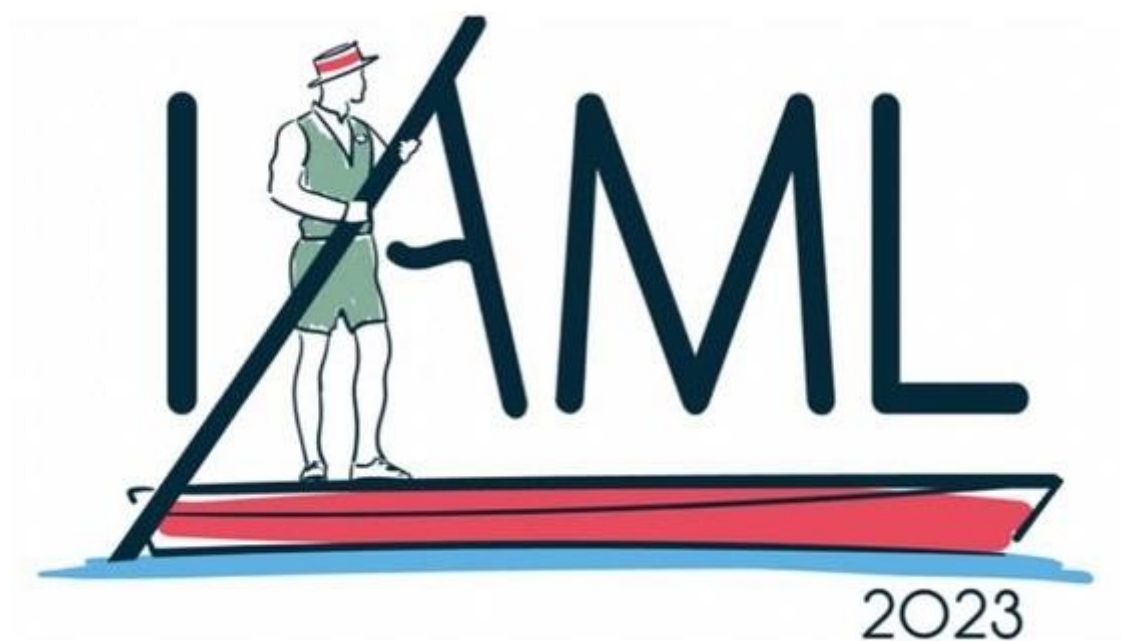


International Association of Music Libraries, Archives and Documentation Centres (IAML)

**Congress
Cambridge, UK
30 July - 4 August 2023
Faculty of Music, University of Cambridge**

Programme with abstracts
(last updated 20 July 2023)



SUNDAY, 30 JULY**9.00–16.00****Munro Room, Queens' College (morning); Pendlebury Library of Music (afternoon)****IAML Board meeting**Chair: **Pia Shekhter** (IAML President, Gothenburg University)

Board members only

14:00 – 17:30**Faculty of Music****Registration****16.30-17.30****Robin Orr Recital Room****The IAML Board welcomes first-time attendees**

An introductory session for those attending their first IAML Congress

19.00**Trinity College****Opening ceremony and reception****MONDAY, 31 JULY****9.00–10.30****Concert Hall****Opening plenary session**

Presented by the Organizing Committee

Welcome: **Pia Shekhter** (IAML President, Gothenburg University)Chair: **Helen Snelling** (Cambridge University)**Anna Pensaert** (IAML Vice President, Cambridge University Library)

Music collections at Cambridge University libraries: building on 600 years of history and transformation

Margaret Jones (Cambridge University Library)A tale of three music students: compositions, expectations and societal norms in the 20th century**John Rink** (Cambridge University)

Digital editions in practice and performance

10.30–11.00**Break**

Coffee corner for mentees and mentors

11.00-12.30

Concert Hall

Performance ephemera: digital developments and databases

Presented by the Bibliography Section

Chair: **Stefan Engl** (Wienbibliothek im Rathaus, Vienna)

Matthias J. Pernerstorfer (Don Juan Archiv Wien), **Andrea Gruber** (Don Juan Archiv Wien) and **Marcus Ebner** (LeitnerLeitner, Wien)

Modelling, providing and visualizing performance data from theatre almanacs and journals

Theatre almanacs and journals were very popular from the 18th to the early 20th centuries. They are a unique source for the history of theatre and due to the fact that theatre performances of that time nearly always included music, they are also important for the history of music. After the basic report about the project by Paul S. Ulrich and the Don Juan Archiv Wien on almanacs and journals of the German-speaking theatre at the IAML conference in Prague 2022, this contribution will be dedicated to the digital aspects: modelling, providing and visualizing performance data.

More than 7,000 prints examined contain data on performances, venues and people involved. The standard CIDOC Conceptual Reference Model (CRM) / ISO 21127 is used to make this data available online in a research and analysis platform. The extension of the standard by the IFLA LRMoo model makes it possible to link the performance data with the sources' bibliographic information. This ensures that the data can be used, exchanged, and expanded internationally on a formal and content level.

The data is organized as a graph – as intended by international standards – and is made available in machine-readable form via the Semantic Web standard Resource Description Framework (RDF) on a technical and on a semantic level. For this purpose, the terms listed by Paul S. Ulrich and their designations, which he manages in an internal thesaurus, are linked to external thesauri of the Semantic Web – the data on persons involved are linked to the corresponding authority data (e.g. from the Integrated Authority File GND or WikiData). In addition, thematic search access points, visualizations using filterable maps and tree structures as well as various search interfaces will be available for complex searches.

Modélisation, fourniture et visualisation de données du théâtre à partir d'almanachs et de journaux de théâtre

Les almanachs et les journaux de théâtre ont été très populaires du XVIIIe au début du XXe siècle. Ils constituent une source unique pour l'histoire du théâtre et, étant donné que les représentations théâtrales de l'époque incluaient presque toujours de la musique, ils sont également importants pour l'histoire de la musique. Après le rapport sur le projet de base de Paul S. Ulrich et du Don Juan Archiv Wien sur les almanachs et les journaux du théâtre germanophone lors du congrès IAML à Prague en 2022, cette contribution sera consacrée aux aspects numériques : modélisation, fourniture et visualisation des données du théâtre.

Plus de 7 000 imprimés examinés contiennent des données sur les représentations, les lieux et les personnes impliquées. La norme CIDOC Conceptual Reference Model (CRM) / ISO 21127 est utilisée pour rendre ces données disponibles en ligne dans une plateforme de recherche et d'analyse.

L'extension du standard par le modèle LRMoo de l'IFLA permet de relier les données de représentation aux informations bibliographiques des sources. Cela garantit que les données peuvent être utilisées, échangées et développées au niveau international en termes de forme et de contenu.

Les données sont structurées sous forme de graphe, conformément aux normes internationales, et sont mises à disposition sous forme lisible par machine via le standard Web sémantique Resource Description Framework (RDF), sur le plan technique et sémantique. À cette fin, les termes répertoriés par Paul S. Ulrich et leurs désignations, qu'il gère dans un thésaurus interne, sont liés à des thésaurus externes du Web sémantique. Les données sur les personnes impliquées sont liées aux données d'autorité correspondantes (par exemple, l'autorité GND (Gemeinsame Normdatei) ou WikiData). De plus, des points d'accès à la recherche thématiques, des visualisations utilisant des cartes filtrables et des structures arborescentes, ainsi que diverses interfaces de recherche seront disponibles pour des recherches complexes.

Modellieren, Bereitstellen und Visualisieren von Theaterdaten aus Theater-Almanachen und -Journalen

Theater-Almanache und Theater-Journale waren ab Mitte des 18. bis zum frühen 20. Jahrhundert ausgesprochen beliebt und weit verbreitet. Für die theaterhistorische Forschung sind sie einzigartige Quellen. Da Theateraufführungen zu dieser Zeit fast immer auch musikalische Komponenten hatten, sind sie auch für die Musikgeschichte von Bedeutung. Nach dem Bericht über das gemeinsame Projekt zu Theater-Almanachen und -Journalen des deutschsprachigen Theaters von Paul S. Ulrich und dem Don Juan Archiv Wien auf dem IAML-Kongress 2022 in Prag widmet sich dieser Beitrag den digitalen Aspekten: Modellierung, Bereitstellung und Visualisierung von Theaterdaten.

Die mehr als 7.000 ausgewerteten Drucke enthalten vielfältige Informationen etwa zu Aufführungen, Veranstaltungsorten und beteiligten Personen. Um diese Daten online in einer Forschungs- und Analyseplattform verfügbar zu machen, wird der Standard CIDOC Conceptual Reference Model (CRM) / ISO 21127 verwendet. Die Erweiterung des Standards um das IFLA-LRMoo-Modell ermöglicht die Verknüpfung der Aufführungsdaten mit den bibliografischen Informationen der Quellen. Dadurch wird sichergestellt, dass die Daten auf internationaler Ebene formal und inhaltlich verwendet, ausgetauscht und erweitert werden können.

Die Daten werden – wie von internationalen Standards vorgesehen – als Graph strukturiert und über den Semantic-Web-Standard Resource Description Framework (RDF) auf technischer und semantischer Ebene in maschinenlesbarer Form zur Verfügung gestellt. Zu diesem Zweck werden die von Paul S. Ulrich gelisteten Begriffe und deren Bezeichnungen, die er in einem internen Thesaurus verwaltet, mit externen Thesauri des Semantic Web verknüpft – die Daten zu beteiligten Personen etwa mit den entsprechenden Normdaten (z. B. aus der Gemeinsamen Normdatei GND oder WikiData). Darüber hinaus werden für komplexe Abfragen thematische Sucheinstiege, Visualisierungen mittels filterbarer Karten und Baumstrukturen sowie verschiedene Suchoberflächen zur Verfügung gestellt.

David Bainbridge (University of Waikato), **Rachel Cowgill** (University of York), **Alan Dix** (University of Swansea), **J. Stephen Downie** (University of Urbana-Champaign, and **Mike Twidale** (University of Urbana-Champaign)

Fit for purpose? Designing a dynamic collaborative digital archive of historical musical events

The AHRC-funded InterMusE project - *The Internet of Musical Events: Digital Scholarship, Community and the Archiving of Performance* (Universities of York, Swansea, Illinois, and the British Library) -

poses complex challenges for a developer. A collaborative digital archive is envisioned, capable of linking data from musical sources in multiple formats relating to live performances. This paper explores a new prototype designed for InterMusE using Greenstone software architecture, weighing up the extent to which it fits the brief and offers positive ways forward.

Anne Reese Willén (Uppsala University)

The daily press as a window into musical life: the case of 19th century Stockholm and the possibilities of digital humanities

Local daily press offers a rich source of information and insights into the musical life, or musical practice, within a city. In many cases, this is the only source of information and the most continuous documentation of certain parts of the public musical life that exists. Today, largescale digitization of various newspapers and periodicals have radically increased the accessibility and usability of this type of source and offers new ways to find information. This paper raises questions of how the daily press can be used as a window into musical life through the example of Stockholm during the latter part of the 19th and early 20th century. The digitized material offers a bridge between traditional archival and digital methods and allows for more efficient ways of collecting large amounts of data. I will discuss methodological considerations and potential benefits and challenges of both manual and automatic processing.

The area of digital musicology and the use of databases and large datasets to study performance and repertoire have attracted much scholarly interest in the last decades. Several of these projects remain unpublished as research databases on individual scholar's computers due to a lack of digital infrastructure. This paper will also present the structure of the relational database created for the project Canon and Concert Life: Formation Processes within the Musical Life of Stockholm 1848-1914 and discuss how it can be used for a wide range of questions. This database will be published online through a collaboration with the Center of Digital Humanities at the Department of Archives, Libraries and Museums at Uppsala University this summer. Consequently, this paper also discusses the need for infrastructure and the benefits of collaborations.

11.00-12.30

Robin Orr Recital Room

Archives, composers, and the digital turn

Presented by the Forum of Sections

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

Christopher Scobie (British Library, London)

Born-digital personal archives: a case study from the British Library

The questions surrounding the collecting, cataloguing and making available of the born-digital components of personal archives are many and various. As the library and archive sector continues to find its way towards the best ways of working with this material, the sharing of experiences becomes ever more important.

In this paper I will report on the experiences gained by the British Library from the acquisition of the born-digital component of the archive of composer Brian Elias. Drawing on knowledge from colleagues working with literary archives as well as those in digital preservation, we have begun developing workflows for the collecting of emails and other digital documents - and have successfully undertaken this from the composer's computer in this case.

The paper will also touch on some of the music-specific challenges that have arisen as we try to preserve and find ways to make the material meaningfully available. In particular this case has posed questions around software (Sibelius in this instance), working methods and the inevitable reality of hybrid collections. Ultimately in this paper I aim to stimulate conversation among colleagues and provide an impetus to further share experiences and best practice.

Éva Kelemen (Budapest)

The writer, the muse, and the pedagogue: artist portfolios in the Music Collection of the National Széchényi Library

The writer, the muse, and the pedagogue: artist portfolios in the Music Collection of the National Széchényi Library The Music Collection of the National Széchényi Library holds the estate of several 20th-century Hungarian artists, many of whom are recognised as internationally renowned composers. Particularly significant is the extensive body of primary source material relating to Ernő Dohnányi, which was transferred to the Library by the will of the composer and records his life in Hungary before 1945. The collection containing the musical works of Ferenc Farkas (the former composition teacher of György Kurtág and György Ligeti) is of similar importance, as well as the estate of Imre Fábrián (editor-in-chief of the prominent journal *Opernwelt*). On the shelves of the Music Collection nearly a hundred further estates of various sizes can also be found, which belong to artists whose musical legacy have largely been forgotten. Although they were important figures in the musical culture of 20th-century Hungary, in the past few decades scholarly circles have paid scarce attention to the detailed mapping of their careers and the evaluation of their artistic activities.

Therefore, during my time as curator of these holdings, I considered it important not only to carry out the library processing of several of these forgotten portfolios (sorting, arranging, creating fonds, bibliographic cataloguing), but also to embark on musicological research (including the mapping and dissemination of primary sources), with the aim to inspire and encourage further scholarly studies. My research has been published in the form of scholarly volumes, journal articles, conference papers, and exhibitions. In this lecture, I will focus on introducing three artists whose compositional output has been largely unrecognised thus far: the writer-psychiatrist-music critic Géza Csáth; the pianist and muse of Hungarian and international visual artists, Zdenka Ticharich; and Sándor Reschofsky, who co-authored Béla Bartók's pedagogical work, *Piano Method*. I will illustrate some of the pivotal moments in their careers with personal documents, and discuss their work as composers using autograph musical scores from their estates and contemporary reviews.

Victor Gabriel Ferreira (University of Sao Paulo)

A composer and his work: a study of Radamés Gnattali's relationship with his composition through the lenses of his personal and work archives

The process of examining a composer's personal archive can give us an idea of what he or she intended to be seen and played in the future. Appadurai (2003) describes an archive as "the product of a deliberate effort to secure the most significant portions of what Maurice Halbwachs called the prestige of the past". When we look at a composer's personal archive, we are looking at a curated collection of one's own work. It was no different to the Brazilian composer Radamés Gnattali, who was born at the beginning of the 20th century, well known for his classical compositions as well as his works in movie soundtrack and radio music arrangements. However, it is undeniable that his works for radio and film were responsible for a considerable part of his popularity during his lifetime, and yet he kept no records or scores regarding those projects. Nelly Gnattali, the composer's wife, revealed, as cited in Lovisi (2011), that "the absence of this material in compilations of his work are due to the composer's own relationship with his soundtrack composition: those pieces were

commissioned, due to the necessity to increase his financial incomes". Even so, a great portion of his compositions of radio music were kept in the Radio Nacional de Rio de Janeiro's archives at the Museu da Imagem e do Som (MIS). Therefore, this paper aims to discuss, through the existence of this parallel collection, the composer's own relation with his job and what he considered to be a 'serious' composition, or as the Gnattali used to call "an organic necessity", things that were worth-saving and the others that did not deserve the same fate, and how those questions relate to Gnattali's work dynamics and with relationship with different branches of his compositions.

11.00-12.30

Lecture Room 2

Designing the music libraries of tomorrow

Presented by the Public Libraries Section

Chair: **Blanka Ellederová** (Municipal Library of Prague)

Speakers:

Ilona Heinonen (Tampere Library, Finland), **Niels Mark** (Odense Musikbibliotek), **Kateryna Romanovska** (Municipal library of Prague), **Jiří Slabihoudek** (Municipal Library of Prague)

At a time of changing behaviour and expectations of our users, music librarians are asking themselves questions about where to direct their library services. Should we build physical collections of music documents, offer online services and make room for music creativity all at once? Is it possible to maintain traditional services and remain open to change at the same time? Based on the experience, travels, discussions and questionnaires conducted by the panelists, we will focus on the case of the so-called Northern innovations, where the dynamic towards the services modernization seems to be fast and successful. As a part of this panel, we would like to discuss types of popular and useful changes within the public libraries as both observers and active librarians.

11.00-12.30

Lecture Room 4

Membership Committee

Working meeting

Chair: **JeongYoun Chang** (Korea National University of Arts, Seoul) and **Katie Lai** (McGill University, Montreal)

11.00-12.30

Lecture Room 5

Fontes artis musicae

Working meeting (closed)

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

12.30-14.00

Lunch break

14.00-15.30**Concert Hall****Composers and their archives**

Presented by the Archives and Music Documentation Centres Section

Chair: **Jaska Järvillehto** (Finnish Broadcasting Company Yle, Helsinki)

Elena García de Paredes de Falla (Gerente del Archivo Manuel de Falla, Granada), **Candela Tormo Valpuesta** (Archivo Manuel de Falla), **María Josefa Villanueva Toledo** (Centro de Información Documental de Archivos (CIDA). Archivos Estatales. Ministry of Culture) and **Antonio Álvarez Cañibano** (Proyectos de Archivos Musicales. Archivos Estatales. Ministry of Culture)
The Falla Project: an archival description of the correspondence of Manuel de Falla

This paper explains the process of the archival description of the exceptional correspondence of the composer Manuel de Falla (Cádiz, 1876 – Alta Gracia, Argentina, 1946). The Manuel de Falla Archive preserves the composer's documentary legacy and library. It was installed in Granada in 1991 through an institutional agreement signed by the Foundation and the Granada City Council, with the Ministry of Culture, the Government of Andalucía and the University of Granada.

This correspondence is the most voluminous of the documentary collections preserved in the Archive: more than 23.000 previously digitized epistolary materials. It has an added interest: about 1914, Manuel de Falla files drafts and carbon copies of the letters he sends. Therefore, the practically complete correspondence between the composer and the person or institution with which he had a relationship can be reconstructed. Important names are Maurice Ravel, Claude Debussy, Igor Stravinski, Nadia Boulanger, Paul Dukas, Roland-Manuel, Serge Diaghilev, Edward J. Dent, John Brade Trend, Alfredo Casella, Gian Francesco Malipiero, Nino Rota, Roberto Gerhard, Pablo Casals, Pablo Picasso, Federico García Lorca, and many more personalities, not only musicians but also writers, philosophers, politicians, painters, etc.

The technical process of the archival description produces computerized records of the different groups (2.442 series) and documentary units. These archival items are recorded in PARES (Portal de Archivos Estatales) of the Subdirección General de Archivos Estatales of the Spanish Ministry of Culture, using the International Archival Description Standards (ISAD (G) and ISAAR (CPF) and based on the previous work of the Archivo Falla, among others. The goal of this project is the access, knowledge and cultural promotion of all these documents on platforms such as PARES and Europeana.

« Le Projet Falla : une description archivistique de la correspondance de Manuel de Falla »

Cet article explique le processus de la description archivistique de l'exceptionnelle correspondance du compositeur Manuel de Falla (Cádiz, 1876 – Alta Gracia, Argentine, 1946).

Les archives Manuel de Falla conservent l'héritage documentaire et la bibliothèque du compositeur. Il a été installé à Grenade en 1991 grâce à un accord institutionnel signé par la Fondation et la Mairie de Grenade, avec le Ministère de la Culture, le Gouvernement d'Andalousie et l'Université de Grenade.

Cette correspondance est le plus volumineux des fonds documentaires conservés aux Archives : plus de 23.000 documents épistolaires préalablement numérisés. Elle présente un intérêt supplémentaire : vers 1914, Manuel de Falla classe les brouillons et les copies des lettres qu'il envoie. Par conséquent, la correspondance pratiquement complète entre le compositeur et la personne ou l'institution avec laquelle il était en relation peut être reconstituée. Les noms importants sont Maurice Ravel, Claude Debussy, Igor Stravinski, Nadia Boulanger, Paul Dukas, Roland-Manuel, Serge Diaghilev, Edward J.

Dent, John Brade Trend, Alfredo Casella, Gian Francesco Malipiero, Nino Rota, Roberto Gerhard, Pablo Casals, Pablo Picasso, Federico García Lorca et de nombreuses autres personnalités, non seulement des musiciens mais aussi des écrivains, des philosophes, des politiciens, des peintres, etc.

Le processus technique de description archivistique produit des fiches informatisées des différents groupes (2.442 séries) et unités documentaires. Ces éléments sont enregistrés dans PARES (Portal de Archivos Españoles) de la Subdirección General de los Archivos Estatales du Ministerio de Cultura, en utilisant les normes internationales de description archivistique (ISAD (G) et ISAAR (CPF)) et sur la base de les travaux antérieurs de l'Archivo Falla, entre autres. L'objectif de ce projet est l'accès, la connaissance et la promotion culturelle de tous ces documents sur des plateformes telles que PARES et Europeana.

„Das Falla-Projekt: eine archivierte Beschreibung der Korrespondenz von Manuel de Falla“

In diesem Artikel wird der Prozess der Archivbeschreibung der außergewöhnlichen Korrespondenz des Komponisten Manuel de Falla (Cádiz, 1876 – Alta Gracia, Argentinien, 1946) erläutert.

Das Manuel de Falla-Archiv bewahrt den dokumentarischen Nachlass und die Bibliothek des Komponisten. Es wurde 1991 in Granada durch eine institutionelle Vereinbarung gegründet, die von der Stiftung und dem Stadtrat von Granada mit dem Kulturministerium, der andalusischen Regierung und der Universität von Granada unterzeichnet wurde.

Diese Korrespondenz ist die umfangreichste der erhaltenen Dokumentensammlungen: mehr als 23.000 zuvor digitalisierte Briefmaterialien. Es hat noch ein zusätzliches Interesse: Um 1914 reichte Manuel de Falla Entwürfe und Kopien der von ihm verschickten Briefe ein. Somit lässt sich die praktisch vollständige Korrespondenz zwischen dem Komponisten und der Person oder Institution, mit der er in Beziehung stand, rekonstruieren. Wichtige Namen sind Maurice Ravel, Claude Debussy, Igor Strawinski, Nadia Boulanger, Paul Dukas, Roland-Manuel, Serge Diaghilev, Edward J. Dent, John Brade Trend, Alfredo Casella, Gian Francesco Malipiero, Nino Rota, Roberto Gerhard, Pablo Casals, Pablo Picasso, Federico García Lorca und viele weitere Persönlichkeiten, nicht nur Musiker, sondern auch Schriftsteller, Philosophen, Politiker, Maler usw.

Der technische Prozess der Archivbeschreibung führt zu computerisierten Aufzeichnungen der verschiedenen Gruppen (2.442 Reihen) und Dokumentationseinheiten. Diese Archivalien werden in PARES (Portal de Archivos Españoles) der Subdirección General de los Archivos Estatales des spanischen Kulturministeriums unter Verwendung der International Archival Description Standards (ISAD (G) und ISAAR (CPF) und basierend auf der früheren Arbeit von erfasst das Archivo Falla, unter anderem. Ziel dieses Projekts ist der Zugang, das Wissen und die kulturelle Förderung all dieser Dokumente auf Plattformen wie PARES und Europeana.

Clemens Zoidl (Ernst Krenek Institute, Krems)

The re-migration of an émigré composer's estate: Ernst Krenek's personal collection from the University of California, San Diego, to the archive of the Ernst Krenek Institute in Krems, Austria

Though Ernst Krenek (1900-1991) donated many documents to the Vienna City Library in the 1950s, he supported the foundation of the Ernst Krenek Archive within the University of California, San Diego (UCSD) in 1978 with a vast personal collection, comprised of his correspondence, compositions, manuscripts, and many other types of documents. With the founding of the Ernst Krenek Institute in Krems in 2004 the collection of the UCSD was transferred to this dedicated institute.

This lecture will look at the results and consequences of relocating the Krenek estate from a university library in the USA to an institute in Austria, from the country he emigrated to in 1938 and was naturalized to in 1945 to the country he was born in, from a special collection within a university library to an archive of an institute founded with the sole purpose of promoting Krenek's life and works, of providing competence and support for the interests of researchers and artists alike.

Special attention will be given to the impact this geographic relocation of the estate had on the Krenek-related research that has been conducted within the relevant timeframe, from 1978 to the present. The paper will analyse academic theses and other publications which reference source material that both archives provided access to. The afore-listed changes intrinsic to relocating the Krenek-collection will provide a multi-layered framework for interpreting the results of this analysis.

Arianne Johnson Quinn (Florida State University, Tallahassee)

'Mad about the boy': preserving the archival record and pathways to archival visibility for the Noël Coward Archive Trust

Sir Noël Pierce Coward (1899-1973), playwright, songwriter, actor and writer, is widely-known in Britain and the United States for his songs, plays and film appearances. Often called "The Master," Coward remains a vital figure in the world of theatre and the arts. Coward stands alone as one who worked in every genre of the arts who mingled with and influenced the highest political and cultural forces of his generation. Over the course of his lifetime Coward wrote 300 individual songs, and over 40 stage plays and film scripts. Works of note include the controversial play *The Vortex* (1924), and the popular operetta style musical play *Bitter Sweet* (1929) and *Cavalcade* (1931). His distinctive style and biting wit are clearly seen in his best-known stage plays including *Hay Fever* (1924), *Present Laughter* (1939), and *Blithe Spirit* (1941),

In 2017 I began my work with the Coward Archive Trust. The Coward Archive Trust was established in 2014 in order to preserve the legacy of Noël Coward for current and future generations of scholars, students, and performers. To date, the archive holds app. 20,000 items related not only to Coward's career, but also to those of his many friends and associates. While a significant number of archival materials related to Coward's life and work are held in Britain, many more are to be found in American archives.

During the period of my work as a scholar, archivist, and consultant on behalf of the Coward Archive Trust and Estate, there have been many challenges related to the issue of archives creation, description, and preservation. My goal has been to work with members of the Archives Team to create pathways for greater visibility and accessibility for researchers on both sides of the Atlantic. This work has taken many forms, from archival description, to cataloging, to scholarly writings. As part of a recent fellowship through the New York Public Library I have begun to create a research guide to these holdings. As we see through the archival record, Coward's time in the United States fostered a significant body of creative works and provided opportunity for greater collaboration with members of the American theatre community. This talk will provide an overview not only of the types of archival materials held at the NYPL, but considers the joys and challenges of working with an estate archive, and finding new ways to undertake archival work and collaboration during Covid-19.

14.00-15.30

Robin Orr Recital Room

Music retrieval and encoding

Presented by the Forum of Sections

Chair: **Jürgen Diet** (IAML Vice President, Bayerische Staatsbibliothek, Munich)

Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Encoding music, decoding music history: RISM, RILM and the beginnings of Plaine & Easie Code

The study of historical musicology made great strides in 1960 when RISM's first publication came out, *Recueils imprimés, XVIe-XVIIe siècles* (ed. François Lesure)—an ambitious volume from an ambitious project which had been founded not even ten years before, and the first joint “R” project of IAML and the International Musicological Society. The momentum of the discipline was driven forward that decade when the second “R,” RILM, was founded in 1966 by Barry S. Brook for indexing music literature. In between, Brook and Murray Gould outlined (in 1964) a strategy for codifying yet another aspect of bibliographic control of musicological tools, that of music incipits, using what the authors termed the “Plaine and Easie” code system. In several publications over the ensuing years, Brook lamented the fact that the RISM bibliographies did not include music incipits. But by the time RISM initiated its project to document music manuscripts in the late 1970s, the inclusion of music incipits in Plaine & Easie—and computer-encoded ones at that—was a foregone conclusion. The balance tipped in favor of music incipits on the international IAML stage, at conferences, in correspondence, and in the pages of IAML's *Fontes Artis Musicae*.

This paper makes use of RISM's archives and other documents from IAML's history to show how the formative years of two “R” projects were closely linked. After more than forty years of encoded music incipits, the Plaine & Easie Code is part of the MARC21 standard and is co-hosted (along with RISM) by IAML. The search possibilities allowed by the 2.2 million music incipits in RISM have fulfilled Brook's initial aim of identification and classification of music but the incipits have also become a significant, innovative, and rich data pool in its own right, used by music researchers worldwide for global analysis of music.

David Day (Brigham Young University, Provo)

Connecting the dots: documenting ‘airs connus’ across multiple repertoires using music encoding

Richard Sherr and Mark Everist eloquently argued the importance of airs connus at a recent gathering of the France: Musiques, Cultures 1789-1918 study group at Venice. Together these two scholars have created an initial database to document the use of these tunes in opéra-comique and comédie-vaudeville. Their approach to identification of these tunes relies on analysis of text incipits and specific borrowing indications found in libretti. In short, airs connus are melodies from popular operas or other sources that were readily recognized by audiences when reintroduced in other works such as ballet-pantomime and comédie-vaudeville. When introduced in different contexts, they either helped convey to the audience the meaning of the plot, as in a ballet without lyrics, or created elements of satire and irony in a juxtaposed dramatic setting. Airs connus were also prominent in the corpus of popular salon music for instruments such as the harp, piano-forte, and guitar. Without a broader understanding of the use of these melodies and greater documentation of where and how they appear, it is impossible for modern scholars to truly comprehend the social impact of vast repertoires of popular music beyond the most frequently preformed and well-known operas.

This report will demonstrate the feasibility of building a repertoire of encoded melodies from various recueil des airs, opéra-comique, vaudevilles, and harp music of the 18th and 19th centuries to connect the dots and document the appearances and uses of these important recognized melodies. The process involves creation of MusicXML code by students using MuseScore notation software and searching the corpus for matching melodic content. Content for encoding draws on the extensive collection of comédie-vaudeville held at the Archives de la Ville de Bruxelles, numerous opera

sources online, and Brigham Young University's considerable collection of harp music and recueil des chansons.

Cécile Cecconi (Cité de la musique - Philharmonie de Paris)

Using natural language queries to explore a musical score collection: feedback on the Scorebot project at the Philharmonie de Paris

It is easy to ask a librarian for "scores for violin, flute and piano composed in the 19th century" or "methods for a beginning harpist". It is much less easy to formulate such queries in an advanced search form or using a faceted navigation system, both for the library users and for library professionals who are not familiar with the database to be searched.

In order to facilitate research in its musical scores, the library of the Philharmonie de Paris wants to make a chatbot – called "ScoreBot" – available online to its teams and users. This would allow them to make queries in natural language.

This presentation describes the different stages of this project: selection of questions, mapping of data to the DOREMUS ontology, conversion of records to RDF, configuration of the search interface, influence on cataloguing practices.

The ScoreBot project is a practical application of the DOREMUS research project presented at a previous IAML conference. Once the project is finalized, the results will be made available as open source.

14.00-15.30

Lecture Room 2

Early music printing and publishing

Presented by the Forum of Sections

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

Mary Kay Duggan (University of California, Berkeley)

The beginning of music printing in Germany in the 15th century

About twenty years after Gutenberg's Bible of 1454, another large folio book appeared somewhere in South Germany with the first music printed from metal type. That book, an abbreviated gradual with the plainchant of the Mass, exists today in a single copy that provides only a few clues as to who printed it and where.

After a hiatus of about eight years, music was again printed in the north, this time in Basel, where appeared in the 1480s the extraordinary number of five large choirbooks, as well as twenty-seven other liturgical music books; extant copies prove a purchasing public that reached from England to Eastern Europe and Scandinavia. The Council of Basel (1431-1449) had ended with a determination to spread a newly reformed text of the liturgy throughout Europe, a goal modified in northern dioceses to allow local practices in reform texts. The support of a particular city, Basel, and single printer, Michael Wenssler, to issue thirty-two liturgical books with music suggests that higher clergy had chosen to support a centralized system of production, with one text of choirbooks. By the end of the fifteenth century, 72 editions with printed music notes and staves, or just printed staves, had appeared in German-speaking lands. Joining them were nearly 200 editions with space left blank for music, most existing in copies in which scribes had added music notation. My new book, under

review by Cambridge University Press, uses that repertoire to describe the centralized system in Basel and propose its abandonment for a new system of ecclesiastic patrons who demanded supervised production for bringing to print their own texts, and finally music printing by entrepreneurs in major cities. The first example of subsidized diocesan music printing was for the Diocese of Würzburg whose Prince-Bishop Rudolf von Scherenberg brought to his episcopal palace famed Strasbourg printer Georg Reyser who accepted the bishop's contractual terms of lifetime employment to print solely for the diocese. The appearance of Reyser's alphabetic and music types proves the validity of that arrangement for quality music printing.

Not all dioceses had the financial resources to install local printing shops and the next phase of music printing moved to major cities under entrepreneurial publishers and printers. Often quality suffered. In the 1490s appeared printed songs (German and Latin) on single sheets or pamphlets that use the cheaper form of music printing from woodcuts.

Michael Noone (Boston College, Chestnut Hill)

Ignored and unsung: women printing music in early 17th-century Spain: the case of Susanna Muñoz in Salamanca

Between 1607 and 1620, no fewer than seven atlas-sized luxury choirbooks emerged from the press in Salamanca founded by Artus Taberniel, his wife Susana Muñoz in print-runs of up to 130 copies. Three of these magnificent polyphonic choirbooks were devoted to music by Vivanco (1553?-1622); three contained music by Esquivel (c. 1563-after 1612), and one — whose unique surviving exemplar was only recently discovered — was devoted to the musical works of Diego de Bruceña (1567-1622). Taken together, the seven books contain 288 Latin liturgical works scored for between four and nine voices printed on a total of more than 2,370 pages. Just one of these books takes pride of place, with a page count of almost 600, as the largest choirbook ever printed in Spain. Only 24 exemplars are extant, 12 of which remain unlisted in RISM. They are found in 14 locations in five countries and most have been examined in situ for this paper. The firm also printed music books in quarto and octavo formats.

Taberniel was the son (or nephew) of Plantin's illustrious punchcutter Ameet Tavernier and recently-discovered contracts for the printing of three of the seven books offer rare information about the introduction of Flemish printing techniques into early 17th-century Salamanca. The contracts and other archival information reveal that the enduring force behind the printing operation was Susana Muñoz who, through successive marriages, built a prolific printing house that, until 1621, dominated music printing and also issued dozens of text volumes, many under a variety of imprints that reveal neither her identity nor her full rôle.

My paper studies Susana Muñoz as a printer of choirbooks and sacred music within the larger context of the printing activities of the firm she founded with Taberniel in 1602 and that by 1629 was being managed by her son Jacinto. The fact that Jacinto was named official printer to the University of Salamanca and that Susana's third husband was named official printer to the University of Alcalá de Henares ensured a lasting legacy for a firm that traced its origin to the meeting of an illiterate Spanish girl and a Fleming who, in fleeing religious persecution, brought music printing techniques and expertise from Antwerp to Salamanca. I note how modern bibliographical and archival methodologies complacently conspire to conceal, rather than reveal, the extent of this woman's rôle in establishing Spain's most prodigious music press in the early modern period.

14.00-15.30

Lecture Room 4

Advocacy Committee

Working meeting (open)

Chair: **Houman Behzadi** (McGill University, Montreal)

14.00-15.30**Milstein Room (University Library)****Copyright Committee****Working Meeting (open)**

Chair: **Phillippa Mckeown-Green** (New Zealand)

15.30-16.00**Break****16.00-17.30****Concert Hall****Music information services of tomorrow: an open conversation**

Presented by the Service and Training Section

Speakers:

Katherine Penner (University of Manitoba), **Erin Conor** (Harvard University, Cambridge, MA) and **M. Nathalie Hristov** (University of Tennessee, Knoxville)

The Service & Training section would like to invite delegates to engage in a conversation about the imperative to not only adapt, but to transform as a profession to meet the evolving needs of our patrons. This open conversation will address important questions for the future of our profession, offer a supportive environment to ask questions and suggest strategies for moving forward.

Guiding questions will include, but are not limited to: How do we balance "open access" ideals with the encouragement we provide our patrons to pursue commercial success?; What is our role or future role in content creation and provision?; What is our role in advocating for music information literacy?

16.00-17.30**Robin Orr Recital Room****Historical sound recordings, their stories and treasures**

Presented by the Audio-Visual Materials Section

Chair: **Kirstin Johnson** (University of Illinois at Urbana-Champaign)

Zane Grosa (National Library of Latvia, Riga)

Latvia's historical sound recordings collection – a window to the music of another era

When starting work at the "Fonotēka" of the National Library of Latvia 15 years ago, I discovered some boxes containing old records that were waiting their turn to be inspected and included in the library's collection. Upon closer examination, these records turned out to be issued mostly by

"Bellaccord Electro" – a Latvian record company founded in Riga in 1931. Most of the records were made of shellac, which is a fragile material, and needed to be digitised as a priority. As I started to listen to the digitised recordings, it was as if a window had opened to another world – to the musical past.

The "Latvia's historical sound recordings collection" now contains close to 4000 objects. Many of those can be freely listened online at audio.lndb.lv.

These historical recordings can tell so much to a careful and interested listener, for example: about the kind of music popular at the time, about various performance practices, and reveal to us popular singers, preserving their voices and singing styles.

The collection was created in cooperation with private collectors and some museums, making it a comprehensive and representative repository of Latvia's sound recording history. While the core of the collection is pressings by "Bellaccord Electro", records of other companies are included if they contain Latvian music or performers. This collection aims to reflect and document the music scene of Latvia in the first half of the 20th century in a wide variety of genres.

Frankie Perry (British Library, London) and **Gail Tasker** (British Library, London)

Tapes, papers, and the challenges of divided collections: reflections on the British Library's Cullen Maiden sound and manuscript materials

Cullen Maiden (1932-2011) was a singer, composer, poet, and activist. Like many Black American classical musicians facing prohibitive racism in the United States, Maiden forged his career in Europe; he eventually settled in London, and his sound and manuscript collections were deposited at The British Library in 2015. Maiden's tape collection was selected for preservation by the Heritage Lottery Funded project Unlocking our Sound Heritage, and digitisation and cataloguing were fully completed in 2022 under the auspices of The British Library's Sound Archive.

Formerly a separate institution, the Sound Archive became part of The British Library in 1983 and has been housed at the main St Pancras site since 1997. As is the case at other major national libraries, manuscript and sound collections are typically kept separate, for reasons of archival logic and logistics, from processing and preservation through to cataloguing and access. For music collections, an unfortunate effect of such necessary structuring is that closely-related paper and audio materials – sometimes relating to the same events – are ultimately treated in isolation, with limited opportunity for collaboration between departments at cataloguing level.

This paper discusses the challenges and opportunities of cataloguing Maiden's tape collection (C1680) as enhanced by knowledge gleaned from the Music Manuscripts collection (MS Mus. 1894). As UOSH-funded cataloguers of the tape collection, we sought out and consulted the eight boxes of Maiden's manuscripts and papers, and created a rudimentary listing of the MSS. In this paper we focus specifically on our processes for locating and interpreting material that allowed for the enrichment of both metadata and music-historical context, and led to the identification and inclusion in the catalogue of little-known Black arrangers and composers. We also consider Maiden's striking, careful archival self-fashioning as an anti-racist activist, which permeates both sound and manuscript collections and impacts upon cataloguing choices. We conclude with broader thoughts on the potential for – and importance of – cross-departmental collaboration at cataloguing level when working with divided collections.

Alicja Zabrocka (University Library, Poznan)

A very special collection – what's remained of the first post-war record label in Poland

My paper concerns the "Mewa" Record Factory and its matrices that are in deposit of the University Library in Poznan. The "Mewa" Record Factory was the first post-war record label in Poland. It operated briefly but intensively, between 1945 and 1949. Using two labels ("Mewa" and "Melodje"), it managed to release over 600 records of popular, jazz and classical music. In its short period of activity, "Mewa" managed to promote several talented artists – singers and instrumentalists. After the forced closure, all of the factory's output was considered lost, except for publishing catalogues and single copies scattered in private collections. This situation changed a few years ago, when the University Library in Poznan came into possession of the greater part of the factory's matrices. The collection includes 553 matrices in perfect condition allowing for their digitalization, among them records that have never been published. In my paper, I will present a short history of the "Mewa" label. I will introduce – with a couple of musical examples – the post-war musical taste of Poznan residents and I will present the circumstances of obtaining this special collection by the University Library in Poznan. My paper is also intended to invite a discussion on unconventional music collections in libraries, such as the one presented by me or including lithographic stones, etc. – how to promote them and what is their future in libraries?

16.00-17.30

Lecture Room 2

Paper and copyists in Viennese opera scores, 1760–1775

Presented by the Forum of Sections

Speakers:

Martin Eybl (University of Music and Performing Arts Vienna), **Constanze Marie Köhn** (University of Music and Performing Arts Vienna), **Emilia Pelliccia** (University of Music and Performing Arts Vienna) and **Sarah Schulmeister** (University of Music and Performing Arts Vienna)

The 1760s and 1770s as a transitional phase in media history bridge two separate worlds: on the one hand, courtly musical culture, in which court servants exclusively produced manuscript scores; on the other hand, commercial production, in which music printing and cross-regional networking made it possible to increase print runs and profit. The transitional phase still belongs to a pre-industrial age characterized by manual labor.

Our first contribution focuses on paper and watermarks. In the opera scores, we encounter 70 different types of paper originating from more than two dozen mainly northern Italian paper mills. There are series of paper with the same or similar motifs that have become the trademark of certain mills; but there are also series of watermark variants that were created by deteriorating moulds. We discuss the pitfalls and potential of classifying and dating paper using watermark variants.

The second contribution deals with the internal processes of professional music production in Viennese copyists' workshops. The comprehensive overview of the score copies made between 1760 and 1775 provides insights into the cooperation of the copyists and the division of labor in the production of manuscripts. Case studies from the copyists' workshop of Teresa Ziss illustrate various forms of collaboration as well as the function of the head of the workshop.

The third contribution uses a case study, *La Locandiera* (1773) by A. Salieri, to show how the methods applied in the project can concretely help in the dating of scores. One of the copies of that work shows several layers of editing, which can be determined and dated both through the paper and the copyist's hands; these codicological key data prove that the copy was made in 1773 and

modified in the course of a later revival of the opera.

Finally, a last contribution deals with the characteristics of Viennese opera scores written by professional copyists. Our material allows a comprehensive overview of the copyists working for the Imperial court, the extensive standardization of their writing style, and the common design features of representative score copies.

The observations presented have their basis in the research project "Paper and Copyists in Viennese Opera Scores, 1760–70" (funded by the Austrian Science Fund FWF), which, with its focus on surviving objects and the digital processing of their characteristics, is situated at the intersection of Material Studies and Digital Humanities.

16.00-17.30

Lecture Room 4

Outreach Committee

Working meeting (open)

Chair: **Janneka Guise** (University of Toronto)

16.00-17.30

Milstein Room (University Library)

Study Group on Access to Performance Ephemera

Working meeting (open)

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

20.00

Pembroke College Chapel

Concert

TUESDAY, 1 AUGUST

9.00-10.30

Concert Hall

Digital and physical music exhibitions – tools and experiences

Presented by the Research Libraries Section

Chair: **Ruprecht Langer** (Deutsche Nationalbibliothek Leipzig)

Melissa Portaels (Artes KU Leuven Libraries, MATRIX [New Music Centre])

New music on display

MATRIX, Belgium's principal new music center, houses a collection of scores, recordings, books and journals about new music since 1950. In 2018 it was proclaimed Belgium's best classical music library by the magazine 'The Word'. The library is part of the University of Leuven's Artes Libraries. Starting from the library and documentation center MATRIX develops activities for any and all who might be

curious about new music. MATRIX's core activity is to broaden and deepen the experience of listening to and performing new and contemporary music, and to make it more accessible to a wide range of audiences: from listener to (amateur) musician, from (future) enthusiast to connoisseur. Starting from the common ground between the specialized library and the activities in art education, MATRIX makes connections between musicology as a science, the active (professional) music life and the general music-loving audience. In its search for presentation forms in which various perspectives and media can be combined, MATRIX has been exploring the potential of (online) exhibitions.

MATRIX' approach and making of (online) exhibitions on music is the main topic of this paper. It presents two recent projects: BREWAEYS UNFOLDING, an exhibition, a publication and a website on the Flemish composer Luc Brewaeys from whom the University of Leuven recently welcomed the artistic archive, and the ongoing series online exhibitions '360° around a composer', in collaboration with the concert hall De Bijloke at Ghent. Although the scale and outcome of these projects differ much, the approach and intended purpose remain the same. Both projects take the music and creative work of the composer as a starting point. They stay as close as possible to the subject and reflect on it from different perspectives, by combining various partners (from archives to musicologists, music programmers, musicians and ensembles) and various genres (from historical documentation, musicological analyses, artistic reflections, journalistic interviews to personal recollections). With these (online) exhibitions MATRIX aims to create content that is informative, critical, scientific based, and equally and durably accessible for a wide audience. It should stimulate to further performances, academic and artistic research, just as much as inviting new audiences for a first acquaintance and contributing to the knowledge and appreciation of contemporary musical heritage.

MATRIX, le centre de musique nouvelle en Belgique principal, abrite une collection de partitions, d'enregistrements, de livres et de revues sur la musique nouvelle depuis 1950. En 2018, elle a été proclamée la meilleure bibliothèque de musique classique de Belgique par le magazine 'The Word'. La bibliothèque fait partie des bibliothèques Artes de KU Leuven. À partir de la bibliothèque et du centre de documentation, MATRIX développe des activités pour tous ceux qui s'intéressent à la musique nouvelle. L'activité principale de MATRIX est d'élargir et d'approfondir l'expérience de l'écoute et de l'interprétation de la musique nouvelle et contemporaine, et de la rendre plus accessible à un large éventail de publics : de l'auditeur au musicien (amateur), du (futur) enthousiaste au connaisseur. Partant du point commun entre la bibliothèque spécialisée et les activités d'éducation artistique, MATRIX établit des liens entre la musicologie en tant que science, la vie musicale active (professionnelle) et le public mélomane en général. Dans sa recherche de formes de présentation permettant de combiner différentes perspectives et différents médias, MATRIX a exploré le potentiel des expositions (en ligne).

L'approche de MATRIX et la réalisation d'expositions (en ligne) sur la musique est le sujet principal de cet article. Il présente deux projets récents : BREWAEYS UNFOLDING, une exposition, une publication et un site sur le compositeur flamand Luc Brewaeys, dont le KU Leuven a récemment accueilli les archives artistiques, et la série d'expositions en ligne "360° autour d'un compositeur", en collaboration avec la salle de concert De Bijloke à Gand. Bien que l'échelle et le résultat de ces projets soient très différents, l'approche et l'objectif visé restent les mêmes. Les deux projets prennent la musique et le travail créatif du compositeur comme point de départ. Ils restent aussi proches que possible du sujet et y réfléchissent sous différentes perspectives, en combinant divers partenaires (des archives aux musicologues, aux programmeurs musicaux, aux musiciens et aux ensembles) et divers genres (de la documentation historique aux analyses musicologiques, en passant par les réflexions artistiques, les interviews journalistiques et les souvenirs personnels). Avec ces expositions (en ligne), MATRIX vise à créer un contenu informatif, critique, scientifique et accessible de manière égale et durable à un large public. Elles devraient stimuler les représentations,

la recherche académique et artistique, tout en invitant de nouveaux publics à une première rencontre et en contribuant à la connaissance et à l'appréciation de l'héritage musical contemporain.

MATRIX, Belgiens wichtigstes Zentrum für neue Musik, beherbergt eine Sammlung von Partituren, Aufnahmen, Büchern und Zeitschriften über neue Musik seit 1950. Im Jahr 2018 wurde sie von der Zeitschrift *The Word* zur besten Bibliothek für klassische Musik in Belgien gekürt. Die Bibliothek ist Teil der Artes-Bibliotheken der Universität Leuven. Ausgehend von der Bibliothek und dem Dokumentationszentrum entwickelt MATRIX Aktivitäten für alle, die sich für neue Musik interessieren. Die Hauptaktivität von MATRIX besteht darin, die Erfahrung des Hörens und Aufführens neuer und zeitgenössischer Musik zu erweitern und zu vertiefen und sie einem breiten Publikum zugänglich zu machen: vom Hörer zum (Amateur-)Musiker, vom (zukünftigen) Enthusiasten zum Kenner. Ausgehend von den Gemeinsamkeiten zwischen der Fachbibliothek und den Aktivitäten in der Kunsterziehung stellt MATRIX Verbindungen zwischen der Musikwissenschaft als Wissenschaft, dem aktiven (professionellen) Musikleben und dem allgemeinen musikbegeisterten Publikum her. Auf der Suche nach Präsentationsformen, in denen verschiedene Perspektiven und Medien kombiniert werden können, hat MATRIX das Potenzial von (Online-) Ausstellungen erkundet.

Die Herangehensweise von MATRIX und die Durchführung von (Online-) Ausstellungen zum Thema Musik ist das Hauptthema dieses Beitrags. Es werden zwei aktuelle Projekte vorgestellt: BREWAEYS UNFOLDING, eine Ausstellung, eine Publikation und eine Website über den flämischen Komponisten Luc Brewaeys, dessen künstlerisches Archiv kürzlich von der Universität Leuven übernommen wurde, und die laufende Reihe von Online-Ausstellungen "360° around a composer" in Zusammenarbeit mit dem Konzertsaal De Bijloke in Gent. Obwohl Umfang und Ergebnis dieser Projekte sehr unterschiedlich sind, bleiben der Ansatz und die Zielsetzung die gleichen. Beide Projekte nehmen die Musik und das Schaffen des Komponisten als Ausgangspunkt. Sie bleiben so nah wie möglich am Thema und reflektieren es aus verschiedenen Blickwinkeln, indem sie verschiedene Partner (von Archiven über Musikwissenschaftler, Musikprogrammierer, Musiker und Ensembles) und verschiedene Genres (von historischer Dokumentation, musikwissenschaftlichen Analysen, künstlerischen Reflexionen, journalistischen Interviews bis hin zu persönlichen Erinnerungen) miteinander verbinden. Mit diesen (Online-)Ausstellungen will MATRIX Inhalte schaffen, die informativ, kritisch, wissenschaftlich fundiert und für ein breites Publikum gleichermaßen und dauerhaft zugänglich sind. Sie sollen zu weiteren Aufführungen, akademischer und künstlerischer Forschung anregen, genauso wie sie ein neues Publikum zu einem ersten Kennenlernen einladen und zur Kenntnis und Wertschätzung des zeitgenössischen musikalischen Erbes beitragen.

Małgorzata Szykielewska (Europeana Foundation, Netherlands)

Connecting with audience - digital storytelling at Europeana

Humans have always been driven by stories. Stories allow us to make sense of the world, to learn, empathise and connect with each other. It is precisely for this reason that cultural heritage institutions are increasingly using storytelling to build and share the tales of their own collections online. It becomes even more crucial when the doors of museums or galleries are closed, as we have experienced during the pandemic.

Europeana.eu provides access to millions of cultural heritage objects by collaborating with thousands of European institutions. But promoting cultural heritage content in the saturated digital landscape of the Internet can be a challenge. As the largest European heritage repository, we care not only about popularising the collections but also about actively engaging the public.

The talk will present how Europeana uses a set of storytelling principles to connect with its audience through online exhibitions and other digital engagement activities.

Linus Klumpner (Internationale Stiftung Mozarteum, Salzburg)

The digitization of Mozart - the manifold chances in the use of online platforms

In the field of tension of new technologies, museum and scientific work has changed rapidly in recent years. Along with the demands of digitization processes, skepticism towards large online-platforms such as Google Arts & Culture has also increased. But there is no reason for being skeptical: the example of the work of the International Mozarteum Foundation proves that the use of innovative technologies and online platforms offers a multitude of opportunities.

9.00-10.30

Robin Orr Recital Room

Beethoven and beyond: reflections on digital studies of musical arrangements

Presented by the Forum of Sections

Chair: **Andrew Hankinson** (RISM Digital Center, Bern)

Speakers:

Johannes Kepper (Paderborn University), **David Lewis** (University of Oxford), **Kevin Page** (University of Oxford) and **Christine Siegert** (Beethoven-Haus Bonn)

The Beethoven in the House project has undertaken two musicological studies of arrangements for domestic performance. The project has developed novel digital approaches and tools which build upon technology standards including IIIF, MEI, and Linked Data. This panel presents the final results and reflections of the project, followed by audience questions and discussion.

****Domestic Beethoven Arrangements****

Beethoven himself recognised the importance of the musical practice of domestic arrangements by calling his time a “fruitful age of [musical] translations”. He more than once invited publishers to arrange his works, and had a contract with the publisher Steiner to prepare such arrangements with great freedom. From our first study, we report on a close examination of some of these arrangements for the seventh and eighth symphonies as well as Wellingtons Sieg.

****Musical arrangements in ‘The Harmonicon’****

The world of musical arrangement was rich and diverse in the early 19th century. The London-based monthly journal, The Harmonicon, provides a view of how music from the concert hall and opera house was brought home and explored by its many readers. In this study, we have explored the greater diversity in the types of arrangement and the nature of modifications.

****Digital Scholarly Annotations****

The Annotator Tool developed in the project is a proof-of-concept that provides a user-friendly interface for creating scholarly annotations based on the principles of Linked Open Data. With this tool, users are able to identify, label, and comment upon musical materials held on remote servers. We support MEI encodings of different levels of completeness, and linking encodings with IIIF images. Users are able to select musical passages from graphical rendering of the scores, identify relationships between multiple scores, and save these links as Web Annotations.

****Reflections on digital methodologies****

In our experience of some previous research projects, digital musicology benefited from a fully digitised and encoded corpus of relevant music, whereby computational analysis could be used to identify and highlight patterns. These patterns aided a musicologist's discovery of interesting subjects which were then incorporated into musicological argumentation (as 'subjects of argumentation').

Beethoven in the House, however, includes sources for which full encodings are not available -- indeed expanding the use of such corpora was one of our primary motivations. This has resulted in a contrasting methodology: a conceptual model providing a framework, embodied in the Annotator Tool, which the musicologist then uses to support identification of 'subjects of argumentation'. This allows for partial, iterative, digital encoding of sources; and subsequent (computational) analysis.

While this inversion of the traditional digital workflow may at first seem strange, we believe it offers profound and productive opportunities for the connection between digital library and archival sources and musicology that studies them.

9.00-10.30**Lecture Room 2****Ontologies and bibliographic models in music cataloguing**

Presented by the Cataloguing and Metadata Section

Chair: **Christopher Holden** (Library of Congress, Washington D.C.)

Sara Taglietti (Ufficio Ricerca Fondi Musicali, Milan)

From FRBR to IFLA LRM, from uniform title to title of the music work: application of the conceptual model in the new Italian cataloguing rules

Published in 2017, the IFLA Library Reference Model is a conceptual model that explains how bibliographic information is logically structured and connected. The model consolidates the three conceptual models FRBR-FRAD-FRSAD, but differs from the previous FR family because it redefines the logical structure of information, connecting bibliographic, authority and subject data in a single map based on the entities work, expression, manifestation, item and others, and on their relations. It considers all types of resources and deals with the data and functionality required by end users to meet their information needs. At last, IFLA LRM provides a guide to developing the rule framework and implementation of cataloguing systems.

In line with this new conceptual model, the Italian working group on music materials reconsidered the previous rules concerning the uniform title for music (Titolo uniforme musicale, norme per la redazione), published in 2012.

In a complex revision work, the more recent standard explains how to organise music information to create the structure of authority records in the national catalogue network SBN, in order to define the Italian Guidelines for Music Materials already updated in 2021.

This is the first attempt to develop in an LRM perspective the treatment of authority records concerning the entities work and expression in music and the relations among them and with agents, according to the abstract model but considering the present cataloguing practice and the national cataloguing rules, Reicat, preserving, for instance, the collective uniform title for collected works by a single composer, but reconsidering anthologies as aggregating works by the compiler. Editing the

new rules has been a complex work, and the effort to clarify ambiguities and to restructure the text much more time-expensive than expected.

This paper illustrates the final results, to be published online in Summer 2023 by the Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (ICCU), and the impact of IFLA LRM on the authority records form in the SBN online catalogue.

Matthias Richter (Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden) and **Katrin Bicher** (Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden)
Musical subject terms for 19th century Western repertoire

Vocabularies have been created in library contexts and partly with a focus on special subjects or time periods. Thus they usually have to be adapted for the use in new musicological research projects in order to ensure an adequate description of the respective domain. Such an adaptation is done at SLUB Dresden for creating a vocabulary for the description of musical genres and instrumentations of 19th century (Western) repertoire. In the context of multiple musicological research projects, the Dresden Module for Musicological Ontologies (DMOnt) is being built, a software module that allows the adaptation of existing ontologies to project-specific needs. It uses the Dresden Module for Musicological Authority Data (DMNorm) for the management of musicological work datasets derived from authority files. It is being developed in an open source manner and may be reused by subsequent projects, such as catalogs raisonnés or databases on musical performances or publications, which aim to integrate their data into standardized repositories. At the moment it supports the management of vocabularies for instruments, instrumentations and genres derived from Gemeinsame Normdatei (GND, the German general authority file).

Conceivable and partly planned developments are the addressing of other data sources, the creation of integrated vocabularies across multiple sources, the integration of other data objects like geodata as well as the implementation of versioning in the data management. Technically, DMOnt is a TYPO3 extension and currently a part of Music Publisher Database (musikverlage.slub-dresden.de). It will be used by the Digital Liszt Catalog of Sources and Works (liszt-portal.de; under construction) via a yet-to-be-developed REST API. In terms of content, a major addition to existing ontologies is a clear separation between instruments and instrumentations.

The paper will present an example of the workflow of adapting an authority ontology for musical instruments and instrumentations. Besides, DMOnt is presented on the basis of its data model, its use cases and its interface. Finally the involved data flows are summarised. We would like to discuss the integration of further existing ontologies and the challenges involved, the approach of ontology creation and possible alternatives as well as benefits and community needs for the software module.

Maria Aslanidi (Ionian University, Corfu) and **Arsinoi Ioannidou** (RISM Greek Office, Athens)
Annotated exemplars of music cataloguing with RDA/LRM in UNIMARC project

This paper discusses and highlights the importance of developing musical resources-related metadata within the UNIMARC bibliographic and authorities environment. It analyzes the present situation and aims to provide for a set of cataloguing examples illustrating the best case scenarios of implementing RDA/LRM in the UNIMARC environment. The first set of metadata presented here covers a great variety of instances based mainly on music-related monographs. The exemplars presented here are constructed and developed within the frame of the new project “Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC” which runs under the auspices of the Cataloging and Metadata Section-CMS of IAML and will be completed in 2025.

9.00-10.30**Milstein Room (University Library)****Forum of National Representatives****Working meeting (closed)**Chair: **Jürgen Diet** (IAML Vice President, Bayerische Staatsbibliothek, Munich)**9.00-10.30****Lecture Room 4****Public Libraries Section****Working meeting (open)**Chair: **Blanka Ellederová** (Municipal Library of Prague)**10.30-11.00****Break****10.30–11.00, 15.30–16.00****Pendlebury Library of Music****Poster session I**

Joe Clark (Kent State University) and **Jessica Abbazio** (University of Minnesota)
Collections, curriculum, and COVID: teaching and learning music at US universities in 2022

Teaching resources in higher education have undergone a tremendous evolution during the past several decades due in large part to new services such as YouTube and Google. The COVID-19 pandemic accompanied by institutional closures and reduced hours has further exacerbated the trend away from library resources in favor of freely available internet resources. How have these events and trends impacted user behaviors and preferences and what does the future of music libraries hold?

This poster provides key results from two mixed-methods studies conducted at three large US institutions with music faculty and students. The music student study examined student format preferences and material use patterns while the faculty study focuses on if, and if so how, the pandemic changed materials used to teach university-level music courses. Our poster will present data from both investigations and critically examine how libraries and their resources fit into today's curricular studies and teaching.

Maaria Harviainen (University of the Arts Helsinki) and **Tiina Tolonen** (Oulu University)
An open access self-study material: a project of Librarians in Music Teaching Institutions Network

Muska-network (Librarians in music teaching institutions in Finland) is a loose organization, open to all members of IAML Finland. The network was founded in 2019 by Maaria Harviainen (University of the Arts Helsinki), Jaska Järvilehto (Helsinki Conservatory of Music at that time) and Tiina Tolonen (Oulu University of Applied Sciences / University of Oulu). The main objective of this network is to connect and offer peer support to music librarians who often work alone in small libraries far away from each other or as the only librarian specialized in music.

Until 2019, the libraries in the Universities and Universities of Applied Sciences in Finland shared a common library system, Ex Libris Voyager. That served as a natural way to connect librarians. From 2020 onwards the libraries were split into two camps by their choice of the new library system: some implemented the open-source library software Koha, while others chose Alma, provided by Ex Libris. This library system change brought challenges to music cataloguing and increased the need for peer support as the previous common “enemy” disappeared. In 2020 and 2021 Muska-network organized online webinars for discussing the issues concerning music cataloguing in the new library systems. A small working group within this network started working in 2020. Group consists of librarians at different academic levels (Helsinki Conservatory of Music, JAMK University of Applied Sciences, Metropolia University of Applied Sciences, Tampere Conservatoire, University of Helsinki, University of Oulu, University of the Arts).

The main objective of the working group was to create a website that provides an open access self-study material for music information retrieval. The target group consists of music students at all academic levels, from conservatories to universities. The material is also usable for educating new music librarians. Our website, www.musiikintiedonhaku.fi, features a selected and assessed directory of open online materials, open music services, open academic repositories containing publications and theses on music, and music archives and music libraries in Finland. The website features also example cases of information searching on selected topics, such as “Health and well-being of a musician”, “How to cope with stage fright” and “How to create a concert program leaflet” and “How to search classical music – about uniform titles”. Each example creates a path from various sources to specific knowledge. By following the path, the information seekers will learn different ways of searching information and creating knowledge independently. The material will be constantly developing and cumulative information resource.

Ann Kersting-Meuleman (University Library Frankfurt | Universitätsbibliothek J. C. Senckenberg)
History of IAML Deutschland 1952-2022

Starting from a small Working Group of Music Libraries in Germany under the umbrella of the Association of Public Libraries and several German music librarians who committed themselves as officers in the IAML, an ever-growing, active association developed that represents the interests of music libraries in the area of libraries as well as in the area of politics. The Poster shows personalities, publications, cooperations and important events in the history of IAML Deutschland. (Publications: *Lehrbriefe Musik*, *Zeitschriftendienst Musik*, *Handbuch der Musikbibliotheken in Deutschland* (Sommerfeld), *Verzeichnis der Musiknachlässe in Deutschland* (Jaenecke), *Forum Musikbibliothek*)

Debra Lacoste and Jennifer Bain (Dalhousie University)
The digital analysis of chant transmission (DACT), and Cantus

The cataloguing of the music contained in manuscript and early printed books of the medieval liturgy has a legacy of over three decades in the Cantus Database (<https://cantusdatabase.org/>). This online research resource has been continually growing, and has aided scores of scholars, students, performers, librarians, and others as it has expanded with new fields (melodies, full texts), new research areas (Mass manuscripts, fragments), and new online connections to other digital projects through the Cantus Index “hub” (<http://cantusindex.org/>). The impact of having searchable contents of manuscripts linked to images in online repositories, combined with the online analysis applications available on the site (<http://cantusindex.org/analyse>) have established the Cantus Database and Cantus Index websites as some of the most significant tools for medieval chant research.

The “Digital Analysis of Chant Transmission” (DACT) project is leading the next step for these databases by developing a governance framework to ensure interoperability with related online projects and a focus on long-term sustainability. Our poster presentation will provide an overview of our team approach, where over 40 musicologists, librarians, and software engineers are engaged in a multiple-Team structure, with each Team focused on a particular aspect of our project, including chant manuscript cataloguing, metadata standardization, the online presentation of results, improved searchability, the study of the transmission of artefacts as well as oral and written musical traditions, and large-scale analysis of the data. Our three Axes, under which the DACT Teams are grouped, provide a comprehensive architecture for the overall project: 1. Infrastructure, 2. Metadata and Analysis, and 3. Artefacts and Collections. New goals within our study of medieval and early-modern chant research include the standardization of terminology, the widespread implementation of RISM sigla for manuscript identification in both print and online resources as well as in publications, and a more global approach to the study of chant reaching beyond Europe geographically and beyond Latin linguistically.

David Rizo (University of Alicante / Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), **Luisa Bernabeu** (Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), **María Teresa Delgado Sánchez** (National Library of Spain, Madrid), **Antonio Madueño** (Universidad de Alicante), **Patricia García-Iasci** (Universidad de Alicante), and **Jorge Calvo-Zaragoza** (Universidad de Alicante)

Self-organization of sheet music through graphical patterns

Some efforts are being made in order to find musical works based on contents such as melodic intervals (Musiconn Scoresearch project) or even incomplete digital scores (F-tempo project). In some cases, it is also important to identify the copyist or printer of a given work just by analyzing the calligraphy, typography, or the layout used for producing it. Having the ability of automatically classifying works is an improvement over the current state of the art, not only for manual cataloging purposes but also for other computer-assisted tasks such as optical music recognition (OMR). For the former, let us suppose we have a single cut leaf, and we want to be able to locate its origin. For the latter, in case of using machine learnt models for performing the automatic music recognition, if different specialized models are built according to meaningful graphical features, they are more precise.

In this proposal, we present our research on automatic classification of sheet music based on its graphical aspect. Several experiments will be presented that focus on different tasks. The first consists of comparing the way machines and humans perceive the graphical resemblance of music images in order to group them. To do so, a number of collections of different kinds of musical works from different sources are arranged both manually and by means of a computer program based on clustering algorithms performed with deep neural networks and classical pattern recognition techniques. Next, similar machine vision techniques are applied to classify music images into some given metadata tags such as the notation type, namely, mensural and modern, printed or handwritten, manuscript quality, and the copyist or printer of the work by using first the collections where this information is available to train models and assess the accuracy of the algorithms.

All computer tasks are performed using two different strategies, either providing the systems the full image as input or feeding them with clipped staves from preprocessed images.

Lenora Schneller (Cornell University, Ithaca)

‘Ripe for rediscovery’: the music of Robert M. Palmer (1915 – 2010)

In the late 1940s, Robert Palmer seemed set for stratospheric success in the field of American concert music. Along with John Cage, Leonard Bernstein, and Lukas Foss, he was singled out by Aaron Copland in a 1948 New York Times article as one of the most promising young composers in America: his work, Copland felt, was “representative of some of the best we have to offer the new generation.” By this point, Palmer, a recent graduate of the Eastman School of Music and student of Howard Hanson, Roy Harris, and Copland, had already composed a number of successful piano and chamber works (including the influential Piano Quartet from 1947 and the Bartókian Toccata Ostinato from 1948).

In academia, too, Palmer made a prominent mark: after joining the faculty of Cornell University in 1943, he spearheaded one of the first doctoral programs in composition. Established in 1957 after years of intense debate, the Doctor of Musical Arts program in composition would become a central component of Cornell’s Department of Music. During Palmer’s four decades of teaching at Cornell, he mentored a number of prominent composers including the Pulitzer Prize winners Christopher Rouse and Steven Stucky.

Considering these achievements, it may seem surprising that Palmer has been consigned to relative obscurity. Eclipsed by the new musical currents of the 1960s avant-garde, Palmer’s brand of tempered mid-century modernism had fallen out of fashion by the end of the 20th century. But as his former student Steven Stucky wrote in 2010, Palmer’s music is “ripe for rediscovery,” and while there are signs of renewed interest in his music (in 2019, pianist Adam Tendler released an album of Palmer’s piano music), much remains to be (re)discovered about this important figure in mid-twentieth century American music.

This poster will provide an overview of Palmer’s life and career and present some of the materials contained in the Robert M. Palmer papers in Cornell University Library’s Rare and Manuscript Collections. These include scores and sketches of most of Palmer’s compositions, as well as reviews, teaching materials, and correspondence including letters from Alfred Einstein, Aaron Copland, Roy Harris, Goffredo Petrassi, Vincent Persichetti, Quincy Porter, William Schuman, Elie Siegmeister, and others.

Holling Smith-Borne (Vanderbilt University, Nashville)

Building the archives of African American musicians and composers at Vanderbilt University

Vanderbilt University, in Nashville, Tennessee, USA has embarked on a five-year initiative to purchase archival collections of African American composers and musicians. This poster will describe the special collections purchased thus far, how librarians are engaging students with the collections, and how the collections are being processed and made accessible to researchers. The initiative, currently in its third year of operation, hopes to support the exhibit program and research needs of the National Museum of African American Music, also in Nashville, Tennessee by building a collaborative relationship with the two institutions.

Vivian Teresa Tompkins (Northwestern University, Evanston, IL)

Encoding musical devotion: towards a digital edition of Henry Playford’s *Harmonia Sacra* (1688; 1693)

In the dedication for the second volume of his devotional songbook *Harmonia Sacra*, English music publisher Henry Playford wrote of “the Excellent Musick, Poetry, and Piety of these Papers” and described his desire to “save them from Oblivion.” Playford’s desire was fulfilled, for copies of *Harmonia Sacra* are now preserved in libraries and archives around the world. While the collection is most often cited as one of the main sources of domestic devotional music by Henry Purcell, it also

contains lesser-known but noteworthy pieces such as organist and composer John Jackson's setting of a text by an anonymous female poet. Libraries and archives have made the range of material in *Harmonia Sacra* more widely accessible via digitized versions of the collection, and there is one printed facsimile version of the third edition; however, there are no print or online critical editions that present the collection as a whole with relevant historical context.

My poster presents the initial stages of a project which addresses this lack of accessible critical versions by creating a digital edition of *Harmonia Sacra*. This edition will enable researchers to explore the rich musical, literary, and religious contents of Playford's collection, and will provide encoded versions of the devotional songs and their texts, following the guidelines of the Music Encoding Initiative (MEI) and Text Encoding Initiative (TEI). In addition to contributing to the collaborative work of the MEI and TEI communities, the digital edition of *Harmonia Sacra* will further the efforts of the GoFAIR Initiative by making its project data Findable, Accessible, Interoperable, and Reusable (FAIR).

This edition will join a small but vibrant group of digital humanities projects—including Nicholas Temperley's groundbreaking *Hymn Tune Index*, as well as more recent works such as the University of Toronto-based *Early Modern Songs* project and the Temple University-based digital edition of *The Beggar's Opera*—which make available in-depth research on 17th- and 18th-century English music while also fostering further scholarly work and artistic engagement in this area.

11.00-12.30

Concert Hall

Music programmes and changing realities: protecting collections, providing access

Presented by the Libraries in Music Teaching Institutions Section

Chair: **Charles W. Peters** (Indiana University, Bloomington)

Kaire Maimets (University of Tartu)

Music library at a crossroads: the case of the Music Department of the University of Tartu Library (Estonia)

In 2023 the Music Department of the University of Tartu Library (Estonia) celebrates its 40th anniversary. From the start, our collecting policy has been to cover as much of the world of music as possible – from the early music and Western and Eastern classical music to world music of all nations to jazz, pop and rock music, and beyond. As any other research university library, we've expanded our collections on the basis of requests received from specific departments of the university, and members of its academic staff or students. Today our collections consist of ca 40 000 audio and audiovisual recordings, as well as printed music, books, e-resources, etc.

Since 2021, due to budget restrictions, music as a subject – and fine arts generally – are no longer taught at the University of Tartu. The students no longer come to the library for the purpose to study music. We no longer have a research and study community to serve. The question is: how to make use of our collections and the librarians' competence in this changed situation, in order to avoid being simply closed down one day? The aim of my paper is to raise a discussion about the future of university music libraries in a similar situation.

Federica Riva (Conservatorio di musica 'Antonio Scontrino', Trapani) and **Mercedes Fernández** (Conservatorio Superior de Música 'Eduardo Martínez Torner', Oviedo)

Libraries in music teaching institutions in Italy and Spain: a dialogue

The latest issue of the Bulletin of AEDOM (the Spanish Association of Music documentation, and the local branch of IAML), dated in 2023, focuses on libraries in Conservatories in Spain with articles by José Luis Melendo, María José González or Mercedes Fernández among others, and hosts also an article about libraries in conservatories in Italy by Federica Riva updating previous research that had been done by professionals such as Giovanni Di Domenico, Anna Bilotta, and Maria Senatore Poliseti whose final results were anticipated at IAML Krakow 2019 and then published under the auspices of IAML-Italia.

Those publications served to the presenters as an excellent starting point to compare the state of art of Conservatory libraries in both countries, taking into account similarities and differences, with a view to focus on how to face the most relevant issues for the next decade, as in the institutional situation, budget, staff, efficiency of services, and resources available to develop digital. These issues may create situations in the daily task that make it difficult to reach a better level of efficiency in library services. In this cases only a professional and enthusiastic approach makes the difference.

With this paper presenters try to show, through a dialogue, without abandoning scientific rigour, the situation in which Italian and Spanish Libraries in Music Teaching Institutions find themselves and the solutions that professionals are offering to the information needs of users and to the preservation of the cultural heritage. This approach also aims to open the discussion to other countries with a view to give a contribution in elaborating strategies for supporting Libraries in Music Teaching Institution at an international level.

Philip Ponella (Indiana University, Bloomington) and **Anthony Tadey** (Indiana University, Bloomington)

Preservation of, access to, and pedagogy with digital audio and video at Indiana University's William and Gayle Cook Music Library

Beginning with a paper at the International Computer Music Association conference in Glasgow, Scotland in 1990 Indiana University's William and Gayle Cook Music Library and Jacobs School of Music have been at the forefront of digital music library projects. Beginning with the Variations System developed in partnership with IBM, and Variations2 supported by a \$3 million dollar grant from the National Science Foundation and National Endowment for the Humanities, IU has pioneered projects focused on the preservation of, access to, and pedagogy with digital audio and video.

Primarily supporting the work of the Jacobs School of Music, recent projects have evolved through numerous generations of technological advances, and for the last fifteen years, has included a file-based workflow for recording of student and faculty recitals that get deposited in the William and Gayle Cook Music Library's current digital music library system, Media Collections Online. From 2014 – 2021 Indiana University's Media Digitization and Preservation Initiative digitally preserved 350,000 analog audio and video objects. Today, work is focused on high-definition audio-video streaming of new performances.

This presentation will present a brief overview of this history and focus on current issues of technology, long-term preservation and storage, and copyright of both archival materials and newly performed works.

11.00-12.30

Robin Orr Recital Room

The impact of COVID on research and creative practice

Presented by the Forum of Sections

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

Charles Inskip (University College London) and **Frans Wiering** (Utrecht University)

The influence of the pandemic on musicologists' use of technology

During 2020-21 lockdowns around the world impacted on researcher behaviour and the already rapid adoption of technology was accelerated through researchers being forced online. This presentation will discuss the findings of a global survey of nearly 600 musicologists in 35 countries in 2021/22 asking about their uses of technology during the pandemic. Comparisons will be made to the findings of a similar survey ("What do musicologists do all day") in 2014/15. While the first survey set out to develop a better understanding of musicologists' daily use of digital technologies and their attitudes towards these, the focus on the second survey was on the participants' use of technology during the pandemic. Here we again asked about frustrating and rewarding experiences, and the risks, limitations and benefits of technology, but also encouraged the participants to highlight changes which had been forced on them that they would keep after the pandemic.

While the specialities and the self-assessed digital skills of the participants were broadly similar to those from the earlier survey, there was a marked increase in the preference for digital resources over their physical counter-parts, apart from where physical books were still more popular than e-books. In terms of their uses of technology, Zoom and MS Teams were frequently mentioned in both positive and negative terms, particularly around music performance and fieldwork, conferences and collaborations. Access and availability of online resources was also found to be positive, due to wide availability and negative due to omissions and limitations of scanned sources, losing the 'analogue experience'. Methodologies had also been impacted on by technology adoption, allowing researchers to ask new questions, but also shaping and limiting these questions.

This presentation will explore two key findings from the second survey which were not so evident in the earlier work. The impact of the technology on community cultivation was raised throughout the survey responses. The ability to meet across borders was highlighted, as were the limitations of networking in online conferences. The sudden shift to teaching and learning online was also an important factor in many participants' responses. The impact on teaching performance online, and heavy teaching loads being prioritised over research highlight the interconnected roles of the musicologist in teaching and learning. This research contributes towards understanding the complex nature of the information behaviour of musicologists. Understanding more about how they use technology, develop community, and fulfil their multiple roles would optimise provision of bespoke research support.

Karlijn Dinnissen (Utrecht University)

Dutch music artists' outlook on strategy, creativity, and music streaming platform influence during and after the COVID-19 pandemic

In the beginning of 2022, a point in time in which the end of the COVID-19 pandemic was not yet in sight, the future held significant uncertainties for several population groups. Musicians, notably, saw their usual income from live shows diminish, as well as their in-person possibilities to meet their audience. At the same time, the emphasis on sharing music through digital channels such as streaming platforms considerably increased. In this project, we set out to analyze the impact of these changes in the musical landscape on music artists. Against that background, we interviewed various Dutch artists during this unprecedented period. We inquired about what had changed for them as musicians since the start of the COVID-19 pandemic, how they viewed their future, and their perspective on the role of music streaming services. Interestingly, most artists indicated they were not focusing on virtual live performances while live venues were closed. Instead, they spent their

time writing new songs, or even opted to temporarily disband completely. Regarding the role of streaming services in their career, artists unanimously noted that the importance of these services had increased. Most artists also mentioned feeling increased pressure to continuously release new music so as to maintain momentum with their fan base. For some, streaming revenue was now their primary source of income, and others expected it to become so eventually. For future work, these outcomes should be compared with current-day artist perspectives to discover the changes since COVID-related constraints and lockdowns were lifted. Additionally, these topics should be discussed with other stakeholders, such as professionals working in the music industry.

Ellen Tise (Stellenbosch University)

COVID-19 lessons from a Freedom of Access to Information and Freedom of Expression perspective

The talk will look at the impact of and lessons learned from COVID on research and creative practice from a freedom of access to information and freedom of expression perspective with specific reference to libraries, archives and documentation centres.

11.00-12.30

Lecture Room 2

Music publishing in the 18th and 19th centuries

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

Loukia Myrto Drosopoulou (British Library, London)

Manuscript editions by Luigi Marescalchi in the Royal Music Library at the British Library

The Royal Music Library at the British Library includes the music collections of several British monarchs and members of the royal family, reflecting their individual tastes and collecting practices. It includes over 1,000 volumes of manuscript music and around 4,000 volumes of printed music, dating from the mid-16th to the early-20th centuries. Amongst its holdings are numerous manuscript volumes with late 18th-century Italian operatic excerpts, from operas performed primarily in theatres in Venice and Naples. Several of these manuscripts appear to be associated with the publisher Luigi Marescalchi (1745-1812), who revived music publishing in Italy in the last quarter of the 18th century in both cities. Most of the manuscripts have a hand-written title page, listing only the title of the work and composer's name, and occasionally a seller's engraved imprint, which has hindered the establishment of their provenance. Recent identification however of Luigi Marescalchi's handwriting has made it possible to link a large number of these to his publishing firm and copisteria. This paper will present Marescalchi's handwriting on the title pages of these manuscript editions and also the handwriting of the main copyists who prepared these. It will also touch upon the transmission history of some of these manuscripts into the Royal Music Library.

Laura Triay Tudurí (Institut Menorquí d'Estudis, Menorca)

Handel on the beach? 18th and early 19th century English and French music prints preserved in Minorcan archives

At present Minorca, in the Balearic Islands, is identified as a mainly tourist territory, but during the 18th and 19th centuries it was of great importance thanks to its strategic position in the Mediterranean. During the 18th century the island was under English or French sovereignty. In 1802 it passed definitively to the Spanish crown, but throughout the first half of the 19th century Minorca continued to be a crossroads of cultures due to the establishment of North American and European military bases. For more than a century Minorca was the scene of a unique political, social and cultural context that transformed the life of the local population.

This period has been deeply studied by historians, but until recently little was known about the music, mainly because of the absence of musical sources. To fill this gap, a census of music archives has been carried out over the past year, locating music collections and initiating a phase that will allow this material to be catalogued. In the course of this research, a considerable number of copies of music published in England, France and other European countries have emerged in private collections belonging to the local nobility and bourgeoisie. Handel, Vivaldi, Corelli or Haydn are among the authors whose printed copies arrived in Minorca during the aforementioned period.

This paper presents an analysis of these sources which, in addition to its significant musical interest, will contribute to a closer perspective on dissemination and commerce of music prints in the Mediterranean area. The port of Mahon was the gateway to a repertoire that, had it not been for this unique political situation, would not have been expected in this region. Little gems have been found, such as an early edition of Handel's *Messiah* in full score printed by Randall & Abell (London, circa 1767). Also it is worth noting the case of Haydn's *The Creation* whose French edition served as the basis for an arrangement for violin and guitar and the translation of the text into the local language, Catalan, as early as 1807.

This study also will help reveal traces of the English and French heritage on the island, which fostered a musical environment as unique as the political and social context. Thus, music acts as a witness to social interactions and reveals a cultural exchange between foreigners and locals that has been questioned or minimized by historiography.

Haendel sur la plage? Imprimés musicaux anglaises et françaises du XVIIIe et du début du XIXe siècle conservées dans les archives de Minorque.

Actuellement Minorque, dans les îles Baléares, est identifiée comme un territoire principalement touristique, mais au cours des XVIIIe et XIXe siècles, elle a eu une grande importance grâce à sa position stratégique en Méditerranée. Au XVIIIe siècle, l'île était sous souveraineté anglaise ou française. En 1802, elle passa définitivement à la couronne espagnole, mais tout au long de la première moitié du XIXe siècle, Minorque continua d'être un carrefour de cultures grâce à l'établissement de bases militaires nord-américaines et européennes. Pendant plus d'un siècle, Minorque a été le théâtre d'un contexte politique, social et culturel unique qui a transformé la vie de la population locale.

Cette période a été profondément étudiée par les historiens, mais jusqu'à récemment, on en savait peu sur la musique, principalement en raison de l'absence de sources musicales. Pour combler cette lacune, un recensement des archives musicales a été réalisé au cours de l'année écoulée, localisant les collections musicales et initiant une phase qui permettra de cataloguer ce matériel. Au cours de ces recherches, un nombre considérable d'exemplaires de musique publiés en Angleterre, en France et dans d'autres pays européens ont émergé dans des collections privées appartenant à la noblesse et à la bourgeoisie locales. Haendel, Vivaldi, Corelli ou Haydn font partie des auteurs dont les exemplaires imprimés sont arrivés à Minorque durant la période précitée.

Cet article présente une analyse de ces sources qui, outre son important intérêt musical, contribuera à une mise en perspective plus fine de la diffusion et du commerce de musique notée imprimée dans l'espace méditerranéen. Le port de Mahon était la porte d'entrée d'un répertoire qui, sans cette situation politique unique, n'aurait pas été attendu dans cette région. De petits bijoux ont été trouvés, comme une ancienne édition de la partition de *Messiah* de Haendel imprimée par Randall & Abell (Londres, vers 1767). A noter également le cas de *La Création* de Haydn dont l'édition française a servi de base à un arrangement pour violon et guitare et à la traduction du texte dans la langue locale, le catalan, dès 1807.

Cette étude contribuera également à révéler les traces de l'héritage anglais et français sur l'île, qui ont favorisé un environnement musical aussi unique que le contexte politique et social. Ainsi, la musique agit comme un témoin des interactions sociales et révèle un échange culturel entre étrangers et locaux qui a été questionné ou minimisé par l'historiographie.

11.00-12.30

Milstein Room (University Library)

Répertoire International des Sources Musicales (RISM)

RISM Workshop 1

Chair: **Jennifer Ward** (RISM Editorial Center, Frankfurt am Main) and **Balázs Mikusi** (RISM Editorial Center, Frankfurt am Main)

Space is limited. To register, send an email to contact@rism.info. Participants must bring their own laptops.

11.00-12.30

Lecture Room 5

Cataloguing and Metadata Section

Business meeting (open)

Chair: **Christopher Holden** (Library of Congress, Washington D.C.)

12.30-14.00

Lunch break

12.30-13.30

Robin Orr Recital Room

G. Henle Publishers: a digital appetiser, the Campus Edition

Join us and learn about the licensing scheme for digital Urtext. Find out about this special offer for music students and teachers at music academies, conservatories and universities. Taking the Henle Library App to the next level.

14.00-15.30

Concert Hall

Daily work, collections and good practices in music performance archives

Presented by the Broadcasting and Orchestra Libraries Section

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

Enrique Monfort (Palau de la Música de València)

Management of music documentation at theatres and auditoriums: challenges in a digital era

Theaters and auditoriums are main heritage centers in terms of music documentation. In some cases, with even greater collections than many large libraries and specialised archives. Focusing on auditoriums, and specifically on auditoriums with a resident orchestra, it is common to find at least the following items:

A huge number of handheld programmes whose liner notes are usually written by the best local critics in the field.

A good collection of archive recordings in very different formats, both audio (PCM, DAT, cassette, CD, etc...) and video (U-Matic, Betacam SP, DVCPro, DVCam, DVD, VHS, Betamax, etc...)

A series of databases with the concerts and or operas (and other events) performed in the auditorium, including information on the participants as well as the composers and their works.

A collection of photographs, both on paper and digital

A collection of posters

Miscellaneous documentation such as tickets, advertising, administrative files, letters, etc...

The present paper will consist of the introduction to a PhD thesis, currently ongoing at Universidad Politècnica de València, in which we will study how this documentation is managed in the different auditoriums and the existing possibilities for its diffusion to the citizenship. A study of these kind can help us all bring all this heritage to light and establish a series of standards and protocols for its management. The ultimate goal of this thesis should be to write a small code or manual of good practices for auditorium and theaters in this field.

Paolo Violini (Banda Musicale dell'Arma dei Carabinieri)

The Music Library and Historical Archives of the Banda Musicale dell'Arma dei Carabinieri

This paper will give an overview of the music library of the Carabinieri Symphonic Band; although the music library-historical archives was officially instituted in 1991, the creation of the Symphonic Band dates back to 1920. The archives contain important donations and notated music of many different music genres, both committed and performed, preserved through the years thanks to the precious work of the musicians, who realized a huge amount of handwritten copies after the Second World War. In more recent times, part of the collections have been digitally restored. A catalogue of the fonds Caravaglios has been recently published by IBIMUS

Andreas Linne (Theater und Philharmonie Essen)

"Are there any cuts?" – "That's what I just wanted to ask you."

About the relationship between the conductor and the librarian: what do they expect from each other, what do they need from each other and what can they do to avoid trouble? An attempt at a typology from the point of view of an orchestra and opera librarian.

14.00-15.30

Robin Orr Recital Room

Research topics in music copyright

Presented by the Forum of Sections

Chair: **Phillippa McKeown-Green** (Auckland University of Technology)

Hayleigh Boshier (Brunel University London)

Why Ed Sheeran's court victory sounds good for the music industry

Emily Hudsonn (Kings College, London)

Copyright orphans: why we need better regulation. Managing access to orphan works in our music libraries

Alan Blackwell (Cambridge University)

AI and music - Codes for creativity and surprise

14.00-15.30

Lecture Room 2

Work catalogues and complete editions

Presented by the Bibliography Section

Chair: **Stefan Engl** (Wienbibliothek im Rathaus, Vienna)

Andrew Frampton (University of Oxford)

Towards a critical Zelenka Complete Edition: problems and possibilities

Over the past twenty years, there has been an enormous growth in the performance and recording of the music of the Bohemian-born Dresden court composer Jan Dismas Zelenka (1679–1745), alongside a wealth of new source discoveries. Although these developments owe much to the systematic digitisation of Zelenka's autograph manuscripts, scholars and publishers have largely failed to meet an increasing demand for reliable modern editions of his music. The uncoordinated, haphazard approach that has thus far been taken to the editing and publication of Zelenka's works is a major factor in the ongoing hindrance of his reception and threatens to consign him permanently to the status of a cult figure.

This paper argues there is now a pressing need for a truly international critical edition of Zelenka's complete works, alongside a thorough revision of the Zelenka-Werke-Verzeichnis (ZWV). I discuss the limitations of the editions that are currently available and their varying approaches to textual criticism. Drawing on models from both the post-war Gesamtausgabe tradition and more recent publication projects (such as the C.P.E. Bach complete edition), I present a possible plan for how a complete Zelenka edition might look, including its division into series, supplementary materials and editorial guidelines. I also explore significant challenges that such a project faces, including cross-border collaborations and how to deal with missing or inaccessible sources, and consider new possibilities for the integration of print and online elements to place the edition at the forefront of developments in digital musicology and bibliography.

Jana Michálková Slimáčková (Janáček Academy of Performing Arts, Brno)

Making catalogue of works by organist Bedřich Antonín Wiedermann

The most famous Czech organist of the first half of the 20th century was Bedřich Antonín Wiedermann (1883–1951): he was a virtuoso, church organist, teacher of the Prague Conservatory and, briefly, of Academy of Performing Arts. He was also a prolific composer who intentionally composed for his instrument – the organ. He wrote other music too, mostly chamber pieces, sacred music, songs and choral works. The most important source is his legacy kept in the Czech Museum of Music in Prague, which mainly includes his compositions in autograph, together with authorized copies and prints, both from Wiedermann's devoted copyist and printer Josef Milota. The first one who sorted Wiedermann pieces was his nephew and pupil Jan Bedřich Krajs; he put relevant manuscripts together and wrote titles and remarks there. I began cataloguing Wiedermann's output in 2018 and it helped me to follow e.g. places Wiedermann visited, friends to whom he dedicated his

pieces. Some pieces are only in sketch, some in several versions, some in fair copies with remarks of dynamics, manuals, stops, and duration, so it is clear these were used for performance. Individual pieces are kept the music archive of Czech Radio and the private archives of Wiedermann's relatives, pupils and organ enthusiasts. The paper will present questions around Wiedermann's pieces and problems of cataloguing his music output.

Carola Finkel (Deutsches Musikgeschichtliches Archiv, Kassel)

Giovanni Pierluigi da Palestrina: catalogue of works. Online-database and critical presentation of the sources

The composer Giovanni Pierluigi da Palestrina left a far-reaching mark on church music, music theory, and compositional practice. Despite the most extensive research literature and meanwhile three complete editions of his works, there was a lack of a scholarly catalog of works that is based on comprehensive research of the sources. A new project fills this gap: „Giovanni Pierluigi da Palestrina: Catalogue of works. Online-database and critical presentation of the sources“, which is funded by the Deutsche Forschungsgemeinschaft.

In this project all relevant bibliographic data about the ca. 800 compositions and nearly 5000 musical sources are catalogued in a database developed especially for this project. Furthermore, the most important sources for each work are visualized by the music engraving program LilyPond – including the presentation of variants between the different sources, automatically generated by the program. Finally the database will offer, in addition to the usual search capabilities, the ability to comprehensively search the music for musical parameters and structural relationships.

The innovative element of this project is the combination of a catalogue of works and sources with a visualization of musical sources. In contrast to a printed catalogue this can provide extensive points of departure for researchers and more versatile and easier-to-understand ways of presenting information. Such a resource can lay the groundwork for a variety of musicological projects, act as a foundation for creating critical editions of works, and also serve as a bibliographic tool for historically minded performances. The database will therefore be equally suitable for both scholars and performers.

The lecture would like to introduce the database and its functions and give an overview of the sources. During the examination of the Palestrina sources, unexpected finds and surprising insights were made. These will be briefly presented.

Verzeichnis der Werke Giovanni Pierluigi da Palestrinas. Online-Datenbank mit textkritischer Darstellung der Quellen

Der Komponist Giovanni Pierluigi da Palestrina hat in der Kirchenmusik, der Musiktheorie und der Kompositionspraxis weitreichende Spuren hinterlassen. Trotz umfangreichster Forschungsliteratur und mittlerweile drei Gesamtausgaben seiner Werke fehlte bisher ein wissenschaftliches Werkverzeichnis, das auf einer umfassenden Quellenforschung beruht. Ein neues Projekt füllt diese Lücke: "Verzeichnis der Werke Giovanni Pierluigi da Palestrinas. Online-Datenbank mit textkritischer Darstellung der Quellen", das von der Deutschen Forschungsgemeinschaft gefördert wird. In diesem Projekt werden alle relevanten bibliographischen Daten zu den ca. 800 Kompositionen und fast 5000 musikalischen Quellen in einer eigens für das Projekt entwickelten Datenbank katalogisiert. Darüber hinaus werden die wichtigsten Quellen zu jedem Werk mit dem Notendruckprogramm LilyPond visualisiert - einschließlich der Darstellung von Varianten zwischen den verschiedenen Quellen, die das Programm automatisch generiert. Schließlich wird die Datenbank neben den

üblichen Suchmöglichkeiten auch die Möglichkeit bieten, die Musik umfassend nach musikalischen Parametern und strukturellen Zusammenhängen zu durchsuchen.

Das innovative Element dieses Projekts ist die Kombination eines Werk- und Quellenkatalogs mit einer Visualisierung der musikalischen Quellen. Im Gegensatz zu einem gedruckten Katalog kann dies den Forschern umfangreiche Anknüpfungspunkte bieten und die Informationen vielseitiger und verständlicher darstellen. Eine solche Ressource kann die Grundlage für eine Vielzahl von musikwissenschaftlichen Projekten bilden, als Basis für die Erstellung kritischer Werkausgaben dienen und auch als bibliographisches Hilfsmittel für historisch orientierte Aufführungen eingesetzt werden. Die Datenbank ist daher für Wissenschaftler und Interpreten gleichermaßen geeignet. Der Vortrag möchte die Datenbank und ihre Funktionen vorstellen und einen Überblick über die Quellen geben. Bei der Durchsicht der Palestrina-Quellen sind unerwartete Funde und überraschende Erkenntnisse gemacht worden. Diese sollen kurz vorgestellt werden.

14.00-15.30

Milstein Room (University Library)

Répertoire International des Sources Musicales (RISM)

RISM Workshop 2

Chair: **Jennifer Ward** (RISM Editorial Center, Frankfurt am Main) and **Balázs Mikusi** (RISM Editorial Center, Frankfurt am Main)

Space is limited. To register, send an email to contact@rism.info. Participants must bring their own laptops.

14.00-15.30

Lecture Room 5

Development Committee

Working meeting (closed)

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

15.30-16.00

Break

15.30-16.00

Pendlebury Library of Music

Poster session

16.00-17.30

Concert Hall

IAML General Assembly I

Chair: **Pia Shekhter** (IAML President, Gothenburg University)

20.00**Concert Hall****Concert****WEDNESDAY, 2 AUGUST****9.00-10.30****Concert Hall****Celebrating excellence in IAML (UK & Irl)’s music libraries, archives and documentation centres: a panel discussion**

Presented by the Organizing Committee

Chair: **Margaret Jones** (Cambridge University Library)Speakers: **Katharine Hogg** (Foundling Museum, London), **Charles Inskip** (University College London), **Richard Jones** (Barbican Music Library, London), **Claire Kidwell** (Trinity Laban Conservatoire, London), **Anna Pensaert** (Cambridge University Library) and **Sandra Tuppen** (British Library, London)**9.00-10.30****Robin Orr Recital Room****Performing arts collections in North America**Chair: **Sabina Benelli** (Teatro alla Scala, Milan)**Kate Lambaria** (University of Illinois at Urbana-Champaign)

A review of performing arts content in US institutional repositories

Institutional repositories (IRs) are intended to capture the intellectual output of a specific institution, but how does the creative work done in the performing arts fit within this agenda? Previous studies have analyzed IR content by discipline but often excluding the arts, while others have focused specifically on developing an IR with an arts focus or modifying existing IRs for music and other performance content. This paper presents the findings of a review of content in institutional repositories at 30 U.S. universities to better understand what we are already collecting in the dance, music, and theatre disciplines. The study looks at whether materials from these disciplines are included in the IR, the type of content (theses and dissertations, audio recordings, etc.), how this information is presented to the user, and who created it (i.e., students, faculty, or libraries). Collection development statements or related policies were also analyzed and findings on how these discuss creative output will be included. A particular focus will be given to trends related specifically to music. By understanding how we do or do not currently collect these materials in our institutional repositories, we may develop new ideas for areas to focus on moving forward.

Kimmy Szeto (Baruch College, City University of New York) and **Charles W. Peters** (Indiana University, Bloomington)

Discoveries from Thomas Binkley Collection at the Cook Music Library at Indiana University, United States, towards the reconstruction of the history of Studio der frühen Musik

Studio der frühen Musik, based in Munich, Germany, was an influential musical ensemble that specialized in music from the 6th to the 16th century. Since its formation in 1960, the Studio made significant contributions to the rediscovery and revival of forgotten Medieval and Renaissance repertory, yet since it disbanded in 1980, its own history has yet to be told. Its archives, scattered across three countries in two continents, have only been recently rediscovered.

The group, composed of members from the United States, Britain and Estonia, was among the pioneers of the late 20th-century early music revival. The Studio, through its global concertizing and its recordings from the 1960s to the 1980s, profoundly shaped audience conception of classical music, pedagogy and performance practice, as well as musicological research of the Medieval and Renaissance periods. The ensemble's extensive touring in Andalusia, North Africa and the Middle East enabled field research and collaboration with Islamic musicians, resulting in a performance style that, as described by Harry Haskell in *The Early Music Revival: A History*, "revolutionized the interpretation of medieval monophonic music ... by applying improvisatory techniques derived from Middle Eastern folk music."

Members of the ensemble would go on to train generations of performers. After a residency from 1973 to 1979 at the Schola Cantorum in Basel, Switzerland, the group's lutenist Thomas Binkley founded the Early Music Institute at Indiana University Bloomington in 1979 and directed the institute's pioneering historical performance program until 1995.

This presentation will focus on the rediscovery of the Thomas Binkley Collection at the William and Gayle Cook Music Library at Indiana University in the United States, which included materials dating back to the 1950s through his death in 1995. This collection represents the bulk of the primary materials from the Studio years, including musicological research materials, manuscripts and transcriptions, concert recordings, ethnographic field recordings, travel logs, books, microfilms, and photographs.

The goal of presenting the contents of this collection is to raise awareness of the significance of the contribution of Studio der frühen Musik, and to outline future collaborations with music librarians at Indiana University to reconstruct the Studio's touring activities and concert programs, to identify and catalogue sound recordings in the collection, and to make these unique materials accessible.

Houman Behzadi (McGill University, Montreal)

A nation in concert: Canadian Broadcasting Corporation (CBC) Radio Program Archives as a narrative of local music history

In early 2022, the Marvin Duchow Music Library of McGill University received the archives of several CBC Montreal Radio Music programs produced chiefly by Radio Host and Producer Kelly Rice. Some of the collection's most frequently represented programs are 'Music from Montreal', 'Quebec in Concert', and 'In Performance', all drawing from musical events in Montreal and surrounding areas, ranging from the early 1990s through 2012. Together, the different programs are comprised of approximately 700 individual broadcasts, each manifested by a folder of textual materials (including background research, concert programmes, production sheets, correspondence, etc.), and in most cases by a sound recording of the broadcast (mainly CDs, but also cassette tapes and 1/4-inch reel to reel tape).

Rice and the other producers featured local festivals (e.g., Festival Bach Montréal and Montreal International Jazz Festival), local concert series (e.g., McGill University's concert series, Ladies' Morning Music Club, and Lakeshore Chamber Music Society), notable Quebecois and Canadian ensembles (e.g., I Musici de Montréal, Adaskin trio, St. Lawrence String Quartet, and Canadian Chamber Choir), and prominent Canadian soloists including Karina Gauvin, Matt Haimovitz, Angela Hewitt, Marie-Nicole Lemieux, and Anton Kuerti. Martha Argerich, Ivry Gitlis, Till Fellner, and Wiener Klaviertrio are among the international figures represented in the collection. But how could the archive serve future researchers? Besides the recordings of the performances themselves, what can be gleaned from the study of two decades of radio programming activity?

In this presentation, I will discuss how this cultural heritage collection provides a unique narrative in conjunction with the Quebec musical scene at large, and how it offers a snapshot of many music organizations and concert series active in Montreal and other Quebec locations. Select source materials within the collection also document a chapter of the Schulich School of Music's artistic history, for example, a significant number of the broadcasts were recorded in the School's concert halls and feature many former and current faculty members. Furthermore, a review of the fonds reveals McGill faculty members' collaborations amongst each other as well as with non-McGill performing artists. Lastly, I will showcase how the associated radio producers invited the Canadian audiences to experience an important aspect of Quebec's musical life through the curated broadcast series.

9.00-10.30

Lecture Room 2

Collecting music in the 18th and 19th centuries

Presented by the Forum of Sections

Chair: **Balázs Mikusi** (RISM Editorial Center, Frankfurt am Main)

Maria João Albuquerque (Biblioteca da Ajuda, Lisbon, Universidade Nova de Lisboa)

The music collection of the Library of Ajuda, Lisbon

The Library of Ajuda contains one of the most valuable collections in the country, covering a chronological spectrum of almost eight centuries, with particular emphasis on manuscript copies of 18th-century operas, serenades, and oratorios, which were performed at the Royal Theaters of Ajuda, Queluz, and Salvaterra. It contains likewise a set of sacred music from the Royal Chapels of Bemposta and Necessidades that were merged into the Library in the 19th century.

As a result of a collecting tradition by the royal family, the Library integrates a large set of opera scores from the second half of the 18th century which, despite not having been performed in Portugal, were bought by the kings for their private collection.

In the same way, there is also a significant collection of librettos of operas performed at the Royal Theatre of S. Carlos, and other public theatres, from the 18th and 19th centuries, and some copies of the first scores printed in Portugal by Francisco Domingos Milcent and Pedro Anselmo Marchal. In the 19th century, thanks to the action of its librarian, Alexandre Herculano, the Library obtained the "Cancioneiro da Ajuda", a medieval codex containing troubadour poetry from the 13th century. Also, the music collection greatly expands by the action of King Luís I, when a 19th century set of printed and handwritten music was added, including autographs by Portuguese composers, such as João Domingos Bomtempo, Manuel Inocêncio Liberato dos Santos Pinto, Emilio Lami, Artur Napoleão, among others.

This communication aims to describe the musical collection of the Library of Ajuda, gathered by the Portuguese court in the 18th and 19th centuries, as well as to introduce the project for its inclusion in the RISM catalogue.

Eva Neumayr (Archiv der Erzdiözese Salzburg and Internationale Stiftung Mozarteum, Salzburg)

Josepha Gräfin von Paumgarten and her music collection

Josepha Gräfin von Paumgarten (1762–1817) and her connections were pivotal, when Wolfgang Amadé Mozart was to be commissioned to write an opera for the carnival season of 1781 in Munich:

Idomeneo K 366 and the scene “Misera, dove son? – Ah non son io che parlo” K 369, which Mozart wrote for Paumgarten to thank her, were the musical results of this patronage. Paumgarten was an avid singer herself: Her music collection has survived in the holdings of the Bavarian State Library, but to a greater part in the holdings of the Mozarteum Foundation Salzburg and those of the Archiv der Erzdiözese Salzburg. Apart from boasting a number of early Mozart sources, the collection gives an insight into the repertoire and the network of an aristocratic female singer, collector and patron.

Jolanta Bujas-Poniatowska (Jagiellonian University, Kraków)

The music collection of the Canons Regular of the Lateran's Chapel in Czerwińsk (Poland) rediscovered

As the number of preserved music collections that belonged to 18th- and 19th-century church chapels in the Polish lands is very modest, the few ones that have survived must serve as the exemplary material for the analysis of the ensembles' repertoire and are therefore very precious to scholars. One such collection was kept by the chapel active in Czerwińsk, central Poland, founded by the Canons Regular of the Lateran's monastery and performing until the mid-1830s. The existing inventory of musical works, published by Maciejewski (1988), includes sixty-five compositions, all of them religious. However, the analysis of the preserved folders containing damaged cards, rejected by Maciejewski and omitted by him in the inventory, enables us to add over one hundred works to this list, including numerous instrumental pieces, works of numerous international concordances, and pieces unknown to musicology. Several of them have been identified using either the RISM database or the handwriting analysis of the comparative material. Based on this, the entire new picture of the collection and therefore repertoire of the chapel can be painted. Moreover, the source analysis has brought the discovery of manuscripts that should be categorized as sketches written by Antoni Milwid (1755–1837), the most important figure of Czerwińsk's musical life, making it possible to reconstruct the composer's creative process and his technique of music writing. During the presentation, the author will show the methods of analysing the source material, present the discoveries and the resulting conclusions concerning the music collection.

9.00-10.30

Lecture Room 4

Répertoire International de Littérature Musicale (RILM)

Commission Mixte, IAML representatives (closed)

Chair: **Stefan Engl** (Wienbibliothek im Rathaus, Vienna)

10.30-11.00

Break

11.00-12.30

Concert Hall

Digitisation: past, present and future

Presented by the Forum of Sections

Chair: **Jürgen Diet** (IAML Vice President, Bayerische Staatsbibliothek, Munich)

Sandra Tuppen (British Library, London)

Digitisation: past, present and future. Reflections on 20 years of music digitisation at the British Library and questions for the coming years

The British Library was at the forefront of digitisation of library collections in the early 1990s, when it began to digitise its collection of Silk Road manuscripts from China as part of the collaborative International Dunhuang Project (idp.bl.uk). In the late 1990s, the Library developed the award-winning Turning the Pages™ touch-screen device for display of digitised books and manuscripts, pioneering the use of the page-turning technology which is now ubiquitous. Digitisation of printed and manuscript music began in the early 2000s, with digital photography of certain high profile autograph manuscripts, including of Bach, Purcell and Mozart, and the contribution of Victorian sheet music to a government-funded mass-digitisation initiative. Since then, the Library has developed a mixed funding model for digitisation. This includes Public-Private Partnerships, such as the partnership with Google, with whom we have made available over 17,000 scores. Funding has additionally come via research grants and philanthropic donations and – for the digitisation of at-risk sound recordings – from the National Lottery Heritage Fund.

The Library has also continued to use a proportion of its own Government grant each year to support digitisation work, largely to digitise collections at risk from a preservation perspective. However, digitisation remains expensive, and despite these initiatives only a small percentage of the BL's music has been digitised to date. In a world where, if content is not available online, it is effectively 'hidden' from many potential users, decisions about what to digitise have the potential to affect research findings and the understanding of our heritage. Digitisation has become a standard means through which libraries and archives attempt to broaden access to their collections, but how much do we know about its impact?

In this session, in which I will encourage debate and audience interaction, I will pose a series of questions about the digitisation of music and its impact, including the following:

- How should we and other music libraries prioritise what to digitise, especially when resources are limited?
- How can we ensure that we are meeting user needs?
- How can we better promote what we have already digitised?
- How should we measure the usage and impact of our digitised collections?
- Are there ways in which we could collaborate more on digitisation initiatives to better serve our users?

Ann Kersting-Meuleman (University Library Frankfurt | Universitätsbibliothek J. C. Senckenberg)
Gems of German Protestant church music from the 18th century freely accessible: the "Telemann digital" project in the University Library Frankfurt am Main

In the period from November 2018 to April 2020, around 1,000 cantata manuscripts were digitized and indexed in the Johann Christian Senckenberg University Library. They served as performance material in Frankfurt churches from 1712 to around 1780. Around 85% of the works are by Georg Philipp Telemann and around 15% by his successors in the office of municipal music director.

The scans were assigned to years and their place in the church calendar. To characterize the scribes, examples of the watermarks/paper used by them were recorded in the digital collections as well as in the WZIS watermark database. In addition, 200 cantata texts were translated from the German Kurrent script into machine-readable form and transferred to TEI format. Half of the texts were taken from surviving autograph works, the other half from cantatas that could not be assigned to a year or that only survived in Frankfurt. The project was funded by the DFG.

Sascia Pellegrini (School of the Arts of Singapore)

Architectures of emptiness: musical sources, the digital *dérive*, and the senses

With this paper I will investigate the relationship between musical sources, modern and postmodern technology of archiving and the repercussions on the sensuous experience of such musical artefacts. How the fruition of physical sources such as books, scores, manuscripts, vinyls and tapes has changed since the advent of digitalisation and online databases; how the visual and tactile exposure to physical sources has been drastically modified with the advent of what philosopher Vilem Flusser calls, technical images; how personal, distinct and diversified relationships engaged with physical sources, have been progressively neutralised, standardised and perhaps even equalised by the introduction of digital devices, impersonal objects of multifarious performative purpose.

Moreover I will examine the epistemological and ontological implications of the emergence of contemporary sources generated by programs which are exclusively digital, fully absorbed in the domain of the virtual, existing only in the realm of binary numbers, ephemeral virtualities (engraving and editing softwares for audio and video production, digital photography, design, tridimensional rendering, etc). I will therefore investigate the repercussions elicited by the proliferation of such sources in the domain of the sensuous and the social fabric: altering the very notion of history, chronology, tradition, past and present. I will finally suggest futurabilities, pathways and methods of studying, evaluating, and organising musical sources, by provocatively bringing into play Jorge Luis Borges's short story *The Library of Babel*, Elias Canetti's masterpiece *Auto da Fé*, and the ancient Chinese divination text *I Ching*.

11.00-12.30

Robin Orr Recital Room

Music open educational resources in IAML member libraries: discovering new sources, evaluating materials, and providing access

Presented by the Libraries in Music Teaching Institutions Section

Chair: **Charles W. Peters** (Indiana University, Bloomington)

Speakers:

Charles W. Peters (Indiana University, Bloomington) and **Carla Williams** (Ohio University, Athens)

In 2022 the Libraries in Music Teaching Institutions section (LIMTI), initiated a project to investigate the potential benefits of aggregating open educational resources (OER) for music topics. These are online resources that are freely available to all, in formats that may include textbooks, music scores, or audiovisual materials.

An initial goal of the project was to identify materials already in use by member institutions. Additional high-quality materials could then be evaluated and added to the list of available resources. LIMTI intends to make the materials available on a web page developed on the IAML website.

In consultation with an Open Education Librarian specialist, a member survey was developed to gather information about types of institutions using (or planning to use) music OER, and the types of materials they are using. Additionally, the survey would allow members to identify specific OER materials and suggest new resources.

This presentation will describe the project protocol, including the goals of the project and the research methodology. Preliminary results will be discussed.

11.00-12.30

Lecture Room 2

Surveying music collections: current projects

Presented by the Forum of Sections

Eva Neumayr (Archiv der Erzdiözese Salzburg and Internationale Stiftung Mozarteum, Salzburg)

Pello Leiñena Mendizabal (Eresbil - Basque Music Archive, Errenteria) and **María José González Ribot** (Documentation Centre for the Performing Arts and Music - CDAEM)

Personal holdings of women musicians preserved in the institutions of musical documentation in Spain

Studies, works, publications and music programming from a gender-based approach are a reality to which our institutions must respond. A reality that demands a documentary and bibliographic control that various projects in Spain have tried to cover in recent years.

Musicological research, the programming of various music festivals and the desire to promote creative processes in women, pose new challenges in which the following project can be inscribed. Led by the Music Archives section of AEDOM (Spanish Association of Musical Documentation), the aim of the lecture will be to present a collective guide to the personal holdings of women composers and performers in the main libraries, archives and music documentation centers in Spain. The collections, their nature and access to information will be detailed, including data on the current creation of women composers and a bibliographic selection.

The publication in 2008 of the work titled “Female composers: female creativity from the Middle Ages to the present, edited by the aforementioned Documentation Centre, would be the starting point to this project, with a content already contrasted and revised. It is hoped that this project will be of interest to the Association and will serve as a working model for other member countries.

Kristina Lomen (Institute of Musicology, Slovak Academy of Sciences, Bratislava)
Folk song collections of the Slovaks of Vojvodina (Serbia) in institutions in Slovakia

This paper provides an overview of the historical sources of the folk songs of the Slovaks in Vojvodina, Serbia. The Slovak ethnicity settled in this region approximately in the mid-18th century and is currently the second largest ethnic minority there. Besides their ethnic awareness, the Slovak population of Vojvodina has maintained its traditional culture, including folk songs, despite their long coexistence with the Serbian majority. The beginnings of collecting the folk songs of the Slovaks in Vojvodina reach back to the 19th century. A significantly richer documentation activity by domestic, as well as by foreign (mainly Slovak) researchers has been taking place since the 1930s. Roughly since the mid-20th century onwards, these songs have been subjected to research and theoretical reflection, too. The collecting activities of the various periods have resulted in a relatively rich corpus of songs, currently deposited in various institutions in the Slovak Republic.

However, no complex overview of this material has been processed in detail. Yet, its very existence, as well as its deposition and processing, are of major significance not only in terms of the general history of Slovak folk songs, but also for the Slovak community in Vojvodina, by whom the collections

of folk songs have not been systematically treated and for whom their place of deposition is, in most cases, unknown.

This paper gives an overview of the existing documents of the folk songs of the Slovaks of Vojvodina deposited in various institutions in Slovakia. It focuses on two types of institutions. The first type are archives in public memory institutions (the Literary Archive of the Slovak National Library and the Slovak National Museum in Martin). The other type are scientific institutions, which hold internal collections from their own research and collecting activities (the Institute of Musicology of the Slovak Academy of Sciences in Bratislava). This overview of the deposited materials focuses mainly on written materials (collections of folk songs) and audio materials (audio and audiovisual recordings). Lastly, the paper compares the character and the quantity of the materials deposited in these two types of institutions, as well as the possibilities and perspectives of their processing.

Wilhelm Delport (University of Cape Town)

Booking a safari: a database of music libraries, archives and documentation centres on the African continent

As an internationally representative body, IAML encourages and promotes the activities and projects of music libraries, archives and documentation centres on a global level. Several of its principal aims – emphasising music libraries' cultural importance, institutional cooperation, the encouragement of exchange and lending – necessitates an international footprint. The primary role of its Membership Committee is the diversification of membership by approaching colleagues in under-represented areas, while the Outreach Committee undertakes the provision of assistance to the economically challenged. Nevertheless, only a handful of individuals from Africa have attended IAML congresses over the last few years or are actively involved as members. The 2024 Stellenbosch congress (the first in Africa) should provide a fruitful opportunity for reaching out to African institutions, but where does one start?

To address this challenge, I have undertaken to identify and index music libraries, archives and documentation centres in Africa. The motivation for this research stems from discussions with IAML Board and Outreach Committee members; with the ultimate objective of making available a contactable database of African music documentation centres. In its first phase, the project entailed a literature review and the identification of relevant institutions through online searches and correspondence. Later phases could constitute the development of a website with links to and further information on the recorded institutions.

Africa consists of 54 countries (United Nations classification) divisible into 5 subregions (Northern, Southern, Eastern, Western, Central) and has a population of more than 1.4 billion. Research findings show an unbalanced presence of music documentation centres across the continent, with the majority located in countries formerly under British rule, particularly in South Africa. An indispensable academic source is De Jong's Master's dissertation (2009), which details more than 40 South African institutions that house music collections. Unfortunately, scholarship similar in stature has not been found for other African countries, with investigations of several nations (e.g., Djibouti, Eritrea, Mauritania) yielding minimal results. While the absence of music documentation centres in many African countries might be reflective of a corresponding unavailability of specialised music training institutions and their associated resources – especially within the non-oral, Western sense of 'musical objects' – research challenges brought on by language barriers and Africa's internet accessibility, as well as many nations' socioeconomic hardship should also be noted.

11.00-12.30

Lecture Room 4``

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

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

11.00-12.30

Lecture Room 5**Répertoire International de Littérature Musicale (RILM)****Business meeting for national committees only**

Chair: **Jadranka Važanová** (RILM International Center, The City University of New York)

12.30-14.00

Lunch break

14.00-18.00

Excursions

THURSDAY, 3 AUGUST

9:00 10.30

Concert Hall**Répertoire International de la Presse Musicale (RIPM)**

Chair: **Benjamin Knysak** (RIPM International Center, Baltimore)

Benjamin Knysak (RIPM International Center, Baltimore)
RIPM in 2023

Nicoletta Betta (RIPM, Bologna)
From “giazz” to *Musica Jazz*: the growth of jazz in Italy after the Second World War

Mariana Calado (CESEM / NOVA FCSH, Lisbon)
Eco Musical (1911-1931): chronicles of Portuguese musical life

In the final decades of the nineteenth century and beginning of the twentieth century, Portuguese musical press grew and established itself as an independent genre, paralleling the development of musical life and the music industry in Portugal. By January 1911, when *Eco Musical* began publication, a significant number of titles and projects had already appeared and perished, but these provided a model for the structure and contents of this genre.

Published from 1911 until 1931, *Eco Musical* was one of the major music journals of this period – a period of social and political instability, but culturally productive. As for the musical press, this period saw the end of *A Arte Musical* (1899-1915) and a handful of attempted, new publications, each ceasing after a small number of issues. The reason for the success of *Eco Musical* can be found in its objectives,

for *Eco Musical's* main purpose was the defense of the rights of the Portuguese musicians. The close relationship which the journal kept with its readers is a primary reason for its success and resistance.

In this paper I shall present the journal *Eco Musical*, recently indexed for the RIPM database. This presentation will focus briefly in the history of the Portuguese musical press of this time and will explore certain aspects of *Eco Musical's* content, particularly the attention given to professional musicians and the situation of military musicians, and the depiction of musical life in Portugal.

9:00 10.30

Robin Orr Recital Room

Silent film music

Presented by the Research Libraries Section

Chair: **Ruprecht Langer** (Deutsche Nationalbibliothek Leipzig)

Paul Sommerfeld (Library of Congress, Washington D.C.) and **Benjamin Barba** (Library of Congress, Washington D.C.)

From 'Agitato' to 'Yearning': interpreting stock music for silent film through data analysis, musical topoi, and new cataloging practices

Silent film music research of the last several decades has concentrated on specific films, score recreations, genre studies, or accompaniment practices. Stock music, written for general use in silent film accompaniment, has received less robust scholarly focus (Buhler, 2013). Ephemeral in nature, much of this music can be difficult to locate, thought lost, or impossible to link to identifiable productions. Cataloging these materials likewise presents thorny issues, including: unknown composers with many pseudonyms, convoluted titles and series statements, adaptations and arrangements of obscure works, atypical formats, obsolete and flexible mediums of performance, and inconsistent use of classification numbers and subject headings.

This presentation provides a case study for researching, cataloging, and providing user access to stock music for silent film. In so doing, we facilitate new scholarly approaches to assess how music for silent film developed. The Library of Congress Music Division has created metadata for thousands of stock silent film music titles housed in its collections. Registered with the U.S. Copyright Office, many of these newly located titles have been unknown to previous scholarship and comprise the bulk of a forthcoming digital collection. With over 130 discrete foreign and domestic stock music series represented, this music constitutes one of the most comprehensive collections of stock silent film music that circulated in the United States from 1910-1930.

European publishers also submitted stock music titles for U.S. Copyright registration. Submissions were scattershot, but their registration provides a unique window into what potentially circulated in American cities at the time. Publishing practices worldwide were inconsistent; determining what stock series an item belongs to and who composed/arranged it can require a variety of strategies, including: checking minute publisher details and markings, scrutinizing copyright records, locating contemporary advertisements, and consulting multiple bibliographies and archives. Similarly, the large volume of material has necessitated a flexible cataloging approach centered in the development of new mass-record creation workflows.

Discovery of these materials and the creation of robust metadata for them demonstrates the usefulness of larger-scale quantitative data analysis to grasp how publishers and creators of the time (but not necessarily contemporary practitioners) conceptualized music for film. Moreover, close

analysis of topoi represented in their titles—such as “hurry,” “misterioso,” and terms used to characterize specific nations and ethnicities—allows us to reconsider how stock music for silent film continues to inform film scoring practices in the present.

Jim Cassaro (University of Pittsburgh)

Providing open access to photoplay music: the Mirskey Collection Digitisation Project

Interest in silent or ‘mute’ film and silent film music has greatly increased over the past several decades as showings of silent films with live performers have grown in popularity and new silent films with original scores have emerged as a developing genre. Often discarded after the advent of integrated film sound, many of the huge music and theater libraries of deluxe cinemas disappeared along with the complete sets of orchestrations.

The Nek Mirskey Collection, held by the Finney Music Library at the University of Pittsburgh, is large archive of instrumental parts that were used to accompany silent films predominately in the 1920s in a number of venues across the U.S. While the most common form of silent film accompaniment was sheet music for piano, the Mirskey Collection, by contrast, holds not just piano music, but also a large amount of rare music for orchestra. In addition, many of the pieces are full sets for orchestra—meaning that they contain all the originally published instrumental parts. The Collection is comprised of over 3,000 sets of ‘photoplay’ music, or music published specifically for cinema orchestra.

Nek Mirskey, for whom the Collection is named, was a Polish immigrant violinist and conductor who collected this music for his Polonia Orchestra, which was the house orchestra for the Metropolitan Theatre in Washington, D.C., from 1916 until Mirskey’s death in 1927. Markings on the instrumental parts indicate that they were well used in performances and marked in ways that indicate performance practices such as synchronization, cuts, repeats, the interpolation of music from one piece into another, and other alterations. Included in the Collection are full runs of photoplay albums, among them those of Sam Fox, the Forster Motion Picture Incidental Music Series, the Jungnickel Photoplay Series, and the Kinothek series, among others.

The Collection has been recently used by silent film scholars to reconstruct scores for various films. Among them are Gillian Anderson’s restoration of the score to *Rosita*, an Ernst Lubitsch film restored by the Museum of Modern Art (New York), which opened the 2017 Venice Film Festival. Currently, Anderson is using the Collection to restore the score to *Way Down East* (1920), a D.W. Griffith film, starring Lillian Gish.

In 2021, the Finney Music Library received a grant from the National Endowment for the Humanities to complete the processing of the archive, scan the entire collection, and make the content available globally via open access via a dedicated website on the University of Pittsburgh Library System’s Digital Research Library (<https://digital.library.pitt.edu/>). One year into the project, this presentation provides an overview of the Collection, the cataloging process, and the scanning of the music, addressing several issues that were faced.

Francesco Finocchiaro (University of Milan)

Ontological problems in silent film music between composition and compilation

The concept of ‘musical source’ gives rise to considerable problems in the study of silent film music. On a purely historical level, it should be remembered that most of the music for silent films no longer exists. On the other hand, a vast repertoire of mood music from the silent era has come down to us as an example of specialised publishing in the field of film music. Collections such as Kinothek, Motion Picture Moods, Filmharmonie and many others consisted of original pieces that were not

associated with a specific film, but were designed to fit into standard narrative situations or to provide a common emotional aura.

The practice of reusing and re-functionalising these pieces of music, constantly oscillating between composition and compilation, raises ontological problems concerning the multiple definition of the musical work, its author and its performance. The score of a piece of mood music is not, in fact, the source of an opus in the strict sense of the term. It is not an aesthetically grounded entity, but rather an operational instruction at the service of a subsequent creative act: the one that will shape the musical accompaniment of a particular film screening in the cinema.

The ubiquity of mood music is not the exception, but the rule. Identifying and cataloguing a piece of mood music is therefore not in itself a useful scholarly knowledge unless it is complemented by knowledge of its adaptive uses. These, however, are not to be found in the primary source, but must be reconstructed by consulting secondary sources of various kinds, from film scenarios to journalistic reviews, which only in their constellation give an account of the cinematic show as a whole.

Ontologische Fragen der Stummfilmmusik zwischen Kompilation und Komposition

Der Begriff „Musikquelle“ stellt die Stummfilmmusikforschung vor erhebliche Probleme. Auf rein historischer Ebene ist zunächst darauf hinzuweisen, dass die meisten Filme dieser Epoche und viele ihrer Musikbegleitungen nicht mehr existieren. Demgegenüber ist ein großes Repertoire an „Stimmungsmusik“ aus der Stummfilmzeit überliefert. Repertoires wie Kinothek, Motion Picture Moods, Filmharmonie u.v.a. waren jedoch nicht dazu gedacht, einen bestimmten Film zu begleiten, sondern typische diegetische Situationen zu illustrieren (z.B. Flucht, Verliebtheit, Gefahr, exotische Szenen, Pferderennen, Trauerzug usw.) oder der Filmhandlung eine bestimmte Stimmung zu verleihen (Trauer, Freude, Melancholie, lyrischer Ausdruck, dramatische Spannung usw.).

Die Praxis der Wiederverwendung und Neufunktionalisierung dieser Musikstücke, die zwischen Kompilation und Komposition oszilliert, wirft ontologische Probleme hinsichtlich der Mehrfachdefinition des musikalischen Werks, seines Autors und seiner Aufführung auf. Die Partitur eines Musikstücks ist in der Tat nicht die Quelle eines Opus im strengen Sinne des Wortes. Es handelt sich nicht um eine ästhetisch begründete Einheit, sondern vielmehr um eine Anweisung im Dienste eines späteren schöpferischen Aktes: der musikalischen Untermalung einer bestimmten Filmvorführung im Kino.

Die Ubiquität der Stimmungsmusik ist nicht die Ausnahme, sondern die Regel. Die Identifizierung und Katalogisierung eines Kinomusikstücks ist für sich genommen noch keine hinreichende wissenschaftliche Erkenntnis, wenn sie nicht durch die Kenntnis seiner adaptiven Verwendungen ergänzt wird. Diese sind jedoch nicht in der Primärquelle verzeichnet, sondern müssen durch Befragung von Sekundärquellen unterschiedlichster Art, von Filmszenarien bis zu den journalistischen Rezensionen, rekonstruiert werden, die erst in ihrer Gesamtheit ein Gesamtbild der Filmaufführung ermöglichen.

9.00-10.30

Lecture Room 2

New approaches to music publishing and retrieval

Presented by the Forum of Sections

Chair: **Vivian Teresa Tompkins** (Northwestern University, Evanston, IL)

Rosana Lanzelotte (Musica Brasiliis, Rio de Janeiro)

Musica Brasilis: making available Brazilian classical music scores

Brazilian music scores are difficult to find and access. Most of them have never been edited or are out of print. Many music editors have stopped printing sheet music.

UNESCO has included music manuscripts by Antonio Carlos Gomes (1836–1896) in the Memory of the World program. Despite the composer's relevance, his works are underrepresented in the RISM (Répertoire International des Sources Musicales) database. Heitor Villa-Lobos (1887–1959) is better known because a portion of his works has been printed by the French editor Max Eschig. But what about their forerunners and disciples?

The main Brazilian music libraries are in Rio de Janeiro, a city that was the country's capital for almost 200 years. The National Library, the greatest in Latin America, holds 250,000 items – of which 50,000 are music scores; Alberto Nepomuceno Library (BAN / UFRJ) hosts more than 30,000. Relevant collections belong to the National Archive, the Museum of Image and Sound, and the IMS (Moreira Salles Institute). In most cases, online public catalogs are not available. Some 0.5% of all scores has been digitalized, and it is very difficult to obtain onsite copies.

Web availability provides the way to bridge the gap between musicians and scores. Some initiatives focus on this goal, among which MUSICA BRASILIS (www.musicabrasilis.org) and SESC Partituras (www.sesc.com.br/SescPartituras/). A major challenge concerns interoperability, as well as compliance with W3C standards.

Musica Brasilis has joined the National Library and UNESCO for the project **Digital Collection of Brazilian Music Scores**, a major initiative to scan and edit another 5,000 Brazilian classical music works, among which works by Carlos Gomes, José Maurício Nunes Garcia (1767–1830), Henrique Oswald (1852–1931), Alberto Nepomuceno (1864–1920) and other prominent composers. Contemporary composers are invited to contribute to the collection with their born-digital works.

All scores are assigned an ISMN (International Standard Music Number). Web-publishing of the digital scores comply with the Linked Open Data (LOD) and FAIR (Findable, Accessible, Interoperable, Reusable) principles. The project is sponsored by Instituto Cultural Vale and BNDES, through the Cultural Sponsorship Law.

Werner J. Wolff (Notengrafik Berlin)

Der Rosenkavalier – a new approach to practical editions by synoptic comparison of annotated performance materials

Despite the enormous revenue Strauss's operas have generated for the copyright owners, musicians today still have no other choice than to use materials based on the often quite faulty first prints. With Strauss becoming public domain, a new "Critical Complete Edition" is under way by scholars. While generally highly appreciated within academic circles, such projects rarely focus on the orchestras' more practical requirements.

Thus, an alternative approach was taken by a group of three major German opera houses (Dresden, Munich and Berlin) by commissioning a new practical edition of Strauss's opera *Der Rosenkavalier*. Their libraries hold a century's worth of *Aufführungspraxis* and proofing inherited through their

annotated performance materials. This was the foundation for the new edition. The main idea was to manifest a score documenting what the three orchestras actually perform. In order to evaluate and analyse these sources we developed a PDF comparison tool.

Although the actual edition was the primary goal, this methodological approach might open a path to similar editorial endeavours with its ability to produce user-friendly apparatus.

For the first time an editorial project of that scope was realised without any participation of a music publisher or academic institution. In another collaboration, three major British opera houses recently commissioned us to produce a bespoke and budget-friendly edition of Bizet's *Carmen*.

Such projects have become possible and economically viable because of ongoing changes in the industry, starting with the large-scale outsourcing of typesetting work in the 1990s. The necessary knowledge, skills and experience no longer reside exclusively with publishers.

Der Rosenkavalier — ein neuer Ansatz für praktische Ausgaben durch synoptischen Vergleich von kommentierten Aufführungsmaterialien

Trotz der enormen Einnahmen, die Strauss' Opern den Rechteinhabern eingebracht haben, bleibt den Interpreten bis heute keine andere Wahl, als auf die oft fehlerhaften Erstdrucke zurückzugreifen. Derzeit arbeiten Musikwissenschaftler und Verlage an einer neuen kritischen Gesamtausgabe – obwohl in akademischen Kreisen im Allgemeinen sehr geschätzt, berücksichtigen solche Projekte eher selten die praktischen Anforderungen der Orchester.

Drei große Opernhäuser (Dresden, München und Berlin) haben daher einen alternativen Ansatz gewählt, um eine neue praktische Ausgabe des *Rosenkavalier* zu erstellen. Die Bibliotheken dieser Häuser verfügen über einen Hundert Jahre alten Bestand an Aufführungsmaterialien voller Korrekturen und Anmerkungen der Musiker. Diese bildeten die Grundlage für die neue Ausgabe, deren Ziel es ist, die reale Aufführungspraxis abzubilden. Um diese Quellen auszuwerten und zu analysieren, wurde ein PDF-Vergleichstool entwickelt. Obwohl die eigentliche Edition das primäre Ziel war, hat der methodische Ansatz Potenzial für ähnliche Vorhaben, insbesondere da, wo nutzerfreundliche Kritische Berichte angestrebt sind.

Zum ersten Mal wurde ein Editionsprojekt diesen Umfangs ohne Beteiligung eines Musikverlags oder einer akademischen Einrichtung durchgeführt.

In einer weiteren Zusammenarbeit beauftragten uns kürzlich drei große britische Opernhäuser mit einer maßgeschneiderten und budgetfreundlichen Ausgabe von Bizets *Carmen*.

Solche Projekte sind aufgrund von Entwicklungen in der Branche möglich und wirtschaftlich tragfähig geworden, die mit der Auslagerung von Satzarbeiten in großem Umfang in den 1990er Jahren begannen und dazu führten, dass die erforderlichen editorischen und technischen Kenntnisse nicht mehr ausschließlich bei Verlagen vorhanden sind.

Marc Stoeckle (University of Calgary)

A personalized music player for persons with Alzheimer's Disease and its cultural bias in familiar music retrieval

Several studies have demonstrated that persons diagnosed with mild to severe Alzheimer disease show signs of positive reactions when listening to familiar music. Dementia patients can benefit from listening to individualized music during music therapy by becoming less agitated, depressed and

stressed, by remembering personal facts, becoming approachable and responsive, among other outcomes. However, current approaches to identifying the music preferences of dementia patients are burdensome, including the use of questionnaires and interviews with patients, family members and care givers. Showing that simple technology aids can be used by individuals with Alzheimer's disease, we undertook the design of a personalized music application that would provide a lightweight approach to identifying and retrieving familiar music. Such an application would be useful for caregivers and family members, and as an ultimate goal, be suitable for personal use by Alzheimer's Disease (AD) patients as a means to listen to their favorite music. The autonomy afforded by the application would make it a cost-effective supplement to therapy and medical treatment and would be beneficial for AD patients as well as their families, spouses, and caregivers.

The goals of the study reported here were to investigate the factors that must be taken into consideration in the design of such an application and to establish proof of concept. In my presentation, I will focus on the current prototype's cultural bias, as the personalized music app and study design solely focused on North American participants and their culturally depended music familiarity and preference. The design challenge for such systems is a culturally neutral means of eliciting music preferences. As mentioned above, numerous studies have demonstrated that persons diagnosed with mild to severe Alzheimer disease show signs of positive reactions when listening to familiar music, particularly music they listened to and became familiar with, during childhood and adolescence years. In a highly globalized world, with a culturally diverse population through e.g., immigration, diverse music retrieval needs for familiar music of the user's particular cultural background is of an urgent necessity.

9.00-10.30

Lecture Room 4

Cataloguing and Metadata Section

Business meeting (open)

Chair: **Christopher Holden** (Library of Congress, Washington D.C.)

9.00-10.30

Lecture Room 5

Constitution Committee

Working meeting (closed)

Chair: **Barbara Wiermann** (Sächsische Landesbibliothek- Staats- und Universitätsbibliothek Dresden)

10.30-11.00

Break

10.30–11.00, 15.30–16.00

Pendlebury Library of Music

Poster session II

Hsiao-Fen Chen (National Taiwan Normal University)

A study on trends and issues in music research from the core journals of RILM Taiwan

Répertoire International de Littérature Musicale (RILM) is an international and comprehensive bibliography of all topics relating to music research. RILM National Committee of Taiwan was established at the National Taiwan Normal University in 2014, and recognized *Journal of Music Research*, *Research in Arts Education*, and *Formosan Journal of Music Research* as its core journals. Through the examination by VOSviewer regarding the relevance and density of keywords mentioned in three journals, the results of this study are as follows:

1. *Journal of Music Research* (n= 376): the article occurrences include composers, music analysis, musicians, research methods, composition, education, and social changes; the recent topics include curriculum practice, composers, local music evolution, interpretation and study of music, music and brain research.
2. *Research in Arts Education* (n= 168): the article occurrences include arts education, art sociology, teacher training, creativity, aesthetic education, and integrated curriculum; recent topics include aesthetics, early childhood education, and visual arts, with a focus on preschool education, special education, learning ability and career development in recent issues.
3. *Formosan Journal of Music Research* (n= 120): the article occurrences include music analysis, aboriginal music, Taiwanese local music, Taiwanese opera music, local sounds, and ethnomusicology; the development of recent topics reveals a focus on Taiwanese opera music, music theory and soundscape.

The academic research in Taiwan has been flourished in the past 30 years with the support of the official establishment of an open data platform and a research data collection repository. This paper aims to observe the development of the core journals, foresee the trend of music research, and enrich the literature uploaded by RILM Taiwan.

Pei-Jiun Cheng (Taipei)

A bibliometric analysis of music education research from Scopus published from 2019 to 2022

This study aims to analyze the bibliometric characteristics of music education, ranging from 2019 to 2022. Since the COVID-19 pandemic strongly impacted our lives from 2019, it not only affected public health concepts, but also temporarily changed the way we live, diet, and even educate. The purpose of this study is to explore the development and trend of music education-related research after the COVID-19 pandemic outbreak. By using the word “music education”, the bibliographic references have been retrieved from the Scopus databases (date of search: December 30, 2022). The information analysis was generated by VOSviewer software tool and Bibliometrix R package. With the main purpose of identifying this research, Scopus is selected as the database for the following bibliometric analysis. In this manner, this research collected 1609 articles in total.

After manual coding, the researcher removed 879 articles that did not target “music education” first. Second, the researcher removed 31 articles not published in English. Finally, there are 699 articles were selected for the subsequent analysis. The results showed that there are 699 articles in total, representing 60 countries and 26 journals scanned. The keywords “music teacher preparation” and “music teacher education” had high occurrence among the 699 articles. Both keywords “Online learning” and “technology” had also a certain occurrence among all of the articles. Articles in 2020 were cited the most times, and since 2019, the number of articles is increasing year by year. The United States of America, the United Kingdom, and the Russian Federation were the three leading countries in this field. Most of the articles were published in the *International Journal of Music*

Education. The total number of articles published by American institutions is more than the others, followed by European institutions. The most prolific authors are all American, followed by Finns and Australians. Core themes from highly-cited articles have been surrounding music teacher preparation, music teacher education, curriculum, social justice, preservice teachers, creativity, higher education, professional development, online learning, collaboration, and technology. The development of music education in these four years has gradually shifted to diversified development to promote the academic expertise and professional competence of educators. On the other hand, it is suggested to expand multimodality and multiple learning approaches for today's IT-advanced generation and the post-epidemic era. Future research might focus on the growth of different music education teaching models individually.

Jacek Iwaszko (The Fryderyk Chopin Institute) and **Monika Wiciarz** (The Fryderyk Chopin Institute)
Exploring Polish Digital Scores

Within the EU-funded project "Polish Music Heritage in Open Access" (2018-2022), The Fryderyk Chopin Institute published a portal polishscores.org containing over 7000 digital scores based on Polish or Poland-related prints and manuscripts. The set of digital tools allows users to browse through the music, but also perform full-score musical searches, or view the results of automated analysis tools. Those tools are meant to help researchers and performers to explore Polish music in a new, fully digital way. The poster presents the main functionalities of the polishscores.org.

Mercedes Fernández Menéndez (Conservatory of Music "Eduardo Martínez Torner")
Step by step: the Library of the Conservatory of Music "Eduardo Martínez Torner" and its contribution to the achievement of the 2030 Sustainable Development Goals

On 25 September 2015, the United Nations General Assembly unanimously approved the 2030 Agenda for Sustainable Development: an action plan for people, planet, prosperity and universal peace. The International Federation of Library Associations and Institutions (IFLA) advocated before that the libraries should be recognised as essential institutions for achieving these goals and in Spain the Ministry of Culture has taken steps to promote this role of libraries. However, many small information units do not believe that their work is related to them. The Library of the Conservatory of Music "Eduardo Martínez Torner" (Oviedo, Spain) shows its contribution to the achievement of the 2030 Sustainable Development Goals, especially those related to the backbone of universal literacy, and access to information as a natural process of people to achieve their own development. This library also contributes, albeit to a lesser, but not less important extent, with other goals related to issues such as access to information, safeguarding cultural heritage or reducing inequalities.

Pas à pas : la bibliothèque du Conservatoire de musique "Eduardo Martínez Torner" et sa contribution à la réalisation des Objectifs de développement durable 2030.

Le 25 septembre 2015, l'Assemblée générale des Nations unies a approuvé, à l'unanimité, l'Agenda 2030 pour le développement durable : un plan d'action pour les peuples, la planète, la prospérité et la paix universelle. La Fédération internationale des associations de bibliothécaires et des bibliothèques (IFLA) a plaidé auparavant pour que les bibliothèques soient reconnues comme des institutions essentielles à la réalisation de ces objectifs et, en Espagne, le ministère de la Culture a pris des mesures pour promouvoir ce rôle des bibliothèques. Cependant, de nombreuses petites unités d'information ne pensent pas que leur travail est lié à ces objectifs. La bibliothèque du Conservatoire de musique "Eduardo Martínez Torner" (Oviedo, Espagne) montre sa contribution à la réalisation des Objectifs de développement durable 2030, en particulier ceux liés à l'épine dorsale de l'alphabétisation universelle et à l'accès à l'information en tant que processus naturel des personnes pour réaliser leur propre développement. Cette bibliothèque contribue également, bien que dans

une moindre mesure, mais non moins importante, à d'autres objectifs liés à des questions telles que l'accès à l'information, la sauvegarde du patrimoine culturel ou la réduction des inégalités.

Schritt für Schritt: die Bibliothek der Musikhochschule "Eduardo Martínez Torner" und ihr Beitrag zur Erreichung der Ziele für nachhaltige Entwicklung 2030

Am 25. September 2015 hat die Generalversammlung der Vereinten Nationen einstimmig die Agenda 2030 für nachhaltige Entwicklung verabschiedet: ein Aktionsplan für die Menschen, den Planeten, den Wohlstand und den weltweiten Frieden. Der Internationale Verband der Bibliotheksverbände und -institutionen (IFLA) hatte sich zuvor dafür eingesetzt, dass die Bibliotheken als wesentliche Einrichtungen für die Erreichung dieser Ziele anerkannt werden, und in Spanien hat das Kulturministerium Schritte unternommen, um diese Rolle der Bibliotheken zu fördern. Viele kleine Informationseinrichtungen glauben jedoch nicht, dass ihre Arbeit mit diesen Zielen in Verbindung steht. Die Bibliothek des Musikkonservatoriums "Eduardo Martínez Torner" (Oviedo, Spanien) zeigt ihren Beitrag zur Erreichung der 2030-Ziele für nachhaltige Entwicklung, insbesondere derjenigen, die sich auf das Rückgrat der allgemeinen Alphabetisierung und den Zugang zu Informationen als natürlichen Prozess der Menschen zur Erreichung ihrer eigenen Entwicklung beziehen. Diese Bibliothek trägt auch, wenn auch in geringerem, aber nicht weniger wichtigem Maße, zu anderen Zielen bei, die sich auf Themen wie den Zugang zu Informationen, den Schutz des kulturellen Erbes oder die Verringerung von Ungleichheiten beziehen.

Kamil Pielaciński (The Fryderyk Chopin Institute) and **Przemysław Adamski** (The Fryderyk Chopin Institute)

Polish music heritage in open access

The Polish Music Heritage project is a multifaceted and complex venture that is innovative at the global scale and aims to promote Polish music from the 16th to the 19th century. Initiated in 2019 by the Chopin Institute, it is a natural continuation and significant extension of Chopin Heritage in Open Access, an earlier project conducted with great success in 2017–20. The scope of the current project extends to digitalisation of musical collections from libraries, museums, and archives throughout Poland. Metadata for the musical works contained within the scans are used to create an online search interface, and music within the scans are transcribed into digital scores, allowing to also search the musical content of the scans as well as prepare modern sheet music and critical editions.

Margarita Ramírez-Santa Pau (Real Conservatorio Superior de Música de Madrid) and **Arantza Neila-Barba** (Real Conservatorio Superior de Música de Madrid)

Activities held at the Real Conservatorio Superior de Música de Madrid (RCSMM) Library (1992-2022)

We present a panoramic view of the activities performed at the library of Real Conservatorio Superior de Música de Madrid (RCSMM) from 1992 to 2022, as a way to explore the past in order to build the future.

The RCSMM library has a huge collections of books, scores and audiovisual material. It has received scores since 1830 by legal deposit regulations and is one of the most important musical libraries in Spain. Since 1990, RCSMM occupies a building designed in the 18th century by architect Francesco Sabatini as part of a bigger facility. Our aim is to determine what were the types of cultural activities held at the library in the period, and the cooperation status with RCSMM Departments and with other institutions.

The International Musicological Society Congress which took place at RCSMM in 1992 was the origin of the RCSMM “Música” Journal and the starting point of our research. From 1992 to 2019, the RCSMM “Música” Journal included reports of the library activities, apart from the statistics related to users and technical procedures. Those give us an important source of knowledge about what were the activities planned by former librarians to dynamize the library. We have searched every report in the “Musica” Journal and the Library Annual reports from 2020 to 2022 in order to cope with 30 years of library dynamization procedures.

The total number of activities held at the library or related to it was 258. We have divided them into 8 categories: exhibitions, related concerts (frequently performing compositions whose score was at the library), lectures, others (mainly presentations of books or recordings), congresses (held at RCSMM), cooperation with other institutions (bibliographic and academic), media and institutional visits. We present a graph with temporal aggregation in 5-year periods of the above-mentioned categories in order to observe the differences and progression. There was a gap of more than two years related to the COVID-19 pandemic (every public activity was cancelled at RCSMM). The library collaborates mostly with the Musicology and Music History Department, as well as Vice-direction, which has the task of institutional relationships.

The RCSMM library plays a key role in the cultural life of its mother institution, but we must improve the cooperation with departments other than Musicology and Vice-direction in academic and cultural activities. We must renew our relationship for a digitalization process to improve the dissemination of our cultural heritage to be recollected in repositories such as Hispana.

I-I Tseng (Taiwan Music Institute, National Center for Traditional Arts, Taipei), **Yu-Tzu Wang** (Taiwan Music Institute, National Center for Traditional Arts, Taipei) and **Ching-Yi Hsu** (Taiwan Music Institute, National Center for Traditional Arts, Taipei)

The Taiwan Music Institute’s collections development, approaches and possibilities from past to present

The Taiwan Music Institute, National Center for Traditional Arts (TMI) is one of the affiliated institutions of the Ministry of Culture in Taiwan. The TMI was established to specialise in research, education, and preservation of Taiwanese ethnomusicology in 1990. With gradual development over several years, the TMI has evolved its target field ranging from Taiwanese indigenous music to all kinds of music in Taiwan. Nowadays, the TMI dedicated to protecting Taiwan music has missions of collecting, researching, and preserving historical sources and documents of Taiwan music by delivering diverse experiences, such as exhibitions, performances, cooperation, online databases, etc. The TMI hopes to build a bridge crossing Taiwan and the world for everyone to know Taiwanese music culture, shaping the music heritage of Taiwan.

The TMI has collected manuscripts of Taiwanese composers, such as CHANG Hao, HSU Sung-jung, and WEN Loong-hsing since 2015. Recently, because the scale of the organisation increased, the TMI’s collections became more varied. The collections include not only sheet music manuscripts, but also photographs, brochures, posters, correspondence, documents, newspaper clippings, audio-visual media, cassette tapes, phonograph records, pieces of related equipment and so on. To develop and manage different kinds of collections efficiently, the TMI establishes its collection development policy for cataloguing, classification, and digitalisation by referring to other international music archives, libraries, and museums’ collections management, which helps preserve and pass on the precious Taiwan music history and documents.

To welcome more and more people to look at and listen to the history and documents of Taiwanese music, the TMI attempts different approaches to achieve the goal. For example, the TMI invites

musicians to perform the compositions from the manuscript collections and film the performances, edits and prints handwritten sheet music with scorewriters, and converts pieces of vinyl into digital media. These results are accessible through online platforms The Online Database of Taiwanese Musicians and Open Museum: Taiwan Music Culture Map. However, the rapid development of technology has an impact on the media preservation of music history and documents. Due to this change, the TMI has to respond to the following challenges including the definition of both paper and electronic manuscripts, the scope of music collections, and the copyrights of the collections. Nevertheless, the TMI maintains its fundamental belief, keeps working hard on related research and practice, and develops a unique collections management strategy, creating possibilities for passing on the diversity of Taiwanese music culture.

This poster shares the Taiwan Music Institute's practical experiences of collections management and approaches to let Taiwanese music culture be heard and seen all around the world.

11.00-12.30

Concert Hall

Répertoire International des Sources Musicales (RISM)

Chair: **Balázs Mikusi** (RISM Editorial Center, Frankfurt am Main)

Balázs Mikusi (RISM Editorial Center, Frankfurt am Main)
News from the RISM Editorial Center

Laurent Pugin (RISM Digital Center, Bern) and **Andrew Hankinson** (RISM Digital Center, Bern)
Report from the RISM Digital Center

Sonia Wronkowska (National Library of Poland, Warsaw)
Report on the RISM Coordinating Committee elections

Jennifer Ward (RISM Editorial Center, Frankfurt am Main)
Opening RISM Series C to the IAML community

Balázs Mikusi (RISM Editorial Center, Frankfurt am Main) and **Rodolfo Zitellini** (RISM Digital Center, Bern)
Correcting music incipits in the RISM database

Catherine Sutherland (Magdalene College Cambridge)
Cataloguing music from Magdalene College Cambridge in RISM

Paul Sommerfeld (Library of Congress, Washington, DC)
The Power of Indigenous Song: a new RISM project at Harvard Library

11.00-12.30

Robin Orr Recital Room

Digital lending

Presented by the Forum of Sections
Chair: **Houman Behzadi** (McGill University, Montreal)

Sean Luyk (University of Alberta, Edmonton), **Amanda Wakaruk** (University of Alberta, Edmonton) and **Lucinda Johnston** (University of Alberta, Edmonton)
Controlled Digital Lending (CDL): issues and opportunities for sheet music collections

The University of Alberta Library is currently in the process of digitizing a collection of over 7,000 pieces of 19th and 20th century sheet music largely consisting of items from the Walder G. W. White collection, donated to the Library in 2011. The collection includes rare items of local, regional and national interest, including many from or about the Canadian Prairie provinces, in addition to items from Canadian music creators and publishers. Although collection metadata has been included in the Sheet Music Consortium portal since 2014, access to and use of collection materials would be greatly increased through the availability of complete digitized versions.

Following an analysis of the copyright status of individual items, we determined that almost 50% are in the public domain in Canada, making unrestricted, open access distribution of all collection items a higher copyright risk than could be justified. In exploring options for providing access to the collection, we determined that Controlled Digital Lending (CDL) through the Internet Archive would mitigate the copyright risk, as it mirrors legally defensible, traditional library lending practices. CDL also provides built-in access workflows which make the process of providing access to a large number of items feasible and manageable for libraries and archives.

This presentation will outline the issues and opportunities for libraries and archives exploring CDL as a method for providing access to digitized sheet music collections. Following a review of the current status of controlled digital lending in libraries and archives in the Canadian context, we will discuss our copyright risk assessment processes, project workflows, lessons learned, and current project status.

Aleksandra Markovic (Donemus Publishing, The Hague)
New technologies in service of old procedures: switching to digital rentals

Advancements in digital technologies have changed the entire field of music publishing, yet some practices and procedures still remain deeply ingrained. Particularly in the realm of (professional) orchestral music, with libraries increasingly switching to using digital content instead of music printed on paper, the reluctance to adopt new perspectives often presents a challenge. Likewise, a similar inertia is noticeable on publishers' side, stemming from technical difficulties (such as digitisation of rental libraries) but also in the field of rental fees which are traditionally based on a work's duration, number of performances, whether the work is premiered or not, as well as sometimes vague criteria which include categorising orchestras or venues according to their projected significance. Therefore the need to discuss basic tenets of digital music publishing, particularly in relation to the concept of digital rentals, still remains relevant.

For over ten years, Donemus Publishing has been maintaining a fully digital catalogue, which also extends to orchestral materials that previously used to be stored in a printed format, and rented upon request. Following its full transition to disseminating digital content, Donemus Publishing needed to invent, test and implement new procedures – not only for storing and exchanging information, but also for rental fees, legislative behind “lending out” digital content and copyright protection. All of these were enabled by what digital technologies truly offer, which is the paradigm shift opening an array of additional possibilities: storing information, digital annotation, pay-to-access catalogues, collaboration with new initiatives and technologies that are yet to come. This new approach contributes to building and maintaining a sustainable and transparent system which is technology-proof and time-proof.

Panel discussion including **Lorenzo Brewer** (nkoda)

11.00-12.30

Lecture Room 2

Curating and revealing valuable sound recording collections

Presented by the Audio-Visual Materials Section

Chair: **Zane Grosa** (National Library of Latvia, Riga)

Kayla Dold (University of Ottawa)

Revealing hidden collections: a case study in curating a vinyl LP collection for an academic library

Carleton University Library, a mid-sized academic library in Ottawa, Ontario, is re-imagining its music resource centre as a research, teaching, and experimental learning lab. As part of this initiative, the library music team conducted an analysis of the library's hidden vinyl record collection, which will feature in the future music lab. In this presentation, I review research on vinyl studies and music classification that establishes the cultural, material, and social relevance of vinyl records and the difficulties associated with their organization. I then describe our process for selecting vinyl records from storage for discoverable classical, jazz, and rock collections informed by faculty and graduate research, teaching and learning, and lessons learned. This includes content analysis of graduate scholarship, course offerings, and faculty publications, staff and faculty interviews, and business analysis. I then explain our process for sampling, evaluating, and classifying vinyl records pulled from the storage collection of 30,000 long playing records. The presentation demonstrates how academic libraries can support vinyl studies by cultivating a record collection that balances the diverse and specialized needs of faculty and students interested in sound, music, music journalism, and music history.

La bibliothèque de Carleton University, une bibliothèque de taille moyenne située à Ottawa (Ontario), est en train de réimaginer son centre de ressources musicales pour en faire un laboratoire de recherche, d'enseignement, et d'apprentissage expérimental. Dans le cadre de cette initiative, l'équipe musicale de la bibliothèque a analysé la collection cachée de disques vinyles de la bibliothèque, qui sera exposée dans le laboratoire de musique. Dans cette présentation, je passe en revue les recherches sur les études vinyles et la classification musicale qui établissent la pertinence culturelle, matérielle et sociale des disques vinyles et les difficultés associées à leur organisation. Je décrirai ensuite notre processus de sélection des disques vinyles stockés dans les collections de musique classique, de jazz et de rock, fondé sur la recherche, l'enseignement et l'apprentissage de la faculté et des étudiant(e)s, et les leçons tirées de l'expérience. Ce processus inclure l'analyse des travaux de recherche des étudiant(e)s, des cours, des publications des professeurs, des entretiens avec le personnel et les professeurs, ainsi qu'une analyse d'affaires. J'explique ensuite notre processus de sélection, d'évaluation et de classification des disques vinyles qui sont partie de notre collection de 30 000 disques. Cette présentation montre comment les bibliothèques universitaires peuvent soutenir les études sur le vinyle en cultivant une collection de disques qui répond aux besoins divers et spécialisés des professeurs et des étudiant(e)s intéressés par le son, la musique, le journalisme musical et l'histoire de la musique.

Hana Urbancová (Institute of Musicology, Slovak Academy of Sciences, Bratislava)

Sound recordings of folk music at the Institute of Musicology, Slovak Academy of Sciences: contents and contexts of the collection

In Slovakia, sound recordings of folk singing and folk music are concentrated in a number of institutions. The oldest extant recordings can be found in the Slovak National Library in Martin. They comprise some precious historical collections, important for the study of Slovak folk music in the first half of the twentieth century (e.g. B. Bartók, K. Plicka). The most extensive collection of sound recordings is situated in the Institute of Musicology of the Slovak Academy of Sciences in Bratislava. The sound recordings in its collection come from the second half of the twentieth century, with their largest concentration dating to a period ranging from the 1960s to the 1980s. They were acquired from all regions of Slovakia and from Slovak enclaves abroad. For the most part, the recordings were made by former employees of the institute, who performed this documentation work as part of its long-term research projects. Currently, the collection of sound recordings of folk music is under reconstruction technically and in content, with updated record-keeping and database processing.

Initially, this collection of sound recordings was an internal collection, formed within the context of the research of the institute. It served scholarly purposes and was used exclusively by the employees of the institution and their collaborators. Gradually, the collection came to be valued as historical material, and interest in it has recently increased enormously not only among scholars but, particularly, among the general public. At present, the institute is confronted with their new expectations and demands, which are not always in harmony with its original mission and task: to conduct fundamental research, exclusively, in the fields of musicology and ethnomusicology.

The paper sheds light on the origin, development, contents, functions, technical condition, and way of utilization of this collection in the context of contemporaneous ideas, and documentation and research objectives. Lastly, it outlines a number of topical problems and open questions raised by the interest of the general public in accessing these historical audio documents deposited in an institute of fundamental research, which is not primary a memory institution.

12.30-14.00

Lunch break

12.30-13.30

Robin Orr Recital Room

G. Henle Publishers: a digital appetiser, the Campus Edition

Join us and learn about the licensing scheme for digital Urtext. Find out about this special offer for music students and teachers at music academies, conservatories and universities. Taking the Henle Library App to the next level.

14.00-15.30

Concert Hall

Répertoire International de Littérature Musicale: past, present, future

Presented by Répertoire International de Littérature Musicale (RILM)

Chair: **Tina Frühauf** (RILM International Center, The City University of New York)

Jadranka Važanová (RILM International Center, The City University of New York)
RILM in 2023

Zdravko Blažeković (RILM International Center, The City University of New York)

DEUMM Online: reconceptualizing the Dizionario enciclopedico universale della musica e dei musicisti for the 21st-century research

Tina Frühauf (RILM International Center, The City University of New York)

Creating new spaces for music knowledge: the digital archive for popular music magazines, data visualization, and RILM networks

14.00-15.30

Robin Orr Recital Room

Rediscovering collections and repertoires

Presented by the Forum of Sections

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

Anna Salamon (Jagiellonian University, Kraków)

Life after life': the history of the PWM Edition Library

PWM Edition (Polskie Wydawnictwo Muzyczne) was founded in April 1945 in Krakow. Until the end of the 1980s, it was the only music publishing house in Poland and produced a wide range of music and music literature. From the beginning of its activity, its task was not only to popularize Polish music but also to "collect manuscripts and rare prints of works by Polish composers, theoreticians and historians". The surviving sources show that PWM Edition Library already in 1946 had "several valuable items". Over the years, the meticulously collected music and book collection quickly became one of the best-equipped music libraries in Poland. In 1998, the total number of items was about 91,000. Including: music manuscripts of the 18th-20th centuries (ca. 700), printed music of the 19th-20th century (43 500), books (25 400), music magazines (50 titles), iconographic documents (20 000), microfilms (580), recordings (ca. 900).

In the 1990s, the scientific and technological revolution, which in Poland also coincided with the transformation of the political system, completely reorganized the way the publishing house operated. However, the dissemination of the Internet in the early 2000s meant that maintaining such a large library ceased to make sense for the publishing house. Fortunately, a decision was made to divide the library into several smaller parts. Own publications of archival importance have been left in the PWM Edition. The rest of the collection was donated to 3 institutions: the Jagiellonian Library, the Library of the Institute of Musicology in Krakow and the University of Warsaw Library.

In my paper, I would like not only to present the history of the PWM Edition Library but also to characterize the current functioning of these collections in new institutions. I think that a similar problem applies to many contemporary institutions where, under the influence of new technologies, utility libraries cease to fulfil their function and transform into historical collections. The history of the PWM Edition Library is a great example of this and can become a contribution to the discussion on how to preserve collections so that they will serve the future generation in the new way.

Laikin Dantchenko (Indiana University, Bloomington)

Войны Для Воинов: the Far-reaching poetics of 1980's Soviet punk music and political dissent in the Lavrov Collection at Indiana University Cook Music Library

Punk music came to fruition in Soviet-Russia roughly ten years later than Western parts of the world, but kept much of the same themes--short, fast-paced songs with hard-driving melodies and vocal

declamation, minimal instrumentation, and often shouted political, anti-establishment lyrics. The genre embraced the do-it-yourself ethic that includes self-produced recordings, distributed through independent record labels. Fedor Lavrov and his home-studio of Begemotion Records in Leningrad created the few records still in existence from the early 1980s Soviet Union. As stated by Lavrov, “Abort [Lavrov’s first album, 1982] was recorded in two sessions... in the original location of Begemotion studio, my [Fedor Lavrov’s] bedroom in a Soviet family apartment in Leningrad, USSR.”

Fedor Lavrov smuggled his work out of Russia and donated recordings and ephemera to the Indiana University Cook Music Library as his bands had been banned by the KGB, and he had personally been summoned by the KGB. Fedor’s music—its themes, influences, and styles—are still as relevant today as they were in the 1980s. This is even more true with the Russian invasion of Ukraine, and he has begun remastering the music and rereleasing it on an album, *Военная Монархия* (Military Monarchy) with music performed by his KGB-banned band *Отдел Самоискоренения* (Department of Self-eradication) produced through his new label FLOOR IS LAVA, in solidarity with the war in Ukraine.

This paper outlines the provenance, arrangement, description of, and access to the collection. It also discusses the processing of the collection in a non-archival institution in collaboration with a living donor (currently in asylum) and the far-reaching and timely themes of the materials.

Vilena Vrbanić (University of Zagreb)

Flowers in bloom: international performances and recordings of music composed by Dora Pejačević

The Croatian countess and composer Dora Pejačević (Budapest, 1885–Munich, 1923) acquired her general education at her family castle in Našice and her musical one in Zagreb, Dresden, and Munich. Her catalogue of works comprises 58 opuses, including piano, vocal, chamber, and orchestral music. This paper represents the first systematic overview of performances and recordings of Dora Pejačević’s compositions made abroad, i.e. outside of today’s Croatia, and it also considers the reception of these pieces in different times and places. During her lifetime, Dora’s works were performed by number of renowned, mostly foreign, artists, and her international success reached its peak with the performances of her Symphony in Vienna in 1918 and in Dresden in 1920. German conductor Arthur Nikisch was also interested in Dora’s Symphony, and intended to perform this with the Leipzig Symphony Orchestra had his death in January 1922 not prevented this from happening. The composer died in March 1923, after which point her works slowly fell into oblivion.

The re-evaluation of her work only began after 1972, when her legacy was donated to the Croatian Music Institute in Zagreb. The first serious study of Dora Pejačević’s work, which also highlighted its value within European contexts, was then undertaken by the Croatian musicologist Koraljka Kos in 1982. Since 1999, the Croatian Music Information Centre has initiated the release of recordings of her output on “Re Nova Classics” (Austria) and “CPO” (Germany). Nevertheless, Dora’s compositions have so far appeared on a few dozen recordings issued by reputable international labels. The Croatian Music Information Centre also contributed to the performance of her works by publishing her entire opus in print between 2005 and 2021. Dora’s compositions have become an integral part of the repertoire of Croatian musicians when they perform abroad. Her music is played by many foreign soloists, chamber ensembles, orchestras, and conductors, and it can be heard throughout Europe as well as in *Israel, Japan, Taiwan, Malaysia, Australia, Brazil, USA, and Canada*.

In February 2022, to commemorate the centenary of Arthur Nikisch’s death, the Leipzig Gewandhaus Orchestra finally performed Dora’s Symphony, and in November 2022, the documentary “Dora: Escape into Music” by the German authors Kyra Steckeweh and Tim van

Beveren was premiered in Berlin. There is thus now an intensive interest in Dora Pejačević's output, and the reception of her works has been highly positive. Her name can once again be seen alongside the great composers in concert programmes and on record. Indeed, it seems that Dora's flowers, to cite the title of her most well-known piano cycle, "Life of Flowers", are alive and in bloom in the most beautiful way.

Blumen, die blühen: Internationale Aufführungen und Aufnahmen der Werke von Dora Pejačević

Die kroatische Komponistin Gräfin Dora Pejačević (Budapest, 1885 – München, 1923) erhielt ihre Allgemeinbildung im Familienschloss in Našice, Kroatien, und ihre musikalische Ausbildung in Zagreb, Dresden und München. Das Verzeichnis ihrer Kompositionen umfasst 58 Werke, darunter Klavier-, Vokal-, Kammer- und Orchestermusik. Dieser Beitrag bietet die erste systematische Übersicht über die internationalen Musikaufführungen und -aufnahmen von Dora Pejačević, die außerhalb der Grenzen heutigen Kroatiens entstanden sind, mit einem Überblick über die Rezeption in verschiedenen Räumen und Zeiten. Zu ihren Lebzeiten gehörten Doras Kompositionen zum Repertoire zahlreicher renommierter Künstler. Die Erfolge im Ausland gipfelten in der Aufführung zweier Sätze ihrer einzigen Symphonie op. 41 1918 in Wien, sowie in der Uraufführung des gesamten Werks 1920 in Dresden. Der deutsche Dirigent Arthur Nikisch interessierte sich unter anderen für Doras Symphonie und nahm sie in das Programm der Leipziger Symphoniker auf. Aufgrund seines Todes im Januar 1922 konnte die Aufführung leider nicht stattfinden. Im März 1923 starb auch die Komponistin, wonach ihre Werke langsam in Vergessenheit gerieten.

Erst nach 1972, als ihre Familie den Nachlass der Komponistin dem Kroatischen Musikverein schenkte, begann die Aufwertung ihres Schaffens. Mit ihrem 1982 erschienenen Buch „Dora Pejačević“ war die kroatische Musikwissenschaftlerin Koraljka Kos die erste, die sich mit dem Werk der Komponistin wissenschaftlich auseinandersetzte und den Wert ihres Schaffens im europäischen Kontext hervorhob. Seit 1999 fördert das Musikinformationszentrum Zagreb (MIC) die Veröffentlichung von CDs durch den österreichischen Verlag „Re Nova Classics“ sowie den deutschen „CPO“. Bis heute wurden Doras Kompositionen auf Dutzenden anderen CDs aufgenommen, die von namhaften internationalen Tonträgerunternehmen veröffentlicht wurden. MIC trug maßgeblich zu konzertanten Aufführungen von Doras Werken bei, indem es seit 2005 Notenausgaben ihres gesamten Oeuvres veröffentlicht. Die Musik von Dora Pejačević ist zu einem unverzichtbaren Bestandteil des Repertoires kroatischer Musiker geworden, die im Ausland auftreten. Es wird auch von zahlreichen internationalen Solisten, Kammerensembles, Orchestern und Dirigenten aufgeführt. Ihre Werke werden in den meisten europäischen Ländern, Israel, Japan, Taiwan, Malaysia, Australien, Brasilien, den USA und Kanada aufgeführt.

Nach langer „Verspätung“ kam es im Februar 2022, anlässlich des hundertsten Todestages von Arthur Nikisch, endlich zur Aufführung der Doras Symphonie im Leipziger Gewandhaus. Im März 2023 wurde im gleichen Haus auch der Dokumentarfilm „Dora. Flucht in die Musik“ von Kyra Steckeweh und Tim van Beveren gezeigt. Auf der Grundlage aller Dargelegten können wir den Schluss ziehen, dass das Interesse an Dora groß und die Resonanz äußerst positiv ist. Ihr Name taucht neben den Namen der besten europäischen Komponisten erneut auf Konzertprogrammen und Tonaufnahmen auf. Der Titel von Doras berühmtestem Klavierzyklus „Blumenleben“ scheint also darauf hinzuweisen, dass ihre „Blumen“ sehr lebendig sind und weiterhin auf die schönste Art und Weise blühen.

Des fleurs qui fleurissent : représentations étrangères et enregistrements de la musique de Dora Pejačević

La compositrice et comtesse croate Dora Pejačević (Budapest, 1885 – Munich, 1923) a reçu son éducation générale au château familial de Našice, et l'éducation musicale à Zagreb, Dresde et Munich. La liste de ses œuvres enregistre 58 œuvres, couvrant le piano, le chant, la musique de chambre et la musique orchestrale. Cet article apporte le premier aperçu systématique des performances et des enregistrements de Dora Pejačević de musique qui ont été réalisés à l'étranger, c'est-à-dire en dehors des frontières actuelles de la Croatie, avec un regard de la réception à travers différents espaces et temps. Les compositions de Dora de son vivant figuraient au répertoire de plusieurs artistes de renom. Les succès étrangers culminent avec l'exécution de deux mouvements de sa Symphonie à Vienne en 1918, et la première représentation de l'intégralité de la Symphonie à Dresde en 1920. Le chef d'orchestre allemand Arthur Nikisch s'intéressait également à la Symphonie de Dora et l'inclut au programme de l'Orchestre symphonique de Leipzig. Malheureusement, en raison de sa mort en janvier 1922, la représentation n'a pas eu lieu. En mars 1923, la compositrice meurt également et ses œuvres tombent lentement dans l'oubli.

Ce n'est qu'après 1972, lorsque sa famille a fait don de son héritage artistique à l'Institut croate de musique, que la réévaluation de sa créativité a commencé. La musicologue croate Koraljka Kos dans le livre « Dora Pejačević », publié en 1982, a été la première à couvrir scientifiquement l'œuvre de la compositrice, soulignant la valeur de son œuvre en termes européens. Depuis 1999, le Centre d'Information Musicale de Zagreb encourage la sortie de CD originaux de l'éditeur autrichien « Re Nova Classics » et de l'allemand « CPO ». À ce jour, les compositions de Dora ont été enregistrées sur plusieurs dizaines d'autres albums publiés par des maisons de disques étrangères renommées. Centre d'Information Musicale a également contribué de manière significative à l'interprétation en concert des œuvres de Dora en publiant des partitions de 2005 à 2021 de l'ensemble de son œuvre. La musique de Dora Pejačević est devenue un élément indispensable du répertoire des musiciens croates qui se produisent à l'étranger. Elle est également interprétée par de nombreux solistes, ensembles de chambre, orchestres, chefs d'orchestre et chefs d'orchestre étrangers. Ses œuvres ont été présentées dans la plupart des pays européens, en Israël, au Japon, à Taïwan, en Malaisie, en Australie, au Brésil, aux États-Unis et au Canada.

Après un long « retard », le Gewandhaus de Leipzig en février 2022, à l'occasion du centenaire de la mort d'Arthur Nikisch, a finalement interprété la Symphonie de Dora. En mars 2023, le documentaire « Dora : Escape à la Musique » de Kyra Steckeweh et Tim van Beveren y a été projeté. Sur la base de tout ce qui est présenté, nous pouvons conclure que l'intérêt pour Dora est intense et que l'accueil est extrêmement positif. Son nom réapparaît dans les programmes de concerts, dans les enregistrements sonores, ainsi que dans les noms des meilleurs compositeurs européens. Le titre du cycle de piano le plus célèbre de Dora « La vie des fleurs » semble suggérer que ses fleurs sont très vivantes et que, de la meilleure façon possible, elles fleurissent encore.

14.00-15.30

Lecture Room 2

Archival research on performers and performance history

Presented by the Forum of Sections

Chair: **Janneka Guise** (University of Toronto)

Lina Zikra (École Pratique des Hautes Études, Paris)

L'enseignement du piano par Marguerite Long, d'après les archives de la Bibliothèque La Grange – Fleuret de la Fondation Royaumont

Depuis 1986, la bibliothèque est hébergée dans un hôtel particulier que ses anciens occupants et fondateurs, Maurice Fleuret (1932-1990) et Henry-Louis de La Grange (1924-2017), ont souhaité

rendre accessible au plus grand nombre avec des possibilités de consultation. Le fonds Marguerite Long y est hébergé. Marguerite Long (1874 - 1966), pianiste concertiste internationalement reconnue, a enseigné dès les années 1890. En plus de son enseignement au Conservatoire de Paris, elle développa plusieurs entreprises d'enseignements privées.

Le fonds Marguerite Long de la Bibliothèque La Grange Fleuret comprend 27 boîtes d'archives thématiques (10 x 34 x 25 cm). Les documents classés hors des boîtes d'archives sont des programmes de concerts, affiches, documents sur des compositeurs et interprètes, articles, revues, brochures, livres, disques. Les documents ou objets précieux sont aussi classés à part.

La boîte 217 intitulée « Enseignement », particulièrement centrale dans mon travail, contient des documents manuscrits de Marguerite Long (cours, autres) et des documents dactylographiés (tapuscrits, articles, programmes, prospectus). Cette boîte est classée par pochettes thématiques : contexte historique de l'enseignement du piano, cours de Marguerite Long, développement de ses écoles et du partenariat avec Jacques Thibaud.

L'étude de cette boîte permet de retracer la carrière enseignante de M Long, et sa carrière d'entrepreneur de la pédagogie du piano. Je travaille actuellement sur la création de deux bases de données, la première éclairant la deuxième :

- la première décrit précisément chaque document lié à la pédagogie de M Long
- la deuxième pour vocation de mettre en lumière le processus de création de ses textes, et ainsi la généalogie de ses écrits

Quels écrits de Marguerite Long se ressemblent, sont identiques, diffèrent, évoluent, se contredisent ? Lesquels sont antérieurement ou postérieurement écrits ? Quels sont les manuscrits qui ont été édités, figurent dans ses ouvrages pédagogiques, ou dans la presse ?

La thématique de l'enseignement se retrouve également ailleurs dans ce fonds : les boîtes concernant la carrière de Marguerite Long (boîte 218), sa correspondance (221, 222, 223) et ses écrits (219, 220, J58), partitions manuscrites et/ou annotées (225, 226, 235), ses méthodes de piano (242), l'iconographie (227, 228).

Comment ces compléments éclairent son enseignement de façon différente ?

Christina Pascu ('Gheorghe Dima' National Academy of Music, Cluj-Napoca)

Archives as a space of identity reconstruction: the "La Grange-Fleuret" Music Library from Paris and the French lineage of Romanian piano art

Archives, on the whole, are repositories of documents and artifacts, resources that facilitate human communication across time and space. However archives are not only (meta)physical expressions of collective memory, but also the epicenter of identity retrieval and reconstruction.

The "La Grange-Fleuret" Music Library in Paris is one of the most important documentation centers in Europe. A library, but also an archive, the holder of unique bibliographic and documentary fonds in the world, today it houses the collections, libraries and correspondence of some of the greatest musicians, including Alfred Cortot.

The Romanian piano school was deeply influenced by Alfred Cortot and the French interpretative school through the pianists, the teachers who, in the interwar period, took the road to Paris to perfect themselves at the prestigious École Normale de Musique with the renowned French pianist.

They returned to the country and consolidated an autochthonous school of international level. Thus, the Romanian school has a noble parentage, with strong roots in the French tradition. The names of these pianists, data about their activity and assimilation in the Parisian musical space, information about the École Normale de Musique (its history and purpose, specifics of education, administrative organization, curriculum, founding members, socio-political background, etc.), all these we found in the documents of the “La Grange-Fleuret” Music Library.

Administrative documents, letters, diaries, reports, the library of Alfred Cortot, the scores with his annotations, the archive of the publication *Le Monde Musical*, constituted primary sources of research, which allowed us to reconstruct the past in a scientific, documented, integrative manner. Thus, archives are not only the “ground zero” of finding and reconstructing the past, but also a form of fighting against time, forgetting, and its voraciousness.

Stella Kourmpana (Athens Conservatoire)

Restoring history: archival material on Maria Callas at the Athens Conservatoire Archives

The most famous opera singer of all times, Maria Callas (1923-1977), studied music at the Athens Conservatoire. During the years 1939-1943 Marianna Calogheropoulou learned the art of singing next to the great soprano Elvira de Hidalgo, who was teaching at the Athenian institution since 1934. But today only a few people know that the great prima donna studied in her homeland. The Conservatoire's archival material (registries, concert programs, examination material, etc.) along with supplementary material belonging to private archives and collections kept at the Athens Conservatoire (photographs, documents, etc.) reconstruct the unknown years of Callas' studies on music and depict the music itinerary of the talented student of music who became the greatest prima donna of the 20th century; an itinerary that comes to light thanks to the invaluable archival research.

Restaurer l'histoire: matériel d'archives sur Maria Callas aux Archives du Conservatoire d'Athènes

La plus célèbre chanteuse d'opéra de tous les temps, Maria Callas (1923-1977), a étudié la musique au Conservatoire d'Athènes. Pendant les années 1939-1943, Marianna Calogheropoulou a appris l'art du chant à côté de la grande soprano Elvira de Hidalgo, qui enseignait au conservatoire depuis 1934. Aujourd'hui, peu de gens savent que la grande prima donna a étudié dans son pays d'origine. Le matériel d'archives du Conservatoire (registres, programmes de concert, matériel d'examen, etc.) ainsi que le matériel complémentaire, appartenant à des archives et collections privées, conservées au Conservatoire d'Athènes (photographies, documents, etc.) reconstituent les années inconnues des études musicales de Callas et décrivent l'itinéraire musical de la talentueuse étudiante en musique, qui est devenue la plus grande prima donna du XXe siècle; un itinéraire qui est mis en lumière grâce à la précieuse recherche d'archives.

14.00-15.30

Lecture Room 4

Publications Committee

Working meeting (closed)

Chair: **Jane Gottlieb** (IAML Vice President, Juilliard School, New York)

14.00-15.30

Milstein Room (University Library)

Libraries in Music Teaching Institutions Section

Working meeting (open)

Chair: **Charles W. Peters** (Indiana University, Bloomington)

15.30-16.00

Break

15.30-16.00

Pendlebury Library of Music

Poster session II

16.00-17.30

Concert Hall

Imagine all the people living life in music libraries

Presented by the Service and Training Section

Chair: **Katherine Penner** (University of Manitoba)

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

Questioning boundaries and opening spaces: the trajectory of the post-digital music librarian

Linked data technologies continue to radically reshape information practices in the 21st century. This presentation explores the transformation of the music librarian into expert data curator, knowledge creator, and information policymaker. Achieving this transformation not only requires applying cataloguing and public services skills to a new technological landscape, but also requires claiming leadership outside the comfort zone of the traditional library, so that music librarians can gain recognition as authorities in the wider information domain.

Music librarians have found themselves in new and, perhaps, overlooked roles in the information space, while many others may not realise their work can be considered music librarianship. What is the expertise they bring to the table? What are some new skill sets that define the music librarian of the 21st century? Examples of activities include library publishing, standards development for digital video, audio and score formats, development of data processing and information retrieval methodologies, and machine learning applications of library data. This presentation will showcase work in these areas, in organisations such as the National Information Standards Organization, the Music Encoding Initiative, as well as in areas such as discovery layer design, distributed digital music libraries/archives, and digital musicology.

The goal of this prospective research toward an expansionary trajectory is to raise awareness among technology and information professionals about the impact of music librarians and music librarianship on the development of the broader information world, and motivate a new, enthusiastic generation to join the music library profession.

Michelle Rivera (University of Notre Dame)

Creating a space for aspiring and new music librarians

Many IAML national branches report a scarcity of younger members to help maintain a varied and robust music librarian constituency. This paper explores the benefits of creating a dedicated space for students and early career individuals within IAML, using the example of the Music Library Students and Emerging Professionals (MLStEP) interest group of the Music Library Association (MLA) in the United States.

MLStEP is made up of students, prospective students, and new professional librarians in the first five years of their career who have an interest in music librarianship. Acting like a free-floating Chapter of MLA based on demographic rather than geography, MLStEP maintains a liaison relationship with the MLA's regional chapters, and its members participate in an ex-officio capacity in the business of various committees of the parent organization, such as Career Development and Services, Programming, and Membership. These avenues are all crucial to MLStEP individuals, providing the opportunity to raise awareness of issues pertaining to the student/early-career demographic, and the chance to build their own leadership experience. Representatives of MLStEP also promote diversity and combat institutional deficiencies in music librarianship awareness through outreach involving the following types of institutions: accredited library schools, Historically Black Colleges and Universities, Hispanic Serving Institutions, the National Association of Music Schools, and programs that devote coursework specifically to music librarianship. Most importantly, MLStEP provides a safe, approachable space for aspiring and fledgling music librarians to network and socialize, and serves as a forum to learn about, and discuss, our discipline.

This presentation will show how IAML could use a similar or identical model to provide an accessible path to discovering and participating in music librarianship, helping create a new generation that will steward our profession over the coming decades.

Corinne Forstot-Burke (University of Michigan, Ann Arbor) and **Erin Conor** (Harvard University, Cambridge, MA)

It takes time: practical considerations for new leaders managing big transitions

There's no instruction manual that details how to change jobs gracefully, much less how to manage all the logistical aspects of leaving a position for a leadership role at another institution. It is a complicated process that involves a breathtaking amount of administrative capacity. In this presentation, we will discuss lessons learned from our recent professional transitions, sharing practical tips for everything from interviewing and negotiating to relocation and onboarding.

Corinne Forstot-Burke moved from Austin, Texas to Ann Arbor, Michigan in September 2022 to take on a new role as the Head of the Music Library at the University of Michigan. Leaving a position takes time and consideration, from wrapping up projects and creating contingency plans for a vacant position, to diplomacy in resignation and new appointment announcements. Relocating for a new position is often an out-of-state move that requires coordination of benefits, academic calendars, and reimbursement. Corinne will share what she has learned from managing significant career and life transitions, including considerations for work-life balance amid considerable change.

Erin Conor moved from Seattle, Washington to Cambridge, Massachusetts in September 2022 to take on a new role as the Richard F. French Librarian of the Eda Kuhn Loeb Music Library at Harvard University. In any new position, there is a lot to learn. At a large and complex academic institution such as Harvard, the learning curve can be steep. For new leaders, it can be challenging to strike a balance between learning and action. Erin will share what she is learning as she moves through her own onboarding, and she will identify successful onboarding strategies.

Attendees will leave with new insights into the very real difficulties involved in significant

professional transitions to leadership positions. Attendees at all career stages will gain strategies for approaching their own professional transitions. Open discussion to follow will help to identify training gaps for new leaders in our profession, as well as next steps.

16.00-17.30

Robin Orr Recital Room

British music and musicians: recent discoveries and issues

Presented by the Forum of Sections

Chair: **John Wagstaff** (IAML Historian, Ely)

Jonathan Frank (Royal College of Music, London)

Nourmahal's song: a newly-discovered Coleridge-Taylor work

The manuscripts of Samuel Coleridge-Taylor at the Royal College of Music have long been a valued resource for researchers and performers, with many first editions and first performances resulting from this unique and important collection. In April 2022, a research enquiry into one of these manuscripts led to the discovery of a previously unknown work: *Nourmahal's Song*. Filed with the piano piece, *Nourmahal's Song and Dance*, since its acquisition, and long assumed to be the same work, following investigation it was discovered that RCM MS 4938 is in fact an unrelated work, one which was totally unknown to modern scholarship. This paper will explore the circumstances which led to the work's absence from Coleridge-Taylor scholarship; how the accompanying materials tell the story of a brief, unsuccessful attempt at a revival in 1937, involving Sir Henry Wood; and how the library's filing led to the work being undiscovered until now. Building upon research first published in *Fontes Artis Musicae* (volume 69, no. 2), this expanded presentation will include subsequent discoveries, documenting Hiawatha Coleridge-Taylor's role in suppressing the work's planned revival; and a report on ongoing efforts to publicise the new discovery and have the work performed. The presentation will conclude with the opportunity to listen to a recording of this song.

Meg Webb (University of Cambridge)

'Just a rather trite summary...': the complexities of copyright law, fair use and marginalised voices in the case of the unpublished memoirs of Rosabel Grace Watson

To quote Graham Cornish, 'librarians are in the unique position of being 'custodians of copyright material' (2019). Information professionals must maintain a higher level of responsibility in regards to their preservation and access, but also hold a duty of care to users and their own rights when it comes to using copyrighted material. This, however, becomes increasingly complicated when materials are unpublished and their copyright holders are unknown. As musicological research leans more towards uncovering marginalised voices otherwise left unheard due to the dominance of the (largely, white and male) Western art canon, the need for information professionals to wrestle with the complexities and potential repercussions of utilising unpublished works in research and digital collections continues to grow in importance.

This paper's central focus is the unpublished memoirs of Rosabel Grace Watson, one of the very few professional female conductors working at the turn of the twentieth century who has fortunately been identified through the uptick in musicological studies on female musicians during this period. Otherwise titled as 'orphan works', these are materials such as photographs, letters and drawings where the rights holders are either unknown or cannot be traced, and the original author is often unidentifiable or long-deceased. It is estimated that there are potentially hundreds of millions of orphan works stored across UK heritage institutions, representing up to 40% of items held in the country's collections (Korn, 2021).

This paper will situate Watson's memoirs within the legislative and ethical contexts of intellectual property and copyright law, before applying the concept of 'fair use' through legal, moral and practical lenses. It will simultaneously highlight the difficulties librarians and researchers face in the management and utilisation of copyrighted, unpublished materials, whilst also providing options with varying degrees of risk delegates will be able to implement into their own practice. Ultimately, the aim is to use Watson's memoirs as a point of reflection upon an issue that affects a large - and arguably irreplaceable - corpus of materials, situated within the context of a field of musicological research that has dedicated itself to discovering and uplifting neglected historical voices

Steven Jeon (University of Birmingham)

Exploring the manuscripts of early string quartets of William Alwyn (1905-1985) at the Cambridge University Library

The University of Cambridge Library has extensive collections of manuscripts and papers by William Alwyn (1905-1985) and his wife Doreen Carwithen (1922-2003). I am currently in the process of preparing a thematic catalogue of early twentieth-century British string quartets, which includes roughly 600 compositions. Both Alwyn and Carwithen wrote string quartets between the years 1920 and 1984. A few years ago, I had the opportunity to visit the Cambridge Library and explore the unpublished manuscripts of Alwyn's string quartets. I would like to express my gratitude for the support I received from the Cambridge University Library. In my thematic catalogue, composers are listed alphabetically by their surnames, so Alwyn is the first on the list. He composed approximately twenty-eight string quartets, while Carwithen composed two. However, my main focus lies in exploring the unpublished manuscripts of string quartets.

It comes to a problem when it comes to a cataloguing. This is because many of string quartets of Alwyn were unknown and only three string quartets are recognisable (written in 1953, 1975 and 1981 respectively). The questions are how am I going to catalogue these works including the ones written earlier? Are there any specific rules to this? Some of the manuscripts are quite difficulties in producing thematic reductions since it is a "Thematic Catalogue". For this paper, I will be addressing these questions and to discuss insights of manuscripts of Alwyn's unpublished string quartets and the challenges of cataloguing Alwyn's string quartets within my Thematic Catalogue.

16.00-17.30

Lecture Room 2

Music-making in the long 19th century

Geoff Thomason (Royal Northern College of Music, Manchester)

Gillian Dooley (Flinders University, Adelaide)

The Austen family music books and Jane Austen's musical relationships

The Austen family music collection is a mixture of printed and manuscript music that belonged to several members of the extended Austen family. There are more than 500 separate playable pieces of music in the eighteen albums that are available on the Internet Archive. Seven of these albums appear to have belonged to Jane Austen, four of them containing a large volume of manuscript music copied in her hand, while others are associated more directly with other members of Jane Austen's extended family than with Austen herself. There are albums which belonged to relatives she visited and with whom she shared music, and there are others that Austen would not have known at all. The Austen family music collection allows us to see Jane Austen's network of influences

and relationships in a new light – not necessarily contradicting what is generally believed, but perhaps changing the emphasis.

In this paper I will briefly explain the composition of the collection, and the challenges faced in researching the material for the cataloguing project I undertook from 2017 to 2021 for the University of Southampton Library. I will also touch on the relationships implied in the collection, for example where there is overlap which might indicate influence or shared interests between Austen and her extended family.

Raymond Heigemeir (Stanford University)

A (belated) bicentennial remembrance of Jenny Lind (1820-1887)

The Swedish soprano Jenny Lind was one of the most famous, most discussed and most fêted performers on the 19th-century stage. Sadly, Lind is largely forgotten today. Though her bicentennial year celebrations were upended by the COVID pandemic, a moment for remembrance while IAML meets in the UK, Lind's adopted country, is fitting.

This presentation will highlight aspects of Lind's professional and personal life with materials from the Jenny Lind Collection and additional materials acquired by the Stanford Libraries, along with supporting materials from other repositories. I will review segments of Lind's life and career, focusing on her much-lauded American tour of 1850-52. I will also reference historical newspapers to provide a contemporary lens to view Lind's celebrity, as seen from the distance of a nascent, Gold Rush-fortified California.

Die schwedische Sopranistin Jenny Lind war eine der berühmtesten, meist diskutierten und am meisten gefeierten Künstlerinnen auf der Bühne des 19. Jahrhunderts. Heutzutage ist Lind leider weitgehend in Vergessenheit geraten. Obwohl die Feierlichkeiten zum zweihundertsten Geburtstag aufgrund der COVID-19-Pandemie größtenteils verhindert wurden, scheint nun ein Moment der Erinnerung während der IAML-Konferenz im Vereinigten Königreich, Linds Wahlheimat, durchaus angebracht.

Diese Präsentation beleuchtet verschiedene Aspekte von Linds Berufs- und Privatleben. Dabei werden Dokumente aus der Jenny-Lind-Sammlung an der Stanford University herangezogen, sowie unterstützende Materialien, die von der Universitätsbibliothek erworben wurden, und Materialien aus anderen Archiven. Es werden Abschnitte aus Linds Leben und Karriere diskutiert, wobei ihre hochgelobte Tournee durch die Vereinigten Staaten von 1850 bis 1852 besonders berücksichtigt wird. Unter Bezugnahme auf die damalige Presse wird versucht, einen Blick auf Linds damalige Berühmtheit aus der Perspektive des kalifornischen Goldrausches zu werfen.

La soprano suédoise Jenny Lind qui faisait la une des journaux de l'époque, est parmi les interprètes de la scène les plus célèbres et honorées du XIXe siècle. Malheureusement, Lind est largement oubliée aujourd'hui. Comme les célébrations de son bicentenaire ont été dérangées par la pandémie de COVID, cette conférence de l'IAML au Royaume-Uni, son pays d'adoption, nous offre une opportunité de la commémorer.

À partir de documents provenant de la collection Jenny Lind et de ceux acquis par les bibliothèques de Stanford entre autres, cette présentation mettra en lumière divers aspects de sa vie professionnelle et personnelle. Je passerai en revue des segments de sa vie et de sa carrière, en me concentrant particulièrement sur sa célèbre tournée américaine de 1850-1852. Je ferai également référence à des articles de journaux historiques, dont plusieurs publiées à San Francisco lors de la Rué vers l'or, qui me permettront de présenter sa célébrité sous une perspective contemporaine.

Nancy Bruseker (UK)

Meaning in life and music making

In this paper I consider Susan Wolf's concept of meaning in life, and how it might apply what we can know of the lives of two musicians, Vesta Tilley and Suzy Flynn. The story of Vesta Tilley is one of rags to riches, a glittering career with extravagant salaries, and critical acclaim. Her archive and performance ephemera were purchased from a collector by Worcestershire County Council, and are available for consultation by researchers. The story of Suzy Flynn, on the other hand, is of fitting in music alongside a day job, of never quite making it, but continuing regardless. Her archive and performance ephemera are in private hands, having been saved from the skip at the eleventh hour. Wolf argues for the 'fulfilment view' where a person does something they love which has value outside of themselves, which confers meaning on their lives. In the cases of Suzy and Vesta, both were clearly invested in music, but the question arises of whether they were successful at musicking or not. Wolf and her respondent John Koethe both consider success as intimately tied to meaning, so determining what constitutes success is key.

I argue that both Suzy and Vesta were successful in their music-making, taking into consideration music scholars' views on the purpose and meaning of music itself. Wolf also argues that it is not obvious that fulfilling one's (human) nature is meaningful. In contrast, many music scholars have noted the ubiquity of music in contemporary and historical cultures, by implication suggesting that it is part of human nature. If Wolf is right, musicking is not meaningful. Using the examples of Tilley and Flynn I argue that their musical careers show meaningful lives arising from their musicking. This has implications for whose lives we consider important enough for archiving and retelling, whose musicking should be preserved and whose forgotten.

16.00-17.30**Lecture Room 4****RISM Advisory Council****Working meeting (open)**Chair: **Sonia Wronkowska** (National Library of Poland, Warsaw)**16.00-17.30****Milstein Room (University Library)****Development, Membership, Outreach and Advocacy Committees****Joint working meeting (closed)**Chair: **Anna Pensaert** (IAML Vice President, Cambridge University Library)**19.00****Old Divinity School****Concert****20.00**

Old Divinity School**Concert**

FRIDAY, 4 AUGUST

9.00-10.30**Concert Hall****Digital humanities and pedagogy**

Presented by the Forum of Sections

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

M. Nathalie Hristov (University of Tennessee, Knoxville), **Kathryn Shepas** (University of Tennessee, Knoxville) and **Joshua Ortiz Baco** (University of Tennessee, Knoxville)

Musical maps of the world in the 21st century: leveraging Open Access platforms to create music research tools for the new age

At the University of Tennessee, three librarians designed an interactive digital world map of musical history that allows researchers to visualize the migration of musical thought, instruments, rhythmic patterns, systems of tonal scales and notation, and even performance practices around the globe. Using an open access mapping tool as the primary platform, the librarians created data sets to plot the origins of certain musical facets to specific cities, countries, and regions; depicting musical disseminations and assimilations across cultural boundaries. The idea to create this type of digital resource stemmed from a regular outreach event which showcases the music library collection of one country for each week of the academic year. The Student Success Librarian for User Experience who participated in this weekly event had the idea to expand the collection exhibit to include digital content. To this end, she arranged a meeting with the Digital Scholarship Librarian and the Music Librarian to explore the creation of a digital exhibit. The new exhibit uses an interactive display where users can navigate different locations on a map that are significant in music history of the region and access additional contextual information through multimedia resources. During this meeting, the implications for this type of mapping in the study of music history became evident, thus the idea to create an open access world music map was born.

Traditional music resources both online and in print allow musicologists to trace the origins of numerous musical systems, styles, and instruments through the tedious process of wading through volumes of text from several world regions to find commonalities. To optimize this type of historical research and generate visual representations of the origins of music, an interactive model was created tracing the evolution of musical scales and systems of notation in Western Art music. Using this model as a template, other facets in the development of music from different parts of the world may be represented in future iterations of the map. Through this paper, the model and data sets for the creation of this map will be shared. This paper will discuss findings from user engagement, the method for defining parameters, and practices and guidelines for consideration by a larger network of music librarians and scholars. Following the presentation of this paper, global consensus for these guidelines and best practices will be agreed on and collaboration with interested scholars attending the session will be solicited.

Katie Lai (McGill University, Montreal)

Giving life to a Chinese music ensemble collection: preserving and sharing pedagogical treasure through digital humanities

The collection of Chinese instrumental ensemble music housed at the Music Office of the Government of Hong Kong was recently made open access through the creation of the digital archive “Resounding the Scores.” Often unpublished or passed down privately by teachers to students, these scores and parts have been the major performance materials used by the students in the Hong Kong Youth Chinese Orchestra. They are also important pedagogical resources for conductors and educators to demonstrate different Chinese music genres and combination of Chinese ensembles.

This paper aims to demonstrate how digital humanities bring life to this closed-access collection unbeknown to the public and how interoperability of experts in Chinese music, musicology, ethnomusicology and librarianship synthesizes new knowledge beyond usage for the original materials. Historical research was conducted offering details about the performance practices and characteristics of the works. The thesaurus of Chinese instruments provides cross-references for names commonly used in Hong Kong as well as those from different parts of China. The concert program archive further offers timeless artifacts that document the development of the programs of the Music Office since the 1970s.

This digital scholarship project did not only enliven a hidden collection but also filled in the missing pieces of Hong Kong’s music history. It is these new values that contribute to the development of humanities and help extend the reach of this collection to Hong Kong and beyond.

Misti Shaw (Indiana University, Bloomington) and **Zoua Sylvia Yang** (DePauw University, Greencastle, IN)

Does using a BEAM approach in library instruction improve student outcomes?

When emerging student researchers embark on a research project, they often struggle with finding sources and using them successfully. Overwhelming search results compounded by the existence of multiple formats can lead to selection paralysis. In addition, students are often quick to select sources that are not quite optimal for their research needs— sometimes without even realizing it.

Recently, instruction librarians have experimented with using the BEAM method of source categorization in order to improve the emerging student researcher’s experience and success. BEAM (Background, Exhibit/Evidence, Argument, and Method) is a rhetorical vocabulary for teaching research-based writing created by writing professor Joseph Bizup. The BEAM model asks students to consider how they will use a given resource in the context of their project and to reflect on their specific information needs as they evaluate and select sources. In other words: instead of focusing on what a source is (score, book, article), students think about what a source can do for them. Yet, there is currently no published study that evaluates student artifacts to determine whether using a BEAM approach improves student learning outcomes.

In this presentation, Shaw and Yang discuss their transition from using a format-based “checklist” approach to using a BEAM approach when teaching information literacy at their institutions. Shaw will summarize the results of two separate analyses undertaken at IU to measure the impact of using a BEAM approach, and Yang will discuss anecdotal evidence of student learning in a BEAM environment. This presentation will help librarians determine whether using a BEAM approach is be a worthwhile pedagogical endeavor.

9.00-10.30

Robin Orr Recital Room

Connecting Manchester and Prague

Presented by the Forum of Sections

Chair: **Janet Di Franco** (University of Huddersfield)

Geoff Thomason (Royal Northern College of Music, Manchester)

Connecting Manchester's music archives

Owing in no small part to the wealth engendered by its role as the birthplace of the Industrial Revolution, Manchester can claim to have one of the richest music cultures of any UK city outside London. Just how rich that culture is has been well demonstrated in previous projects such as "Music making in Manchester in World War 1" and the growing body of research into its musical institutions. Yet while illustrating the richness of the city's musical resources, such ventures also highlight how disparate they remain. The National Archives-funded project "Connecting Manchester's Music Archives" is the first which attempts to address this issue. Running from autumn 2022 to May 2023, and centred on the Royal Northern College of Music, the Hallé Archives and Manchester Central Library, it aims to create a one-stop database collating local sources relating Manchester-based musicians. This presentation will outline the background to the project, its organisation and its progress through to its completion as a free, digitised resource.

Anna Wright (Royal Northern College of Music, Manchester)

The music libraries and archives in Manchester, England: a researcher's perspective

Manchester has a long and rich musical heritage which is well-represented and documented in the city's libraries and archives. The principal music collections (printed, manuscript and archival) are held by Manchester Libraries (Archives+ and the Henry Watson Music Library), the Hallé Concerts Society, the Royal Northern College of Music (RNCM) and the University of Manchester. There are also holdings in Chetham's Library and other libraries and archives in the Greater Manchester area.

For my PhD research 'The supporters and benefactors of the Royal Manchester College of Music (RMCM), 1890-1920' I have been using the documentary archives held by these organisations to explore the complex network of people involved in the various musical institutions in the city from the mid-nineteenth century onwards. The key collections I have examined are those of the Gentlemen's Concerts, Sir Charles Hallé's papers and letters, the RMCM, and the Hallé Orchestra and Concerts Society. In this paper I will provide an overview of those particular collections and then discuss in detail the information I have gleaned from them and how this has contributed to my research.

Ludmila Smidova (The National Library of the Czech Republic, Prague)

Antonín Dvořák's manuscript documents in the Music Department of the National Library of the Czech Republic

The Music Department of the National Library of the Czech Republic is celebrating its anniversary this year – it started its activities a hundred years ago, in 1923. The composer and philologist Ladislav Vycpálek, who worked at the library from 1907, was responsible for its foundation and was active as head of the Music Department from 1923 until 1942.

Since its beginning, the Music Department has primarily cared for printed music of a bohemian nature. As early as 1923, however, Vycpálek established manuscript and correspondence collections. Among the first manuscript acquisitions were the autographs of Antonín Dvořák (1841-1904) – for example, a set of five opuses published in print by the Berlin publishing house Schlesinger in 1880 and 1881. These are the only autographs of the respective compositions and are interesting in that

they make it possible to examine the composer's revisions before their publication in print, which in some cases were very significant.

This paper will introduce all of Dvořákian manuscript documents acquired during the existence of the department: autographs of final works, and sketches, as well as manuscript copies of his compositions, and arrangements. A few pieces of Dvořák's correspondence deposited here will be also presented, including a Dvořák letter acquired in 2022. The latter most likely relates to an all-Dvořák chamber concert given by William R. G. Bauerkeller (1843-1922) in Manchester in 1889. This was a very bold event at the time, according to contemporary critics, and was a success. Most of the pieces featured in this concert were performed for the first time in Manchester.

Autographe von Antonín Dvořák in der Musikabteilung der Nationalbibliothek der Tschechischen Republik

Die Musikabteilung der Nationalbibliothek der Tschechischen Republik feiert in diesem Jahr ihr Jubiläum - sie nahm ihre Tätigkeit vor hundert Jahren, im Jahr 1923, auf. Für ihre Gründung war der Komponist und Philologe Ladislav Vycpálek verantwortlich, der seit 1907 in der Bibliothek arbeitete und von 1923 bis 1942 Leiter der Musikabteilung war.

Seit ihren Anfängen hat sich die Musikabteilung vor allem um gedruckte Musik böhmischer Prägung gekümmert. Bereits 1923 legte Vycpálek jedoch eine Manuskript- und Korrespondenzsammlung an. Zu den ersten handschriftlichen Erwerbungen gehörten die Notenautographen von Antonín Dvořák (1858-1904) – zum Beispiel eine Folge von fünf Kompositionen, die 1880 und 1881 im Berliner Verlag Schlesinger im Druck erschienen. Diese sind die einzigen Autographe der jeweiligen Kompositionen und sind insofern interessant, als sie es ermöglichen, die manchmal wirklich gründlichen Überarbeitungen des Komponisten vor der Veröffentlichung im Druck zu untersuchen.

In diesem Beitrag werden alle hiesigen Dvořákischen handschriftlichen Dokumente vorgestellt: Autographe, Skizzen, Abschriften und Überarbeitungen sowie ein paar Stück Korrespondenz, darunter ein 2022 erworbener Dvořák-Brief. Letzterer bezieht sich höchstwahrscheinlich auf ein reines Dvořák-Kammerkonzert, das William R. G. Bauerkeller (1843-1922) 1889 in Manchester gab. Nach Meinung der zeitgenössischen Kritiker war dies damals ein sehr gewagtes Ereignis, das ein Erfolg war. Die meisten der in diesem Konzert gespielten Stücke wurden in Manchester uraufgeführt.

9.00-10.30

Lecture Room 2

Medieval music

Presented by the Forum of Sections

Chair: **Martie Severt** (Royal Conservatoire, The Hague)

Sylvia Urdová (Slovak National Museum-Music Museum, Bratislava)

Gregorian chant manuscripts in the collection fund of the Slovenské národné múzeum-Hudobné múzeum, Bratislava / Slovak National Museum-Music Museum in Bratislava

The collection of the Slovak National Museum-Music Museum in Bratislava / Slovenské národné múzeum-Hudobné múzeum Bratislava has currently more than 136 thousand items at its disposal. It consists of objects of musical character that are an evidence of music and musical life in various historical stages related to Slovakia, from the Middle Ages onwards until today. This paper is concerned with the notated manuscript sources of Gregorian chant in the Collection of individual

items – manuscripts up to the beginning of the 20th century. The Collection consists of 358 items. There are about 40 items since 12th century with the repertory of Gregorian chant among them: fragments of medieval notated liturgical books, passionals, volumes of liturgical music, textbooks of Gregorian chant and also two rare complete manuscripts / books – Franciscan Graduale from the second half of the 15th century (originates in the Moravian city of Olomouc, nowadays Czech Republic) and the Book of the Collegiate Church of St Martin in Bratislava from 1601 (now Cathedral), which since the Middle Age has been an important cultural centre in Slovakia and in the historical Kingdom of Hungary of which Slovakia was a part (nowadays capital city of Slovakia). The majority of Gregorian chant repertory in the collection belongs to the basic, universal and classical stratum of Roman liturgical plainchant in Europe, which crystallized before the 10th century.

Handschriften mit dem Gregorianischen Choral in dem Sammlungsfond des Musikmuseums des Slowakischen Nationalmuseums in Bratislava / Slovenské národné múzeum-Hudobné múzeum, Bratislava

Der Sammlungsfond des Musikmuseums des Slowakischen Nationalmuseums in Bratislava / Slovenské národné múzeum-Hudobné múzeum, Bratislava besteht heute aus mehr als 136 000 Einheiten. Es geht um Objekte des musikalischen Charakters, die Musik und musikalisches Leben in den verschiedenen historischen Zeitabschnitten in Bezug auf die Slowakei dokumentieren, seit dem Mittelalter bis zu der Gegenwart. Der Beitrag behandelt die notierten handschriftlichen Quellen des Gregorianischen Chorals in der Sammlung von Einzelstücken – notierten Handschriften bis zum Angang des 20. Jahrhundert. Diese Sammlung enthält 358 Einheiten, und im Rahmen der Sammlung gibt es ungefähr 40 Einheiten seit dem 12. Jahrhundert mit dem Repertoire des Gregorianischen Chorals: die Fragmente der mittelalterlichen liturgischen Bücher, die Passionalen, liturgische Handbücher, Gregorianiklehrbücher und auch zwei wertvolle vollständig bewahrte handschriftliche Bücher: Das Franziskanische Gradual aus der zweiten Hälfte des 15. Jahrhundert (ursprünglich entstand in der Mährischen Stadt Olomouc, heute Tschechische Republik) und das Buch der kollegiaten Sankt Martin's Kirche in Bratislava aus 1601 (heute Katedrale), die seit dem Mittelalter ein wichtiges Kulturzentrum in der Slowakei und in dem historischen Königtum Ungarn, in dem die Slowakei einen wichtigen Teil bildete, war (heute Hauptstadt der Slowakei). Die Mehrheit des Gregorianischen Choral's Repertoire in dieser Sammlung gehört zu der grundlegenden, universalen und klassischen Schicht des liturgischen Chorals des römischen Ritus in der Europa, die sich vor dem 10. Jahrhundert herauskristallisierte.

Eva Veselovská (Institute of Musicology, Slovak Academy of Sciences, Bratislava)
Mediaeval notations of the Augustinian Library in Klosterneuburg

The paper presents the latest research on the medieval notations of the Augustinian Library in Klosterneuburg in the context of fragment research. The fundamental objective of the presentation is to analyze the specific elements of the medieval notations of two monasteries St. Mary (male) and St. Magdalena (female) through complete manuscripts and by comparing these to fragmentarily surviving materials. The manuscript collection from the medieval period represents an extraordinarily compact and complexly surviving corpus of musical materials from the late 10th century to the early 16th century. Medieval musical fragments from Klosterneuburg represent a valuable source base consisting of several types of liturgical books of diverse origins from various periods. The core of the fragmentary materials consists of sources of domestic origin. A smaller number of medieval manuscripts are of different provenance, as some codices were made in the territory of present-day Germany, France, Bohemia, Italy, or in other scriptoria in Austria.

Three dominant notation groups appear in the fragmentarily surviving materials from the mid-12th century (c. 1150). There are fragments with German adiaesthetic or diastematic staffless neumes,

then with early staff notation of the German type, and, lastly, with the Messine-German staff system, labeled in literature as Klosterneuburg notation. The medieval musical fragments figure in several collections. In the library, a separate collection of fragments is shelf marked Fragn. It consists of fragments that were removed from the bindings of manuscripts. Another part of the materials can be found in the bindings of administrative books in the monastery's archive. A few dozens of fragments form the outer or inner bindings or endpapers of medieval codices (CCL shelfmarks), incunables, or younger prints.

Marek Bebak (Jagiellonian University, Kraków)

Graduals and other post-Tridentine codices from the collection of the Carmelites Library in Krakow

Twenty-five manuscript liturgical books containing the music, written from the 14th to the 19th century and belonging to the monasteries in Kraków and Lviv, have been preserved in the Library and Archives of the Carmelites in Krakow's Piasek. Five of them are medieval codices, fourteen were certainly written in the 17th and 18th centuries, and the other six were written down in the 18th or 19th centuries. The two graduals – de tempore and de sanctis – are the first or among the first books which transmit the Carmelites post-Tridentine liturgy in Europe. In the Graduale de sanctis we also find interesting emblematic initials, which is unique on a European scale. In this paper, I would like to present a valuable collection of Krakow Carmelites, and I will discuss the most interesting examples.

9.00-10.30

Milstein Room (University Library)

Forum of Sections

Working meeting (closed)

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

10.30-11.00

Break

11.00-12.30

Concert Hall

Organizational archives and digitisation

Presented by the Archives and Music Documentation Centres Section

Chair: **Jaska Järvillehto** (Finnish Broadcasting Company Yle, Helsinki)

Vassiliki Silia Papachatzopoulou (Athens Conservatoire)

Digitization of the archive of Athens Conservatoire

The Athens Conservatoire is the first and most important institution for performing arts in Greece, founded in 1871 by the Music and Drama Association and functions uninterruptedly until today. The material held at the Athens Conservatoire Archives reconstructs, not only the history of the Conservatoire itself but also the history of musical life in Athens during the last 150 years. Nevertheless, the history of the Athens Conservatoire Archives is very recent. It was in 2013 that Haris Xanthoudakis and Stella Kourmpiana, acknowledging the historical importance of the material, decided to reconstruct and classify the archival material of the institution. The work proved to be

tremendous since the archives - consisting of scores, photographs, documents, registries, rare books etc. - turned out to be of 1.000 meters of length.

Eight years later, in April 2021, would give the solution for the classification, documentation and digitization of the material. I was lucky to be a member of the team that worked for the project. This paper will try to present the procedure of the work of classification, documentation and digitization, including issues of logistical equipment, definition of the standards as well as solutions we had to give to unexpected problems that were connected to the specific archival material. It is important to mention that the archival material that will be digitized will be available for researchers and anyone interested. The end result, with an estimated 800.000 digitized pages and 80.000 digitized documents, will upgrade and enhance the functionality of the archive and will make it accessible to the research community.

Sebastian Lindblom (The Music and Theatre Library of Sweden, Stockholm)

Sweden's first cultural politics: digitizing the archive of the Royal Swedish Academy of Music 1771–today. A hands on presentation of a work in progress

The Royal Swedish Academy of Music (KMA) was founded in 1771 and was soon established as a powerful institution that since then has formed the musical life and higher education in Sweden. The archive of KMA, above all the minutes, documents the decisions and actions that has shaped a national cultural politics, probably the earliest, in the Western world. The archive, held at the Music and Theatre Library of Sweden (Musik-och teaterbiblioteket, Statens musikverk), is a cultural heritage of great academic interest, as frequent requests from national and international researchers show. The minutes, however, are fragile; by age, by binding and because the appendices are often only loosely stitched to them. The urgency to save them, but also to make them publicly accessible, is obvious.

In a current project, the library is digitizing and annotating the minutes including appendices and supplements (app. 30 000 pages) to create an infrastructure enabling researchers to search the protocols. In this paper, I will present the work-in-progress, its challenges and benefits. The project started in September 2022, and the scanning process has come far. The project is planning to make all the documents from 1771-1950 available online in the beginning of 2024 by curtesy of the Royal Swedish Academy of Music and the Riksbankens jubileumsfond.

As I will show, the minutes of KMA is a demanding source material. Not only are they tightly bound so that parts of the text are concealed, a condition that demands the handling by a paper conservator. Moreover, up until app. 1900, the protocols are hand-written (and in different languages, like Swedish, German, French and English). As the manuscripts concerns, the project has made tests with different HTR (Handwritten Text Recognition) soft wares. From the early 20th century onwards, most of the documents are machine written which makes them possible to index by OCR. The HTR part of the project has already gained interest by other Swedish Royal academies who are planning similar projects in the future.

Janneka Guise (University of Toronto)

The archives of the Canadian Branch (CAML)

The Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) was founded in 1971, succeeding the Canadian Music Library Association (CMLA) which had existed since 1956. The CAML archives are housed at Library and Archives Canada (LAC, the national library and archives) and document the activities of the Association from its early years as the Canadian Music Library Association (CMLA), through incorporation as CAML in 1971, to approximately 1990 when

active work on accruals seems to have stopped. Most libraries and archives automated in the early 1990s and Board members began saving Association documents on floppy and hard drives, corresponding via e-mail instead of through the post. There has not been a coordinated effort to capture the digital records of the Association. CAML Review, and the CAML Newsletter before it, have been the official publications of the Association since incorporation in 1971. Today, this is an open access, peer reviewed journal, with all back issues to volume 1 digitized and freely available online. The journal provides the only documentation of the Association's history since 1990.

The archive is part of the fonds of CAML's founder, Dr. Helmut Kallmann. The CAML portion of the fonds is collected in 21 boxes, organized roughly by accession date or by the name of the CAML member who deposited the contents. As is the case with IAML-US (MLA) and IAML itself, the fact that the archive lives at LAC does not mean there is an archivist on staff whose job it is to describe and maintain this collection. Instead, any work done on the archive has been "off the side of the desk" of LAC archivists.

Yet, the archive tells many important stories from the Letter of Patent and first several drafts of CAML's Constitution, to hand-written minutes of meetings that took place in Board members' homes, to the national projects CAML members undertook through the years, to correspondence and administrative records of the first time Canada hosted IAML (Ottawa, 1975). In this presentation I will share some of these stories, describe the collection and its gaps, and discuss challenges the collection (in its current state) poses to the user. There will be an opportunity for attendees from other national branches to share ideas on the preservation and accessibility of their association archives.

11.00-12.30

Robin Orr Recital Room

Collection management issues

Presented by the Forum of Sections

Chair: **Sandi-Jo Malmon** (Harvard University, Cambridge MA)

Kirstin Johnson (University of Illinois at Urbana-Champaign)

How special is special? A 21st century approach to music special collections assessment

Public and academic music libraries in the US and elsewhere often have, in addition to their collections of circulating and reference materials, separate collections of special materials. Often sequestered in locked stacks and requiring staff mediation for patron use, these "special" collections may be defined as such due to their provenance, rarity, local genesis, value, condition, or even format. Such special collections were frequently largely built decades ago when money for such acquisitions was more readily available and now may be added to only occasionally (if at all). The original criteria used when acquiring specific items or groups of items may be lost to time depending on local record keeping practice. Therefore, current day music collection managers may find themselves with full shelves and little clear idea of why all of the items are there. In addition, the institutional environment may have changed, and the items may no longer be locally relevant.

At the same time, libraries continue to face pressure regarding budgets, space allocations, patron expectations, and current music distribution trends. In response, collection managers seek ways to be good stewards of their collections and collections funds while meeting patron needs. This might involve evaluating their collecting practices and existing collections. They may look for ways to reallocate space for special collections or to shift some of their focus to collecting unique items. Or it might instead mean reducing the music special collections holdings in one or more ways. Therefore,

collection managers must develop relevant and timely criteria and methods for assessing the materials in these collections.

This presentation discusses the assessment of a sizeable music special collection at a large US academic library and explores potential approaches and tools for collection assessment of music special collections appropriate for the 21st century. The following questions are considered. How can items in a special collection be assessed for their content, rarity, value, provenance, local relevance, and other properties? When might items be in special collections vs. circulating collections? When might they be move from one location to the other? When does it make sense to digitize a rare item for access or preservation? Criteria for assessing circulating collections cannot always be applied to materials in special collections. For example, given that the items typically do not circulate, use may not be possible to track and yet is an important element in understanding where the collection might be enhanced.

Matthew Vest (University of California, Los Angeles) and **Callie Holmes** (University of California, Los Angeles)

Advancing music collection management

The UCLA Music Library's physical collections have grown over 56 years from 36,000 to over 400,000 items while remaining in the same location. This extraordinary increase can be attributed to both the ever-growing scholarly record as well as the expansion of fields of study within music. But while this expansion can be exciting, it also presents challenges as we face very real physical and financial limitations.

Strategies for housing the collection in limited space have evolved over time, including adding shelves, maximizing collections spaces, and moving items to a remote storage facility. Currently, each year we deaccession or move to storage approximately the same number of items that we acquire. We will share our process, which involves using circulation statistics to identify candidates for removal followed by collaborative item-by-item consideration, factoring in characteristics that cannot be determined via statistics, such as condition, current faculty and student research interest, and equity, diversity, and inclusion (EDI).

Additionally, we have made changes to our collection development policy, particularly with scores. In an effort to counterbalance a long standing historical bias towards white male composers, we have worked with our vendors to increase the representation of women and BIPOC composers. Felicitously, these efforts have coincided with Theodore Front Musical Literature and Harrassowitz diversifying their offerings, allowing us to work hand in hand to change the landscape.

We have also undertaken open access projects, seeking to make the work we do to support new music more visible beyond UCLA and to strengthen partnerships with faculty and students. These projects allow us to increase our collection without impacting physical collections spaces. They also allow us to reach a global audience and emphasize an approach focused on EDI. We will share our vision for open access music publishing, the processes for starting and implementing our projects, and how we have been promoting and evaluating them.

11.00-12.30

Lecture Room 2

Cataloguing and music discovery

Presented by the Cataloguing and Metadata Section

Chair: **Christopher Holden** (Library of Congress, Washington D.C.)

Deborah Lee (University College London)

Genre, with added form and type: an exploration of the bibliographic classification of musical genre

Genre is a significant part of music, especially in the act of classifying musical works. However, what exactly is meant by genre from a classificatory perspective can be blurry, especially when looking at bibliographic tools such as classification schemes. To start, there is an ambiguity between the boundaries of form and genre (for example, symphony as form or genre), and at the same time between genre and broader types of music (for example, jazz as genre or broad type of music). Although music knowledge organisation systems often having a genre-based type of information as one of their primary categories or facets (see, for example, Pethes 1967, Elliker 1994, Smiraglia and Young 2006, Lee 2017), there has been little knowledge organisation research about this element of bibliographic classification. So, this paper will explore musical genre (and its boundaries) as a categorisation unit within classification schemes and other bibliographic knowledge organisation systems.

The paper is in two parts. The first part is an analysis of the terminology, structure and meaning ascribed to the three overlapping ideas: form, genre, and types of music. To do this, five bibliographic knowledge organisation systems for music will be analysed, including British Catalogue of Music Classification, Dewey Decimal Classification, and Library of Congress Genre/Form Terms. The terminology and position of form/genre/type within these systems will be explored, including where these systems sit temporally compared to musicological developments in form and genre. The interconnections between form, genre and type of music within these systems will be contemplated. The relative lack of classes for forms within these systems will be examined, including how this connects what type of musical document is being classified. The treatment of non-Western art music, and the impact this has on the form/genre/types boundary also will be considered. (It is acknowledged that by exploring bibliographic knowledge organisation systems, this research is implicitly focussing on Western art music, as this music is typically the primary focus of such systems.)

The second part of the paper will abstract these findings and propose a model of musical form/genre/type as a classificatory device. It will use the analysis of the music knowledge organisation systems from part one, and will also utilise other writings about music classification and ideas about defining genre from the music domain.

The reasons for this paper are twofold. If using knowledge organisation systems (such as classification schemes) to classify and index music, then it is critical to know what is meant by the categories that structure them such as “genre” and “form”. Second, this ambiguity around form/genre/type in bibliographic classification is illuminating about musical genre more generally. Ultimately, this novel exploration of musical genres within the bibliographic classification of music will aid our understanding of how music is classified, both within the music library and beyond.

Michela Grossi (Conservatorio di musica ‘Luisa D’Annunzio’, Pescara) and **Roberta Schiavone** (Conservatorio di musica ‘Jacopo Tomadini’, Udine)

Form/genre subject headings through the *Nuovo Soggettario* as a taxonomy of musical information retrieval

This paper intends to explore the informative potential of the semantic indexing of notated music resources for the fulfilment of the user’s knowledge needs. While in many Countries the semantic indexing of notated music has a long tradition witnessed by numerous projects related to both

‘traditional’ subjects (related to ‘aboutness’) and ‘new’ form and genre headings (related to ‘isness’), in Italy this possibility has thus far never been implemented.

The ongoing project, in collaboration with ICCU (Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information), offers a few ideas for reflection and puts into play operational contributions for improving FRBR-ization of the catalogue of the National Library Service (SBN) in a new “digital environment” with a focus on entities and relationships, identifying the Thesaurus of Nuovo Soggettario as the right tool for this purpose.

A case study will be presented to describe in depth the possibilities offered by the genre/form indexing in the Thesaurus of Nuovo Soggettario, that, if integrated in the SBN OPAC, could help users to browse vocabulary terms in their taxonomic structure.

Given the hierarchical configuration of the Thesaurus, terms are provided with a rich apparatus of notes and a dense network of semantic relationships (BT, NT, RT) that clarify the meaning of the terms, make possible interoperability with other knowledge organization systems in the musical context and contribute to the transformation of SBN OPAC into library linked data.

Sharolyn Swenson (Brigham Young University, Provo) and **T.K. Edlund** (Brigham Young University, Provo)

Program repurposing: indexing Royal Opera House concert guides

While cataloging BYU’s Royal Opera House programs collection, I realized that each program contained rich content. In particular, the later programs not only described who was performing but went into more history of the opera or ballet, background on the performers, context on the work and illustrative content. Using a spreadsheet, I created a dataset that indexes the full content of the program. Data elements include scope notes on named performers, others associated with concert production, scope notes on illustrative content and articles related to the composition. This searchable database allows the researcher to use Boolean operators to make associations. For example, the database allows you to take a performer’s name and associate it with multiple operas. This file was imported into an ATOM database. ATOM is short for A Table Of Metadata. It is a custom-built system that was created for the purpose of making simple datasets available online which are also searchable. ATOM is a custom-built Python web application. It uses Solr as a search engine. Each collection shares the common features of browse, simple search, and advanced search. Each collection has a distinct data schema and customized advanced search page. This database is targeted towards the undergraduate researcher, allowing the researcher to place the opera or ballet in a larger historical context when studying a particular work or performance history. We will explore reasoning behind creating a database to enhance the bibliographic record, the methods we used to determine the metadata, the training of student employees and the advantages to students in this work, along with the creation of a landing page with searchable fields in our presentation.

Programm-Neugestaltung: Indexierung von Royal Opera House-Konzertführern

Beim Katalogisieren der Sammlung von Programmen des Royal Opera House an der Brigham Young University fiel mir auf, wie reich an Inhalten jedes Programm war. Vor allem die späteren Programmtexte beschrieben nicht nur, wer auftrat, sondern gingen auch auf die Geschichte der Oper oder des Balletts, den Hintergrund der Interpret*innen, den Kontext des Werks und illustrative Elemente ein. Mithilfe einer Tabellenkalkulation habe ich einen Datensatz erstellt, der den gesamten Inhalt des Programms indiziert. In den Datensätzen finden sich Informationen zu Kontext und Konzepten rund um die Interpret*innen, zu anderen Personen, die mit der Konzertproduktion in Verbindung stehen, Hinweise zum Umfang des illustrativen Inhalts und zu Artikeln, die sich auf die Komposition beziehen. Diese durchsuchbare Datenbank ermöglicht es Forscher*innen, boolesche

Operatoren zu verwenden, um Assoziationen herzustellen. So ermöglicht die Datenbank beispielsweise, den Namen einer Interpretin oder eines Interpreten mit mehreren Opern in Verbindung zu bringen. Diese Datei wurde dann in eine ATOM-Datenbank importiert. ATOM ist die Abkürzung für *A Table Of Metadata*. Es handelt sich um ein maßgeschneidertes System, das zu dem Zweck entwickelt wurde, einfache Datensätze online verfügbar und durchsuchbar zu machen. ATOM ist eine speziell dafür geschaffene Python-Webanwendung und verwendet Solr als Suchmaschine. Jede Sammlung verfügt über dieselben Funktionen, wie Blättern, einfache Suche und erweiterte Suche. Jede Sammlung hat außerdem ein eigenes Datenschema und eine eigene Seite für die erweiterte Suche. Diese Datenbank richtet sich an Studierende und ermöglicht es ihnen, die Oper oder das Ballett in einen größeren historischen Kontext zu stellen, wenn sie ein bestimmtes Werk oder eine Aufführungsgeschichte studieren. In unserer Präsentation werden wir die Gründe für die Erstellung einer Datenbank zur Verbesserung der bibliografischen Daten, die Methoden zur Bestimmung der Metadaten, die Ausbildung der studentischen Mitarbeiter*innen und die Vorteile für die Studierenden bei dieser Arbeit sowie die Erstellung einer Landing Page mit durchsuchbaren Feldern erläutern.

Brigham Young University possède une collection de programmes du Royal Opera House qui comprise des contenus riches et dont je suis la catalogueuse. Les programmes ultérieurs de la collection notent les artistes des représentations et peuvent aussi raconter le contexte des opéras ou des ballets et de leurs chanteurs ou danseurs. J'ai créé un ensemble de données en forme d'index du contenu complet des programmes dont on peut rechercher les artistes, d'autres personnes associées avec la représentation, et d'autres aspects du contenu des programmes. Une base de données ATOM (A Table Of Metadata, un système Python fait sur commande avec moteur de recherche Solr) est à la base de l'index. La base de données est destinée aux étudiants de premier cycle, et permet au chercheur de situer l'opéra ou le ballet dans son contexte historique. Ma présentation explorera la création d'une telle base de données (y compris sa portail d'accueil), les méthodes suivies pour choisir les métadonnées, et l'entraînement des étudiants-assistants.

11.00-12.30

Lecture Room 4

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed)

Chair: **Klaus Pietschmann** (University of Mainz)

12.30-14.00

Lunch break

14.00-15.00

Concert Hall

Hot topics

Chair: **Anna Pensaert** (IAML Vice President, Cambridge University Library)

14.00-15.00

Robin Orr Recital Room

Musical cultures in Eastern Europe

Presented by the Forum of Sections

Benjamin Knysak (RIPM International Center, Baltimore)

Beate Schiebl (Herder Institute for Historical Research on Eastern Central Europe, Marburg)
'A song sleeps in all things around' - the role of music cultures in the history of Eastern Europe, presented in the Copernico web portal Eastern Europe

Copernico is a web portal which deals with history and cultural heritage in Eastern Europe and the relationship between this region and Germany. The portal is operated by the Herder Institute for Historical Research on Eastern Central Europe - Institute of the Leibniz Association in Marburg.

As the music librarian at the research library of the Herder Institute, I was very pleased to see that Music Cultures was one of the first topics. Many authors from different institutions have contributed to this theme and further contributions are very welcome.

This paper will present the web portal with a focus on the topic of Music Cultures and hopefully will raise interest in the theme. Maybe there will be participants at the congress who will want to work on this topic and who will contribute a text or another presentation to the Copernico portal.

“Schläft ein Lied in allen Dingen“ – Musikkulturen und ihre Rolle in der Geschichte des östlichen Europa, präsentiert im Copernico-Webportal

Copernico ist ein Webportal, das sich mit der Geschichte und dem kulturellen Erbe des östlichen Europa und der wechselvollen Beziehung zwischen dieser Region und Deutschland beschäftigt. Betreiber des Portals ist das Herder-Institut für historische Ostmitteleuropaforschung – Institut der Leibniz-Gemeinschaft in Marburg.

Als Musikbibliothekarin am Herder-Institut war ich sehr erfreut, dass als einer der ersten Themenschwerpunkte die „Musikkulturen“ des östlichen Europa aufgebaut wurde. Einige Autoren aus unterschiedlichen Einrichtungen haben zu diesem Themenschwerpunkt beigetragen, weitere Beiträge sind sehr willkommen.

Mein Vortrag möchte das Webportal vorstellen, mit dem Fokus auf dem Themenschwerpunkt „Musikkulturen“, und hoffentlich Interesse am Thema und am Portal wecken. Das Copernico-Team freut sich über Kooperationsanfragen und Beiträge zu aktuellen und zukünftigen Themenschwerpunkten.

Jürgen Warmbrunn (Herder Institute for Historical Research on Eastern Central Europe Library, Marburg)

Nothing is as old as yesterday's newspaper ... but isn't old also beautiful? On the possible relevance of a newspaper and newspaper clippings collection on East Central Europa for musicological research

In the context of music libraries the Research Library of the Herder Institute can to some extent be regarded as an exception in so far as it is without doubt a special library but not a special library focussed primarily on music as such. But for both historical reasons and because music has always played an important role in the culture of East Central Europe (and to some extent also in its history, if we come to think for example about the role of music in the Czech “rebirth” of the 19th century or the Song Festivals in the Baltic countries during communist rule, which were one of the most significant factors leading up to the Baltic countries regaining their independence from the Soviet

Union in the early 1990s) the Herder Institute has today one of the largest collections on the music of Eastern Europe in the German speaking countries.

The proposed presentation will try to draw attention to a fact that is sometimes overlooked when we are looking at library collections as a whole: While the music collection of the Herder Institute's Library is certainly the most obvious source of information that interested musicologists can use for their research, the library also maintains other collections that might provide valuable insights into the history of music creation and performance in Eastern Europe. The paper will therefore provide in-depth information about the collections of newspaper and of newspaper clippings from and on Eastern Europe that were created in Marburg from the 1950s to the 1990s at quite significant financial and personnel costs and which today make this collection one of the three largest collections of newspaper clippings relating to Eastern Europe worldwide.

While also showing some examples from the collection as visual appetizers the paper will focus mainly on the most effective ways of using this collection and of combining research in the library's music collection and in the newspaper collection. As a kind of afterthought it will also throw at least a short glance at other collections in the Herder Institute (especially the Image Collection and the institute's archives) that can also provide further interesting sources of research for musicologists interested in the music culture of Eastern Europe and its reception in the whole of Europe in general and in Germany in particular.

14.00-15.00

Lecture Room 2

Music and musicians across borders

Presented by the Forum of Sections

Chair: **Roy Stanley** (Trinity College, Dublin)

Jan Dewilde (Centre for the Study of Flemish Music, Antwerp)

'Ireland: the land of Belgian organists': Flemish organists and composers in Ireland (1920-1960)

In the first decades of the twentieth century, the idea strongly prevailed in some Flemish Catholic circles that Catholic Flanders and Catholic Ireland were religiously and politically fraternal nations, linked by their common faith and by a similar struggle for autonomy. This conviction grew even more during World War I, when Flemish refugees also found shelter in Ireland, while Irish men fought on the Flemish battlefields against the German occupiers. The failed Easter Rising in 1916 also strengthened sympathy for the Irish Catholics in Flanders, while the Irish sympathised with the bloodshed in the Flemish trenches.

Not surprisingly, after WWI, the Irish episcopate looked to Flanders for four decades to solve the acute shortage of church organists. Whereas before WWI mainly German musicians, rooted in the Cecilian Movement, came to Ireland, they were no longer welcome after the war. After all, with the Lemmens Institute, Flanders had a well-attended college for church music, which from 1918 was led by priest-composer Jules Van Nuffel (1883-1953). With excellent teachers such as composer Lodewijk Mortelmans (1868-1952) and organist-composer Flor Peeters (1903-1986), the school produced church musicians who were in international demand.

On the basis of new archive and source research, this lecture aims to examine which actors and which mechanisms were behind this musical missionisation. What was the influence of these Flemish musicians (organists, conductors and composers) on church music and general musical

culture in Ireland? Were the Flemish composers influenced by Irish (folk) music? And how was their role perceived in Ireland as well as in Flanders?

Jeff Lyon (Brigham Young University, Provo) and **Brent Yorgason** (Brigham Young University, Provo)
British music in Hollywood: borrowed British themes in Max Steiner's film scores

Max Steiner, an Austrian-American film composer, lived in London for a few years in the early 1900s. During this time he worked for several opera houses and theater companies, which is undoubtedly where he learned many British tunes that he would later incorporate in some of his film scores.

In a previous study, we have shown that Steiner uses music in the film to establish place and time. He often does this in short, distinct cues that quickly establish a setting, sometimes with just a few notes. This paper will examine how Steiner used British music to establish locations in England. He did this using a variety of different genres of British music, including folk music, popular music, hymn tunes, patriotic tunes, nursery rhymes, and even carillon music.

Steiner's most used British tunes include "Rule, Britannia!," "Heart of Oak," and "Sailor's Hornpipe." Some examples of these were very succinct. In his score to the 1934 film, "The Life of Vergie Winters," he only used two measures and three seconds of "Rule, Britannia!" to quickly establish England during a newspaper montage about World War I. Similar examples are used in his scores for "The Informer" (1933) and "We Are Not Alone" (1939).

Some films that use British music extensively will be analyzed in more detail. In his score to the 1948 film, "The Woman in White," Steiner used themes by William Byrd (Pavan "Earle of Salisbury" and "The Carman's Whistle") and John Blow ("The Self Banished"). Steiner used these pieces as thematic elements in the score which he varied to fit the dramatic situation. They were used extensively in this score, representing over 25% of all music in the film.

15.00-15.15

Break

15.15-17.00

Concert Hall

General Assembly II and Closing Session

Chair: **Pia Shekhter** (IAML President, Gothenburg University)

19.00-23.00

King's College

Farewell dinner

SATURDAY 5 AUGUST

10.00–12.30

Milstein Room (University Library)

IAML Board meeting (closed)

Chair: **Pia Shekhter** (IAML President, Gothenburg University)

Board members only