichst standardisierten Umgang mit zu digitalisierenden AV-Sammlungen geben.

15.00-15.15

Break

15.15-17.15

General Assembly II and Closing Session

Chair: **Stanisław Hrabia** (IAML President, Jagiellonian University, Kraków)

19.00-24.00

Farewell dinner

SATURDAY, 28 JULY

9.00-11.30

IAML Board meeting (closed)

Board members only

10.00-12.00

SIMSSA workshop

Ichiro Fujinaga (McGill University, Montreal)

14.00-16.00 (time TBC)

MEI workshop

Kristina Richts (Universität Paderborn) and **Johannes Kepper** (Universität Paderborn)