IAML
International Association
of Music Libraries, Archives
and Documentation Centres

IAML ONLINE 2021

70TH ANNIVERSARY CONGRESS

26-30 JULY 2021

PROGRAMME WITH ABSTRACTS

SUPPORTING THE GLOBAL MUSIC COMMUNITY SINCE 1951

PRESENTED IN ASSOCIATION WITH THE 8TH DIGITAL LIBRARIES FOR MUSICOLOGY CONFERENCE

LAST UPDATE: 27 JULY

Dear IAML Members,
Dear Colleagues and Friends,

For the first time in the history of IAML, we are meeting for a Congress that is being held online. The programme of the Congress is very rich, with a mixture of papers and poster sessions, social hour sessions and the General Assembly. It is held in association with the Digital Libraries for Musicology (DLfM) conference. Despite the pandemic, the IAML Board wanted very much for the Congress to take place. I express my gratitude to those who have submitted their papers and posters, and to the organizing team for preparing this event.

The year 2021 marks the 70th anniversary of the founding of IAML in Paris under the auspices of UNESCO. This anniversary will be an opportunity to present the highlights of IAML's history, strengthen contacts with organizations with which IAML has had strong ties over 70 years, and look ahead to new intentions and challenges.

I wish all the participants of this year's Online Congress that these days, despite the geographical and time distances separating us, will give us the feeling of being together, encourage us even more to foster cooperation within IAML, and strengthen our hope and joy at the prospect of meeting next year in Prague.

Stanisław Hrabia
President, IAML

CONGRESS SCHEDULE

PDT	EDT	BRT	UTC	BST	CEST SAST	EEST MSK	JST	AEST	NZST	
Monday 26 July										
06.00	09.00	10.00	**13.00**	14.00	15.00	16.00	22.00	23.00	01.00	**A celebration of IAML at 70**
07.30	10.30	11.30	**14.30**	15.30	16.30	17.30	23.30	00.30	02.30	*Exhibitor: Harrassowitz*
08.00	11.00	12.00	**15.00**	16.00	17.00	18.00	00.00	01.00	03.00	**A special virtual tour of Czech libraries**
09.30	12.30	13.30	**16.30**	17.30	18.30	19.30	01.30	02.30	04.30	*Exhibitor: Nkoda*
10.00	13.00	14.00	**17.00**	18.00	19.00	20.00	02.00	03.00	05.00	**Répertoire International des Sources Musicales (RISM)**
11.30	14.30	15.30	**18.30**	19.30	20.30	21.30	03.30	04.30	06.30	**Social hours: "Opening Reception"**
Tuesday 27 July										
04.00	07.00	08.00	**11.00**	12.00	13.00	14.00	20.00	21.00	23.00	**Coffee Hour: Meet the Committees**
06.00	09.00	10.00	**13.00**	14.00	15.00	16.00	22.00	23.00	01.00	• **Music libraries, archives and the impact of COVID-19** • **Sound recordings and the preservation of musical legacies** • **Forum of National Representatives (closed working meeting)**
07.30	10.30	11.30	**14.30**	15.30	16.30	17.30	23.30	00.30	02.30	*Exhibitor: Berlin Phil Media*
08.00	11.00	12.00	**15.00**	16.00	17.00	18.00	00.00	01.00	03.00	• **Printed music as source material: typography, monuments, critical editions** • **Musicians and their estates in Portugal, Poland and the Czech Republic** • **Discographies as a working tool for the Information specialist (Spain / Latin America Regional Meeting)**
10.00	13.00	14.00	**17.00**	18.00	19.00	20.00	02.00	03.00	05.00	**Répertoire International de Littérature Musicale (RILM)**
12.00	15.00	16.00	**19.00**	20.00	21.00	22.30	04.00	05.00	07.00	• **Developing music library literacy** • **Music encoding use-cases in US libraries: aims, pedagogy, and workflows**
Wednesday 28 July										
04.00	07.00	08.00	**11.00**	12.00	13.00	14.00	20.00	21.00	23.00	**Coffee Hour with the Broadcasting and Orchestra Libraries Section**
06.00	09.00	10.00	**13.00**	14.00	15.00	16.00	22.00	23.00	01.00	• **Music archives in the digital age** • **Compositional practice: new sources and perspectives** • **Study Group on Access to Performance Ephemera**

PDT	EDT	BRT	UTC	BST	CEST SAST	EEST MSK	JST	AEST	NZST	
07.30	10.30	11.30	**14.30**	15.30	16.30	17.30	23.30	00.30	02.30	*Exhibitor: Breitkopf & Härtel*
08.00	11.00	12.00	**15.00**	16.00	17.00	18.00	00.00	01.00	03.00	• **New discovery tools for research libraries and archives** • **Visualising music and the digital archive**
09.30	12.30	13.30	**16.30**	17.30	18.30	19.30	01.30	02.30	04.30	*Exhibitor: Harrassowitz*
10.00	13.00	14.00	**17.00**	18.00	19.00	20.00	02.00	03.00	05.00	• **Poster Session** • **North American libraries in the time of Post-COVID: reopening and return (Regional Workshop)**
12.00	15.00	16.00	**19.00**	20.00	21.00	22.30	04.00	05.00	07.00	• **Access to audiovisual collections, online and on the ground** • **Rethinking the role of the music librarian**
Thursday 29 July										
06.00	09.00	10.00	**13.00**	14.00	15.00	16.00	22.00	23.00	01.00	• **Exploring Czech Public Libraries** • **Finding aids for musical sources and books**
07.30	10.30	11.30	**14.30**	15.30	16.30	17.30	23.30	00.30	02.30	*Exhibitor: Schott Music*
08.00	11.00	12.00	**15.00**	16.00	17.00	18.00	00.00	01.00	03.00	• **Settling the score: new approaches to inclusive cataloguing and metadata applications** • **Music conservatoires, collections and the history of music education**
10.00	13.00	14.00	**17.00**	18.00	19.00	20.00	02.00	03.00	05.00	**Répertoire International de la Presse Musicale (RIPM)**
12.00	15.00	16.00	**19.00**	20.00	21.00	22.00	04.00	05.00	07.00	• **Musical performance: sources, scores, sounds** • **Developments in music copyright and libraries**
Friday 30 July										
06.00	09.00	10.00	**13.00**	14.00	15.00	16.00	22.00	23.00	01.00	**IAML General Assembly**
08.00	11.00	12.00	**15.00**	16.00	17.00	18.00	00.00	01,00	03.00	**Bridging the Gap**
10.00	13.00	14.00	**17.00**	18.00	19.00	20.00	02.00	03.00	05.00	• **Hot Topics** • **Three RISM Initiatives in North America (**Regional session)
11.00	14.00	15.00	**18.00**	19.00	20.00	21.00	03.00	04.00	06.00	**Closing session**
11.30	14.30	15.30	**18.30**	19.30	20.30	21.30	03.30	04.30	06.30	**Social hours: "Farewell Dinner"**

MONDAY 26 JULY

13.00-14.30 UTC

A celebration of IAML at 70

Presented by the IAML Board

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

John Wagstaff (IAML Historian, Christ's College, Cambridge)
IAML Highlights over 70 years

Pia Shekhter (IAML President Elect, Gothenburg University)
Introduction to the IAML 70th Anniversary online exhibition

Anniversary greetings
- **Alfons Karabuda** (President, International Music Council)
- **Daniel K. L. Chua** (President, International Musicological Society)
- **Salwa El-Shawan Castelo-Branco** (President, International Council for Traditional Music)
- **Tre Berney** (President, International Association of Sound and Audiovisual Archives)
- **Michalis Karakatsanis** (President, International Association of Music Information Centres)

Anniversary reflections
Chair: **Jane Gottlieb** (IAML Vice President, The Julliard School, New York)
Speakers: **Balázs Mikusi** (RISM), **Barbara Dobbs Mackenzie** (RILM), **Antonio Baldassarre** (RIdIM), **H. Robert Cohen** (RIPM)

14.30-15.00 UTC

Break

Exhibitor

Bill Sherfey (Harrassowitz Booksellers & Subscription Agents)
Fokus, the HARRASSOWITZ system for acquisition and management of scholarly resources: New functions for music libraries

15.00-16.30 UTC

A special virtual tour of Czech libraries

Presented by the Local Organising Committee of the IAML Congress Prague 2022

Tour guides: **Ludmila Šmídová** (National Library of the Czech Republic, Prague) and **Pavel Kordík** (National Library of the Czech Republic, Prague)

With contributions from:

- Music Department of the National Library of the Czech Republic, Praha (**Zuzana Petrášková**)
- Department of Music of the Moravian Library, Brno (**Irena Veselá**)
- Czech Museum of Music, Praha (**Markéta Kabelková**)

- Department of the History of Music of the Moravian Museum, Brno (**Simona Šindlářová**)
- Musicological Library of the Institute of Art History of Czech Academy of Science, Praha (**Jana Vozková**)
- Library of Department Musicology of the Faculty of Arts of Charles University, Praha (**Vojtěch Frank**)
- Music Archive of the National Theater, Praha (**Matěj Dočekal**)
- Czech Radio Archive, Praha (**Robert Škarda**)
- Bohuslav Martinů Institute, Praha (**Zoja Seyčková**)
- Czech Music Information Center, Praha (**Petr Bakla**)
- The National Information and Consulting Center for Culture (NIPOS), Praha (**Jan Pirner**)
- HAMU Library, Academy of Performing Arts in Prague (**Jana Horká**)
- Library of the Academy of Performing Arts in Brno (**Petra Antalová**)

16.30-17.00 UTC

Break

Exhibitor: Nkoda

17.00-18.30 UTC

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 past two years

Bernhard Lutz (Bayerische Staatsbibliothek, Munich)

Developments with the RISM online catalog

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

The new RISM Digital Center and a preview of the RISM Online platform

18.30-20.30 UTC

Social hours: "Opening Reception"

TUESDAY 27 JULY

11.00-12.00 UTC

Coffee Hour: Meet the Committees

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

13.00-14.30 UTC

Music libraries, archives and the impact of COVID-19

Presented by the Forum of Sections

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

Martina Kalser-Gruber (The University for Continuing Education, Krems)

#NOTClosedButActive: Transformation Processes at the Archives of Contemporary Arts

during the COVID-19 Pandemic

With the acquisition of the pre-mortem bequests of the author Peter Turrini and the composer Friedrich Cerha by the provincial government of Lower Austria, the foundation for an archive was laid to be dedicated to the collection of pre-mortem bequests and post-mortem estates of outstanding artists. The archive opened its doors in June 2010. The collection currently focuses on the areas of music, literature, film and architecture. In addition to the archival tasks of preservation, preparation and presentation of the collections, the activity of the archive also includes the conception and execution of research projects and scientific conferences, as well as its own publications.

Communication with those artists and scholars interested in their works is at the center of the work of the Archives of Contemporary Arts – in the form of personal encounters with them as well as in scholarly exchange about their work at conferences. In March 2020 the Corona pandemic changed the work of the archives in a fundamental way. In this paper, transformation processes will be explained by means of practical examples from the Archives of Contemporary Arts: how (scholarly) operations could be maintained even during the lockdowns; which activities could be outsourced to the virtual space; how communication with the estate givers could remain lively; and to what extent the crisis even brought, or still brings, new projects and promising ways of working.

Mit dem Erwerb der Vorlässe des Schriftstellers Peter Turrini und des Komponisten Friedrich Cerha durch die Niederösterreichische Landesregierung wurde der Grundstein für ein Archiv gelegt, das der Sammlung von Vor- und Nachlässen herausragender Künstlerpersönlichkeiten gewidmet ist. Die Eröffnung erfolgte im Juni 2010, heute befinden sich bereits acht Sammlungen aus den Sparten Musik, Literatur, Film und Architektur im Archiv, das an die Donau-Universität Krems angebunden ist. Neben den archivarischen Aufgaben der Erhaltung, Erschließung und Präsentation der Bestände umfasst die Tätigkeit des Archivs auch die Konzeption und Durchführung von Forschungsprojekten und wissenschaftlichen Tagungen sowie die Herausgabe eigener Publikationen.

Dabei steht die Kommunikation mit den Bestandsbildnern und an deren Werken interessierten Wissenschafter*innen im Zentrum der Arbeit am Archiv der Zeitgenossen – in Form von persönlichen Begegnungen mit diesen sowie im wissenschaftlichen Austausch über deren Schaffen bei Konferenzen. Im März 2020 hat die Corona-Pandemie nach 10 Jahren die Arbeit des Archivs auf grundlegende Art und Weise verändert. In diesem Paper sollen Transformationsprozesse anhand von Praxisbeispielen aus dem Archiv der Zeitgenossen erläutert werden, wie der (wissenschaftliche) Betrieb auch während der Lockdowns aufrecht erhalten werden konnte, nach welchen Gesichtspunkten Priorisierungen vorgenommen wurden, welche Tätigkeiten in den virtuellen Raum ausgelagert werden konnten, wie die Kommunikation mit den Bestandsbildnern lebhaft bleiben konnte und inwiefern die Krise sogar neue Projekte und zukunftsträchtige Arbeitsweisen mit sich brachte bzw. immer noch mit sich bringt.

Sara Hagenbuch and **Darwin F. Scott** (Princeton University)

From exigency to innovation: unexpected successes from the COVID-19 pandemic at the Princeton University Music Library, March 2020–July 2021

Suddenly confronted with the COVID-19 pandemic and closure of academic, public, and archival institutions in March 2020, libraries around the world faced total disruption of their in-house services. With access to their physical collections shut down, librarians became completely dependent on virtual interactions with students, faculty, and researchers to provide some sort of emergency continuation of their services and interaction with patrons. There were no guidebooks, manuals, or policies in effect to handle this magnitude of crisis management, and institutions and library staff had to devise their own methods to cope and fulfil as much of their mission to their constituents as possible. This adaptation became even more imperative as they faced the reality that the virus and its destructive impact would worsen and force more adaptation.

This presentation provides a case study on how the Mendel Music Library at Princeton University and the Princeton University Library (PUL) at large confronted and adapted to the COVID-19 crisis – but our key focus is not so much on the changes that addressed the situations at hand but on how these created positive, even innovative effects on present and particularly future services. Mendel was completely closed to the staff and university public from mid-March through the end of May, with the staff working completely from home. From June through August, a gradually enhanced request system, working within strict health guidelines, enabled constituents to acquire physical materials, and staggered staff could now digitize requests from the books and scores. In September, some graduate students returned to campus, and for the ensuing fall semester they could reserve limited seating and collection access within Mendel. In January 2021 we prepared for long hours in the branches (primarily for study time) with double student coverage along with staff to accommodate the return of over half the undergraduates to Princeton. Balancing Princeton's need for study space and student services, while keeping career and student staff safe and socially distant from patrons and each other, produced a unique array of issues.

Challenges still include limiting patron-staff contact while maintaining physical item services; facilitating study space and remaining within the state of New Jersey's capacity guidelines; assessing Mendel's specialized spatial environment and patron needs rather than blanket adoption of what works elsewhere in the university library system; working with minimal lead time to respond to changes in policy; and revising staff training models due to limited in-person contact. We will address specific examples of how we tackled these matters during this long and continuing period, covering successes and challenges. In the course of this action, we developed and applied a number of new approaches to student training and patron services that not only addressed the immediate need but proved so effective that we will continue them rather than reliance on older models, even when some sense of normalcy returns. To manage space occupancy limits efficiently, the PUL adopted Springshare's LibCal Spaces and Seat Booking module with each branch library setting up its own space and seat arrangements. Before the pandemic, the training for Mendel's public services assistant students took place completely in-person, with one-to-one sessions. We have now pivoted to a mostly virtual model, writing and creating an online Canvas course for this training. We largely reimagined circulation services, with paging workflows, pre-charged hold shelves, and, for now, quarantine procedures.

For outreach, we have developed special podcast and recorded programming to promote our online streaming resources, in particular, setting models applicable for similar approaches to our bibliographic and full-text e-resources; targeted guidance for specialized music searches and skills for interpreting key bibliographic features in the catalog records to encourage further discovery; and overviews of our focused LibGuides – presently with members of the applied music faculty and their students. Based on clear need and faculty requests, we are focusing this semester and into the fall on repertoire, instructional aids, and discovery tips for our voice students and those

studying opera and musicals. Our piano faculty and students are next on the docket. While we had pre-pandemic plans for moving in this direction, the exigencies of the COVID-19 response spurred us to focus and develop these virtual tools quickly, while learning the necessary skills on the job for creating them. The response has achieved more success than in-person visits to classes or individual sessions with students – and the guidance is available 24/7. New as well is discovering how much more effective zoom sessions with screen sharing can be when working with students on their research projects than the traditional in-person office sessions, with much greater ease for making appointments that might not be realistic with in-person interactions.

13.00-14.30 UTC

Sound recordings and the preservation of musical legacies

Presented by the Forum of Sections

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

Eleni Novakovska (National and University Library 'St. Clement of Ohrid', Skopje)

The magnetic tape digitisation project: preserving old sounds and North Macedonia's musical legacy

In 1975, the Composers Association of Macedonia established the first manifestation in the then Socialist Republic of Macedonia of Struga Musical Autumn festival. The annual festival consisted of live Macedonian contemporary classical music concerts, educational seminars for choir conductors, as well as an academic conference. Interested in capturing the musical sound in the moment, the then librarian of the Music Collection at the National and University Library "St. Clement of Ohrid" Skopje (NUL), Jelica Todorchevska, took field recordings from 1975 to 1980. She recorded live concert performances of Macedonian and international music artists, such as the Macedonian Philharmonic and Trio Lorenz from Slovenia, among others, on magnetic tapes. The sound recordings on open reel magnetic tapes also include live vivid discussions among scholars participating in the conferences, such as Vladimir Moshin, Zdravko Blazekovic, Andrija Jakovljevic and Dragoslav Ortakov.

This paper is part of an ongoing project related to these recordings, which is undertaken by the same department within the NUL, around forty years after the original sounds were captured. Much of the content on the recordings brings new light on various topics related to Macedonia's music history, whereas the preserved concert recordings are not only bringing back to life several lost musical compositions, but they are also unique in that they have captured unique audio recordings of those pieces. Focusing on the protection and processing of this audio collection, the paper aims to explore the benefits and challenges of the implementation of this project, from the process of digitization, through the identification and cataloguing of the audio recordings.

Ferenc János Szabó (ELKH Research Centre for the Humanities, Budapest)

Sound recordings of the 34th World Eucharistic Congress (Budapest, 1938)

The 34th World Eucharistic Congress, held in Budapest in 1938, was the most significant international event in Hungary between the two world wars. The congress was carefully organized, with special attention on the media and technical requirements, including published scores and commercial gramophone recordings of the compulsory hymns, several national and international radio broadcasts etc. The speeches of the closing ceremony were recorded by Hungarian Radio, because of the contrarious weather, and these recordings were shown even in the Hungarian Newsreel. Moreover, Pope Pius XI also addressed his greeting words to the participants of the congress via the radio.

At the end of the 2010s, a significant number of sound recordings connected to the 34th World Eucharistic Congress appeared in the National Széchényi Library. As a consequence of the growth of the gramophone record collection of the Music Collection, the complete series of commercial gramophone recordings connected to the Eucharistic Congress accumulated, and the recordings made in the studios of Hungarian Radio were also revealed. Furthermore, some x-ray discs also emerged, with ca. 30 minutes of home recordings made during the radio broadcasts of the congress. These different audio sources are not only highly valuable audio documents of the World Eucharistic Congress, but they also represent several types of media that were available in Hungary in the late 1930s.

In my presentation I intend to give an overview of the audio-visual documents of the 1938 World Eucharistic Congress, in the context of Hungarian recording history, the early home recording culture, and other disciplines like history and musicology.

Sami Meddeb and **Zayani Ahmed** (Association de Coopération Digitale, Ariana)

La préservation numérique du patrimoine culturel national sonore Défi et solution: le Cmam

Les archives sonores du centre de musique arabe et méditerranéenne, regroupe un volume important de données qui date d'un siècle, et c'est grâce aux progrès technologiques, que le monde l'a connu à travers le big data. Cela nous permet de préserver notre héritage folklorique musical. On parle d'une grande quantité de données à stocker, à traiter et à protéger tout au long de leurs cycle de vie, en suivant les recommandations du programme Presist de l'UNESCO et de l'OAIS afin de :

- faciliter la recherche, du catalogage, et de la classification. (iso 23081)
- éviter la redondance et l'incohérence des données traitées
- simplifier les procédures de migration des données tout en garantissent leur authenticité et traçabilité. Iso 15489
- assurer une conservation durable des archives sonores numériques
- la préservation des accès non sécurisés à l'information (iso 27001), préserver les droits d'auteurs et les propriétés intellectuelles.

Vu la variété, le volume la vélocité , la véracité et la rapidité des données qui proviennent de sources aussi diverses, il faut les sécuriser et les traiter rapidement, donc les protéger en temps réel.

13.00-14.30 UTC

Forum of National Representatives

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

Working meeting (closed)

14.30-15.00 UTC

Break

Exhibitor

Claire Müller (Berlin Phil Media GmbH)
Digital Concert Hall – Where the Berliner Philharmoniker play for your students

15.00-16.30 UTC

Printed music as source material: typography, monuments, critical editions

Presented by the Bibliography Section

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

Elections

Cynthia L. Piris Garcete (Universidad Complutense de Madrid)

Sine notis missals: how to identify printers by their music typography

> The need for new missals after the bulla *Quod primum tempore*, published in 1570 after the Council of Trent, led printers to produce a vast number of editions to meet the high demand. Eventually, those books once heavily used in the liturgy were relegated to remain on shelves when they were outdated. Today most of those books are part of the bibliographic patrimony of various libraries. Nevertheless, the identification could be a hard task because of missing cover pages or colophons. Using methodologies of material bibliography applied to music typography we can guess the printer of the editions that otherwise will remain without identification. In this presentation, we will see the differences in the typography employed in the major printing presses across Europe and the difference among them to be able to complete the first stage of the description of a sine notis missal.

Alla Semenyuk (Russian State Library, Moscow)

Russian printed music in the national project "Culture: Book Monuments"

> Book monuments include old books, engravings, geographical maps, printed music, posters and other printed documents issued before and including 1830. The main participants of the project are the Russian State Library (Moscow) and the National Library of Russia (St. Petersburg). The register of book monuments is maintained in electronic form and available on the official website of the Russian State Library. The book monuments' digitization is included in the national project "Culture" (federal project "Digital Culture"). Within the framework of the national project "Culture", an online resource representing the extensive collection of book monuments has been opened on the portal of the National Digital Library of the Russian Federation.
>
> It has an independent section that represents a collection of Russian printed music of the 18th to the mid-19th centuries. Currently, the music collection contains about 400 samples of early music publications printed in Russia: lifetime editions of spiritual works by Dmitry Bortnyansky, Baldassare Galuppi, Giuseppe Sarti, polonaises by Osip Kozlovsky, first publications of Russian folk songs collections, compositions for the seven-string guitar, and others.
>
> Until recently, many of the monuments were accessible only to specialists. The information contained in the register of book monuments is publicly available. Music Publications | NEL Book Monuments (rusneb.ru)

Marcin Gmys (Polskie Wydawnictwo Muzyczne and University of Adam Mickiewicz, Poznań)

Critical source editions: a reservoir of historical knowledge or a tool for promoting early

music day

> Critical source editions constitute an essential branch of historical musicology. Painstakingly edited musical texts – with references to numerous sources, preserved manuscripts and first editions, sketches and composer's notes, subjected to meticulous scholarly analysis and furnished with a rich commentary – are designed to bring the reader close to the composer's original idea, to

represent the initial material for further research, to bear witness to the time in question and to expand our knowledge to include cultural contexts. But should critical source editions represent solely a reservoir of historical knowledge? Should they seduce a handful of scholars with their attractive scholarly paraphernalia or be the starting point for artistic reflection, an impulse for early works to find a home in contemporary concert halls?

The tradition of Polish critical source editions was born immediately after the Second World War and is inextricably linked to the founding in 1945 of PWM Edition. Shortly after the war, one of the firm's priorities was to publish the work of Fryderyk Chopin, and then of other Polish composers from the Middle Ages to the turn of the twentieth century. The PWM editors, led initially by Tadeusz Ochlewski and then by Mieczysław Tomaszewski, together with the Polish musicological milieu, elaborated a methodology for conducting research into the Polish repertory and a codex of editorial principles that defined successive series of editions. These include the legendary Wydawnictwo Dawnej Muzyki Polskiej, Źródła do Historii Muzyki Polskiej, Monumenta Musicae in Polonia, Musica Medii Aevi and monographic editions devoted to Fryderyk Chopin (edited by Prof. Jan Ekier), Stanisław Moniuszko, Karol Szymanowski and Mieczysław Karłowicz. Crucially, the PWM critical source editions did not just have a scholarly mission, but were also to serve performance and promotional campaigns.

Similar premises underpin the Polish Music Heritage programme initiated and led by PWM and the Fryderyk Chopin Institute, and financed by the Polish Ministry of Culture, National Heritage and Sport. The project covers the period from 1795 to 1918, so the historical moment when Poland was absent from the map of Europe. The long-term aim of these activities is to find works by forgotten composers in Polish and European archives, digitalise them, treat them to musicological description, publish them in critical source series and performance editions, and then record them and introduce them into the repertoire of Polish and foreign artists. Also pursued are popularising and educational activities that enable excellent music not previously published and performed to receive wider attention. The composers covered by the Polish Music Heritage programme include Feliks Dobrzyński, Józef Elsner, Karol Kurpiński, Franciszek Lessel, Karol Lipiński, Stanisław Moniuszko, Zygmunt Noskowski, Feliks Nowowiejski, Ignacy Jan Paderewski, Józef Stefani, Henryk Stolpe, Maria Szymanowska, Henryk Wieniawski, Juliusz Zarębski and Władysław Żeleński. Also presented in this paper will be concrete examples of editorial work carried out as part of the ministerial programme, with an indication of their significance for the intense changes currently taking place in the picture of Polish music history over the last 220 years.

15.00-16.30 UTC

Musicians and their estates in Portugal, Poland and the Czech Republic

Presented by the Forum of Sections

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

Maria Albuquerque (Universidade Nova de Lisboa, Lisbon)

To be a musician in Portugal in the 19th century: the three generations of the Neuparth family

The Neuparth family firm was one of the most recognized companies of music publishers in Lisbon in the 19th century. This music warehouse was founded in 1828 by Eduardo (Erdmann) Neuparth (1784-1871), a German settled in Portugal, who arrived in the aftermath of the Napoleonic wars. The firm was continued by his son Augusto Neuparth (1830-1887) and later by his grandson Júlio Cândido Neuparth (1863-1919), until his acquisition by the firm Valentim de Carvalho in 1923.

All three generations of the Neuparth family were music players, composers, conductors, teachers at the National Conservatory, but at the same time, they were editors, music critics, publishers and

dealers of music prints and music instruments. Also, they were deeply committed to the musical life of the time. Erdmann was one of the founding partners of the Montepio Philharmonic (the association created to guarantee the social support of musicians) in 1834.

The careers of these three generations of musicians, covering most of the 19th century, is paradigmatic of Portuguese professional musicians of that period.

Motivated by a specific objective as part of the project PROFMUS (FCT 02 / SAICT / 2017- 32624), which aims to study the material conditions of the daily activity of the musician profession in Portugal from the beginning of the reign of José I (1750) until the integration of Portugal in the then EEC (1985), it is intended to study this family of music publishers as a contribution to a better understanding of the lives of 19th century professional musicians in Portugal and their relationship with the music publishing world.

Bogumiła Celer (Alfons Parczewski Public Pedagogical Library, Kalisz)

The musical legacy of the Wiłkomirski family in the collections of Polish libraries

This paper aims to present the life and work of a number of individual family members of the Wiłkomirski family, who have made an outstanding contribution to Polish and international culture. The father Alfred Wiłkomirski (1873-1950), a musician himself, paid a great attention to the education of all his children in this field. The following members of the family are included:

- son Kazimierz Wiłkomirski (1900-1995) cellist, composer and conductor, he studied at the Moscow Conservatory and was a member of Kwartet Polski established by Irena Dubiska; he also served as a director of the Gdańsk Conservatory;
- son Michał Wiłkomirski (1902-1988) violinist, he began performing in 1910, in the years 1927-1971 he lived in the United States, where he was a lecturer at the universities of Chicago and Houston;
- daughter Maria Wiłkomirska (1904-1995) was a pianist and music educator, from 1913 until 1917 she studied at the Moscow Conservatory under Nadezhda Briusova and Boleslav Yavorsky, she held positions as an instructor in Kalisz, Gdańsk, and Łódź, and in 1951 began teaching at the Chopin University of Music in Warsaw;
- son Józef Wiłkomirski (1926-2020) composer, cellist and conductor, in the years 1936-1939 he attended the Helena Kijeńska-Dobkiewiczowa Music Conservatory in Łódź, in the years 1957-1971 he was the director and artistic director of the Szczecin Philharmonic, in 1978 he founded the Philharmonic in Wałbrzych and until 2005 he was its general and artistic director;
- daughter Wanda Wiłkomirska (1929-2018) was a Polish violinist and academic teacher. She was known for both the classical repertoire and for her interpretation of 20th-century music, having received two Polish State Awards for promoting Polish music to the world as well as other awards for her contribution to music.

The paper briefly discusses the liaisons of the Wiłkomirski family with Kalisz and the Wiłkomirski Family Foundation, whose mission is to continue the artistic legacy of a distinguished 20th-century Polish musical dynasty. The author mentions the collections including materials documenting the private, artistic, scientific, social lives of individual family members in the polish archives, library and museum collections. Special attention is paid to the collection donated to Książnica Pedagogiczna in Kalisz, which includes personal documents, photographs, correspondence and other materials.

Ludmila Šmídová (National Library of the Czech Republic, Prague)

"I cannot write when I play, I cannot play when I write …": the compositional estate of the world-renowned 20th-century pianist Josef Páleníček in the Music Department of the National Library of the Czech Republic

Josef Páleníček (1914-1991), an exceptional pianist, known mainly for his interpretations of Janáček's and Martinů's music, and the performances with Czech Trio ensemble all over the world, as well as the teacher and organizer of musical life, left behind a remarkable compositional work of around 60 opuses. He showed his many-sided talent already in his youth when he studied piano in Prague with Karel Hoffmeister, composition with Otakar Šín and Vítězslav Novák, and also the law. He was interested in the visual arts and literature too. From 1936 to 1938 he spent a scholarship in Paris, where he and his colleagues from the trio studied chamber music with Pierre Fournier and Diran Alexanian. Páleníček furthered his education as a composer privately with Albert Roussel.

As a pianist, he soon became very admired, and for the performance of his Piano Sonata, for which he had already won the award from the Czech Chamber Music Society in Prague, he received recognition from Alfred Cortot: "Páleníček, you are not only an excellent composer but also an excellent pianist!" In Paris, he made a lasting friendship with Bohuslav Martinů and after many years he was probably the last compatriot of Martinů to see him before his death in 1959. During his many concerts abroad, Páleníček met notable musicians and composers of the world, as well as socially and politically important personalities.

He had a wealth of inspiration for his compositional work, but his multifaceted talent and interests did not give him much time to compose. Nevertheless, several admirable works have been created, ranging from solo piano compositions, chamber music, songs, solo concertos for various instruments with orchestra, orchestral compositions, and oratorio to ballets. Fourteen works have been published, some of which have been reissued.

The sons of Josef Páleníček donated the handwritten musical inheritance of their father to the National Library of the Czech Republic. The paper will be devoted to the characteristics of Páleníček's entire manuscript musical inheritance, and on specific compositions will introduce the type of musical materials contained in the estate (e.g. sketches, working autographs, autograph fair-copies, other hand copies, and new autograph versions). Páleníček's compositional legacy is a valuable contribution to Czech and world music culture.

15.00-16.30 UTC

Discographies as a working tool for the Information specialist

Spain / Latin America Regional Meeting organised by IAML-Spain

Moderator: **María Jesús López Lorenzo** (Sound Archives Commission-AEDOM/IAML-Spain)

Speakers

- o **Yohana Ortega Hernández** (National Museum of Music of Cuba)
- o **Alicia Ángela López**, **María Eugenia Pérez**, and **Noemí Acosta** (National Library of Argentina Mariano Moreno)
- o **Laura Rodríguez Amador** (National Library of Costa Rica)
- o **Cecilia Astudillo Rojas** (National Library of Chile)
- o **Benjamín Muratalla** (National Institute of Anthropology and History of Mexico)
- o **Cristina Martí Martínez** (Mediaset España and Sound Archives Commission-AEDOM/IAML-Spain)

Language: Spanish

To register for this session, please send an email message with your name and institutional affiliation to admin@aedom.org.

16.30-17.00 UTC

Break

17.00-18.30 UTC

Répertoire International de Littérature Musicale (RILM)

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

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

RILM in 2021

Pavel Kordík (National Library of the Czech Republic, Prague)

Base de données en mouvement: Reflet dans le rétroviseur

> Le regard sur la base de données, non pas comme sur un dépôt statique se remplissant par des ensembles ou des complexes informatiques à transmettre et servant comme point d'appui aux recherches scientifiques, mais comme sur l'espace qui - lui-même - amène et génère les sujets de la recherche. Gérer la base de données scientifiques serait équivalent à effectuer un aller-retour incéssant qui nourrit la recherche scientifique elle-même.

The database in motion: Reflections in the rear-view mirror

> A look at the database not as a static repository filled with computer sets or complexes to be transmitted and serving as a point of support for scientific research, but as a space that – itself – brings together and generates research topics. Managing the scientific database would be equivalent to making an endless round trip that feeds scientific research itself.

Tatsuhiko Itoh (President of RILM Japan, International Christian University and Juntendo University, Tokyo)

Recent Developments in the Japanese Branch of *Répertoire International de Littérature Musicale* (RILM National Committee of Japan): Its Task and Future

> At the 20th Congress of the IMS, held in Tokyo March 2017, RILM Japan organized a Session "Collaboration and Dialogue: RILM in Japan," in which the invited speakers pointed out the current problems of RILM Japan: the difficulties in the transliteration of Japanese documents and ensuing misinterpretation, and the still estranged position of popular music studies in traditional Japanese musicology, for instance. On the other hand, since its foundation in 1967, RILM Japan has

undergone several changes in its office location, editorial principles, and publication methods, which are almost always a result of the financial challenges.

Despite its constant efforts, therefore, RILM Japan has been facing fundamental problems in its operations for a long time. In June 2018, IAML Japan and RILM Japan jointly hosted a conference "Music Information in Asia and Advancement of International Collaboration: Searching the Music Source and Connecting the Music Libraries" at Rikkyo University, Tokyo. A formal declaration of the conference was unanimously approved as follows: We the members of IAML and RILM Japan hereby state our intent to be in closer contact with others in Asia concerned with the care, collection, and dissemination of music materials to facilitate mutual understanding and collaboration.

As a result of such endeavors, finally in April 2021, the Japanese Society of Popular Music has joined RILM Japan as a subsidizing support group, and an online web system, RILM Japan Online (only for domestic use at this point) has been placed in operation after a long debate over implementing it.

18.30-19.00 UTC

Break

19.00-20.30 UTC

Developing music library literacy

Presented by the Libraries in Music Teaching Institutions Section and the Service & Training Section

Chairs: **Charles Peters** (Indiana University, Bloomington) and **Anna Pensaert** (IAML Vice President, Cambridge University)

Elections

Nancy November (University of Auckland)

Student created videos to enhance music historical literacy learning

This literacy learning project asked students to team up to create student-acted, five-minute instructional videos. The topics were chosen from a variety of themes in historical literacy, crucial skills and understandings that they need to master in their first two years: understanding the difference between primary and secondary sources for historical topics; finding one's way around critical, historical editions; and finding and assessing history-related literature on the Internet.

There are numerous examples of such instructional videos on the Internet, of variable quality. Students actively engaged with this video material, as well as literature on their chosen topics. The aim was to encourage them to 'make the material their own', responding to this previously-created material with their own videos, created on personal cameras (chiefly their phone cameras), and using their own frameworks and styles (dialogue, monologue; more didactic, or more narrative).

We took this approach based on previous research that demonstrates high levels of visual-media literacy among students, and based on the outstanding results achieved in our previous project, which integrated professionally created video clips into music history courses to help develop historical literacy skills. The approach was supported by a body of literature on student-centred learning and the efficacy of students taking the role of teachers. It also drew on recent studies that

show how brief, student-centred clips are the most effective type of online visual media for reaching target audiences of undergraduate learners.

In the past, teaching music historical literacy skills has chiefly involved library tutorials and in-class library sessions. This involves library staff, and takes time away from the teaching and learning of other key concepts and course content. In this project, the students created resources that they could revisit, and which can be replicated elsewhere to build similar literacy resources in other subjects (especially historically-based subjects). There was an added learning benefit in that students were tasked with carrying out the entire project online, due to the COVID-19 pandemic.

The creation of the resource proved to be a valuable 'epoch in learning' for the students involved: our results show that these student-generated videos were even more effective that the professional videos in helping music students to learn key concepts in music historical literacy, and helped students to engage in meaningful peer learning and interaction in a time of social isolation.

Erin Conor, Dylan Burns and **David Frappier** (University of Washington, Seattle)

Harmony on the desk: music reference training and the evolution of library spaces and staffing

In 2017, the Research & Learning Services division of the University of Washington Libraries, which includes the Music Library, embarked on an ambitious and dramatic reorganization. With the goal of building our capacity for collaboratively addressing new and emerging user needs, Research & Learning Services shifted from a place-based, hierarchical organizational structure to one that emphasizes similarities in the work completed by unit members. Previously, all Music Library workers were physically based in the Music Library and reported to that Library's Head. Following reorganization, the Libraries shifted to a distributed model in which Music Library staff report to a central circulation unit, members of which share responsibility for circulation and related duties at all branch libraries on the UW's Seattle campus.

While our reorganization has been an overwhelmingly positive change, the importance of subject-specific knowledge in the music library environment has led to difficulties in how distributed staff members successfully serve our patrons. Students and staff used to working in other branch libraries, where the collections span subjects as diverse as business, engineering, and architecture, suddenly found themselves in the Music Library facing an onslaught of complicated questions from impatient patrons. How were we able to bridge the gap between the needs of our patrons and the knowledge of our new, non-specialist students and staff?

In this presentation, we will discuss how we turned this potential basket of lemons into a refreshing glass of lemonade, using assessment data to develop a successful music reference training program for non-specialists. Balancing the needs of patrons with staffing realities and the loss of on-the-ground expertise is a pressing issue for many libraries. Attendees will learn new strategies for introducing music reference tools to general audiences, and will gain insights into effective approaches for gathering and leveraging assessment data in order to better advocate for the needs of our users. We will also discuss our plans for adapting this training to the post-COVID era, as the UW proceeds with plans to gradually reopen our long-closed branch libraries.

Panel discussion: Users at the Centre of Library Research Skills

Speakers: **Dylan Burns** (University of Washington, Seattle), **Nancy November** (University of Auckland) and **Carla Williams** (Ohio University)

19.00-20.30 UTC

Music encoding use-cases in US libraries: aims, pedagogy, and workflows

Presented by the Forum of Sections

Chair: **Anna Kijas** (Tufts University)

Speakers: **Anna Kijas** (Tufts University, Medford), **Maristella Feustle** (University of North Texas, Denton), **Jacob Schaub** (Vanderbilt University, Nashville), and **David Day** (Brigham Young University, Provo)

WEDNESDAY 28 JULY

11.00-12.00 UTC

Coffee Hour with the Broadcasting and Orchestra Libraries Section

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

13.00-14.30 UTC

Music archives in the digital age

Presented by the Archives and Music Documentation Centres Section

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

Elections

Patrizia Rebulla and **Valeria Luti** (Archivio Storico Ricordi)

The digitization of the Archivio Storico Ricordi: update about a work in progress

> At the IAML conference held in Riga in 2017, the Archivio Storico Ricordi (https://archivioricordi.com) presented the design of its portal which collects all the digitized material in the archive's possession: 31,000 letters; 8,000 title pages of scores; 13,000 iconographic elements; the numerical catalog of Casa Ricordi up to 1880. The portal went online in October 2018 (https://digitalarchivioricordi.com) and has made much progress since then. The purpose of this communication is precisely to update the IAML community on this progress, namely:
>
> - a collaboration with the Soggettario of the Biblioteca Nazionale Centrale di Firenze for the search and visualization of database persons through their roles;
> - a structural collaboration with Wikimedia Italia for a) the inclusion in Wikidata of all database entities b) the inclusion in Wikisource of the digital version of the music magazines (150 volumes) published by Casa Ricordi, with the aim of correcting and improving the result of the OCR processed text;
> - the launch of a project of participatory transcription of letters, which is giving very encouraging results (more than 5,500 out of 31,000 so far);
> - a project of data mining (names and events) and sentiment analysis performed on the texts of transcribed letters, in collaboration with Università Statale di Milano.

Stephanie Merakos, **Vaila Vraka** and **George Boumpous** (Music Library of Greece "Lilian Voudouri" of The Friends of Music Society, Athens)

Nikos Skalkottas and the chronicle of his archive: from obscurity to cyberspace

Nikos Skalkottas (1904-1949) became known in his native country and internationally a few years after his death, due mainly to the efforts of a party of people who recognized the value of his compositions and made efforts to collect his scores and relevant material and to promote his work in terms of organizing concerts and publishing his scores. Skalkottas was a talented violinist turned composer who studied in Berlin in Arnold Schoenberg's class. After returning to Greece in 1933, he kept a very low profile as a composer and died suddenly at a young age. It took seventy years for the material, which consists the Nikos Skalkottas Archive, to find a safe and proper place at the Music Library of Greece "Lilian Voudouri" in order to be classified, documented and made properly available for research.

This presentation will describe the adventures and the timeline of the archival material, i.e. manuscript scores, photographs, writings, editions and recordings since 1949, as well as its present state. It will focus on the challenges regarding the organizing, storing, documenting, digitizing as well as making it available through a special and available online database. The Music Library of Greece that acquired the material in 2018 has undertaken the responsibility to keep the material safe, to make it available for research and to generally promote the music of Nikos Skalkottas.

Fabienne Gaudin and **Cécile Cecconi** (Cité de la musique, Philharmonie de Paris)

The archives of the Besson company: a rare historical source on wind instrument making is now available online

The Musée de la Musique has just digitised and put online the archives of an important family business of wind instrument makers: the Besson company. The aim of this paper is to present the content of this rare collection (very few archival documents related to wind instruments have been catalogued in the world to date) as well as the projects built around its digitisation.

Created in Paris and then established in London at the beginning of the 19th century, at a time when the manufacture of musical instruments was still a cottage industry, the Besson company acquired an international reputation and embodied the excellence of brass instruments manufacturing. Its founder, Gustave Besson (1820 - 1874), was responsible for numerous innovations (e.g. the "prototype system") and important improvements that contributed to the evolution of instrument making and marked the birth of modern instrument manufacturing. Moreover, the Besson company is an exceptional case of a musical instrument manufacturing company run by women. Marthe Besson (ca. 1853 - 1908) ran the company for 25 years.

The archives held at the Musée de la musique retrace the activities of two branches of the Besson company (Paris and London) during the last third of the 19th century until the company's bankruptcy in 1950. This collection presents a wide variety of media (paper, photography glass plates, photographs, etc.) and types of documents (letters, technical drawings, scores, catalogues, etc.). It complements the collection of Besson instruments held at the Museum.

The digitisation and online publication of these archives is part of a larger research project on wind instrument making: SySIMPa (Synthèse Sonore des Instruments de Musique du Patrimoine) financed by the PNV (Plan de Numérisation et Valorisation). This project brings together several French partners (ITEMM, INRIA, C2RMF and Cité de la musique - Philharmonie de Paris) and aims to study the making of old instruments through several means: sound synthesis, creation of facsimiles, and research in the archives.

13.00-14.00 UTC

Compositional practice: new sources and perspectives
Presented by the Forum of Sections
Chair: **Jim Cassaro** (University of Pittsburgh)

Nieves Pascual León (Conservatorio Superior de Música de Valencia)

Opera in 18th century Valencia (Spain): contribution to the development of the genre

working with newly discovered libretti and musical fonds

> Working from a bound set of librettos recently discovered in a Montpellier collection, the present study seeks to shed new light on some of the circumstances that shaped Valencia's operatic production under its military governor, the Prince of Campofiorito. The information gleaned concerning the works' authorship, dating and performance in turn provides a deeper characterization of the Valencian musical scene during the first third of the eighteenth century.

Virginia Sánchez Rodríguez (University of Castilla-La Mancha and Centro de Investigación y

Documentación Musical, Ciudad Real)

"A passer-by": Ethel Smyth's musicalization criteria

> Ethel Smyth (1858-1944) was one of the most complex and relevant musical figures of the 19th and 20th Centuries. Although she has been especially remembered for large-scale works, such as her operas *The Wreckers* (1916) and *Fête Galante* (1923) or her *Mass* in D Major for choir and orchestra (1891), she also composed shorter works, as songs written from pre-existing poems. This is the case of *Four Songs* (1908), *Songs of Sunrise* (1911) and *3 Moods of the Sea* (1913). In this paper I offer a study on Ethel Smyth's compositional methodology of works based on a pre-existing literary text. In addition to taking into account secondary sources, I will access to primary sources of a musical nature –their songs– and also some of their writings due to their prolific literary activity. In particular, a handwritten letter located in a private archive in Spain will be considered due to its valuable information about the criteria of musicalization of poems by this composer. Ultimately, this research is intended to claim the interest of private collecting as a source to complete the knowledge of women composers, who, at certain times, have suffered a shortage of research, compared to their male counterparts.

13.00-14.30 UTC

Study Group on Access to Performance Ephemera
Chair: **Katharine Hogg** (Gerald Coke Handel Collection, London)
Working Meeting (Open)

14.30-15.00 UTC

Break

> *Exhibitor*
> **Solvej Donadel** (Breitkopf & Härtel KG)
> Breitkopf & Härtel – Digital Exhibition

New discovery tools for research libraries and archives

Presented by the Research Libraries Section

Chair: **Thomas Leibnitz** (Vienna)

Elections

Jon Stroop and **Darwin F. Scott** (Princeton University)

Developing a new delivery system for the streamed Princeton Performance Archive at the

Princeton University Library

In the fall of 2000, Princeton University's Mendel Music Library, working in tandem with the Library's IT department, launched a system known as Electronic Access Reserves (EARS) to deliver streaming audio for music department courses and, later, other courses in other departments. In 2015 the Performance at Princeton Archive (PPA) was launched, using a separate instance of EARS. PPA assembles an extensive repository of recorded live performances, including music department ensembles, class performances, student and faculty recitals, the chapel choir, and a cappella groups.

By 2017 the technology choices behind EARS were no longer sustainable. Aging infrastructure, limited scalability, and an antiquated user experience proved the need to replace these two highly successful services.

This presentation will detail the launch of the replacement system in 2019 and the improvements we continue to make. Starting from scratch, IT and Mendel's Electronic Reserves Supervisor established use cases confirming that this system should migrate into Library's digital repository, Figgy. This repository is the same system that the Library uses to facilitate the preservation of and access to digitized books and manuscripts, ephemera, archives, and geospatial data, all of which are made available through various portals via the IIIF Presentation API.

Built using Samvera components, PUL's repository is different from other Samvera solutions like Hyrax or Avalon. It does not have an end-user interface and instead facilitates the reuse of digital content across several delivery and discovery platforms. It also imports metadata from the Library catalog, thus maintaining a 'single source of truth' for descriptive metadata that refreshes whenever a record is updated and includes interfaces for structuring files into a logical whole (e.g., the acts, scenes, and numbers in an opera).

We piloted the new system with four courses using streamed audio reserves in the spring 2019 semester and went to full production that fall. Migration of the PPA began in summer 2019. A presentation at the 2020 annual MLA meeting demonstrated the initial release of the application.

Our staff continue to ingest recordings into the Performance at Princeton Archive: 329 full concerts will be available by the end of March 2021. In the fourth quarter of 2021, we will make several improvements to the audio player, implement support for concert programs and transcriptions, and introduce more fine-grained access controls, allowing us to provide open access to more content.

Enrique Monfort Sánchez (Palau de la Música de Valencia)

ATRIL: a comprehensive database for Spanish symphonic music

Since its foundation in 1993 as a Spanish branch of the IAML (International Association of Music Libraries), AEDOM has launched numerous initiatives to improve the tools available to music information professionals in Spain; it has collaborated in projects that are similarly international in scope; it has regularly organized specialized courses for the recycling of members of this guild; and in general has worked for the protection, cataloguing and promotion of the Spanish musical documentary heritage.

One of AEDOM's latest initiatives has consisted in the design and development of a database of Spanish symphonic music, which we have called ATRIL. This database aims to collect all the practical information that professional orchestras require to decide on the programming of a work in their concerts: how long the work lasts, what forces are necessary to perform it, who manages the sale or rental of the materials, even whether or not there is a recording. The lack of this kind of information regarding Spanish music puts it at a serious disadvantage over the rest of the international repertoire, which has long been described in detail in various databases.

The evident commercial utility of the ATRIL database led the main Spanish music publishers to immediately prepare to collaborate with AEDOM in providing data on the works of which they are the owners. Thus, little by little, the project was designed for its launch in 2012. The help requested from the MECD (Spanish Cultural Ministry) within the Cultural Action and Promotion program has served to culminate years of work. In 2010 the file model was finalized: what information should be collected, under what denomination and in what fields.

In 2011, no less arduous work was carried out, with the verification already in its definitive support of the operation of the database, to correct the last details and prepare its start-up. As the main decision, the work was organized around three databases: one for publishers, another for composers and other intellectual leaders, and a third for works. The entire design and implementation of ATRIL has been coordinated and verified by the Orchestra Archives Group; its results cannot be understood without that aspect of a voluntary and collective project. Since then, the database has enjoyed a steady and continuous growth.

Achilleas Chaldaeakes, Evangelia Chaldaeaki and **Socrates Loupas** (National and Kapodistrian University of Athens)

Historico-musicological aspects of K. A. Psachos's archive

Konstantinos A. Psachos was born in 1869 in Mega Revma [Arnavutköy], Constantinople [Istanbul] and died in 1949 in New Smyrna, Athens. He was a multi-faceted scientist, of international status and recognition; he was a musician, musicologist, composer, music teacher, researcher, writer, as well as an inventor of an organ. He played a leading role towards the restoration of Byzantine music, and he is nowadays undoubtedly recognized as the academic founder of the sciences of Byzantine Musicology and Music Folklore. He bequeathed a huge oeuvre, consisted of books and articles, pertaining to the fields of Byzantine Musicology, Ethnomusicology, Folklore, History, etc.; it is a "scientific treasure", which K. A. Psachos always supported with his numerous lectures or the parallel organization of relevant concerts.

All the scientific and artistic activities of K. A. Psachos, a published or unpublished life work of his, had been collected and organized by himself, in his personal archive, which remains in his residence. This archive includes excerpts and drafts of his publications (books, articles, lectures, music sheets), his correspondence, personal notes, but also other specialized archival material, mainly of Byzantine-musicological interest or related to folklore and historical issues.

The purpose of the present paper is to present the historico-musicological aspects of the archive of K. A. Psachos, an archive unknown, unrecorded and underexploited from the international scientific community. This presentation will make known to the future researchers the crucial

importance and critical significance of K. A. Psachos's archive, clarifying, at the same time, obscure or lesser-known aspects of his biography, his oeuvre and his general activities in Istanbul, Athens and Munich. It will, finally, decisively help the planned publication of K. A. Psachos's oeuvre, a grandiose project of international scientific significance.

15.00-16.30 UTC

Visualising music and the digital archive

Presented by the Forum of Sections

Chair: **Kimmy Szeto** (Baruch College, New York)

Rodolphe Bailly (Cité de la musique, Philharmonie de Paris)

metaScore

Implemented by the Education and Resources Department of La Cité de la musique - Philharmonie de Paris with the support of the French Ministry of National Education and Youth, metaScore is a complete online authoring tool that specializes in handling music into educational applications that is designed for teachers and other professionals working in music education and mediation.

Equipped with music-specific features (score sliders, sonogram, synchronization of texts, annotations and animations with an audio or video medium…), metaScore is an innovative web tool with a graphic interface built on user experience. The platform also serves as a way to bring together the community of users. It guides them in the production of their own learning modules and fosters the creation of educational media for children ages 4-10.

This presentation will go through many examples of musical applications created by a wide range of users since the opening of the metaScore platform at https://metascore.philharmoniedeparis.fr/en/ in April 2020, and discuss its upcoming developments.

Jessica Abbazio (University of Minnesota, Minneapolis) and **Z. Sylvia Yang** (DePauw University, Greencastle)

Are infographics worth it? An assessment of information retention in relation to information embedded in infographics

To a librarian, infographics seem like the perfect tool to disseminate information. Infographics, graphic visual representations of information, data, or knowledge, are particularly effective at cutting through the clutter to communicate with audiences, draw the attention of students, and make concepts more digestible in a quick and straightforward way. But do students think so? More importantly, is it worth the time to create infographics if students don't retain key concepts?

The present study, conducted with undergraduate music students at DePauw University (Greencastle, IN) and the University of Minnesota - Twin Cities (Minneapolis, MN) during the 2019-20 academic year, builds on earlier survey-based research done at DePauw University. The work previously done at DePauw University found that undergraduate music students preferred information disseminated via infographic. But does a student's preference for information displayed in an infographic format warrant the time spent on creating the images? Pivoting from our initial opinion based research methods, our current study explores students' retention of information presented in either plain-text or infographic form by testing their recall through quantitative means.

Through retention specific questions and a short survey that asked study participants about their perceptions of plain-text or infographic formats, the authors collected empirical data that will help librarians to gain a better understanding of how best to help students engage with text. The data collected through this study will demonstrate which format is more effective in helping students understand and retain information embedded in infographics, and provide librarians with context when deciding whether or not to create plain-text or infographic materials.

Filipa Magalhães (Universidade NOVA de Lisboa, Lisbon)

Digital humanities research applied to avant-garde music theatre works: the case of

Constança Capdeville's collection

The National Library of Portugal (BNP) holds a special collection that used to belong to the composer Constança Capdeville (1937-92). Her music theatre works from the contemporary Portuguese music period are unique as they comprise several artistic expressions (dance, music, theatre) combining different facets (music, settings, movement, text, electroacoustics, image, props, costumes, light), all requiring articulation. In addition to the scores (most graphic), scripts and images, composer's notes or other complementary information, it also holds a collection of magnetic tapes (65 in total), unique to this library. Capdeville's magnetic tape collection, the tapes of which are a fundamental element for any repeat performance of the works, is not protected by long-term preservation policies, despite all efforts to digitize as many documents as possible, there are no appropriate means to digitize it.

There are also no human resources able to accomplish the archiving, retrieval, cataloguing and classification of such kinds of works, which requires the specialized knowledge of people who have links to musicology, archiving research, philology, computer sciences, performing arts documentation and preservation. Digital humanities research applied to the performing arts contributes to the understanding of the complex nature of such music theatre works, as well as their creative processes. The discussion of issues related to the archiving and re-performing of electroacoustic music, computer music and digitized music, as well as the sharing of approaches and knowledge on preserving digital media, is also useful for the documentation and preservation of Capdeville's music theatre, since this performative genre includes electroacoustic components, which raise similar preservation problems. Hence, music archiving using digital technologies is instrumental in preserving musical works comprising technological means (e.g., tape), which play key roles within the works. In this paper, I will seek to foster the discussion about the problems of archiving contemporary music, using Capdeville's music theatre works as a case study, in order to enhance the archiving practices of the digital library at the BNP concerning such works.

16.30-17.00 UTC

Break

Exhibitor

> **Bill Sherfey** (Harrassowitz Booksellers & Subscription Agents)
> Fokus, the HARRASSOWITZ system for acquisition and management of scholarly resources: New functions for music libraries

17.00-18.30 UTC

Poster Session

Presented by the Forum of Sections and Digital Libraries for Musicology

Session to take place in https://gather.town/

Henry Drummond and **Nicholas Bleisch** (KU Leuven)
Low countries plainchant of the early modern era: Recovering 'The Sound of Music' at the KU Leuven, the Alamire Foundation, and McGill University

Evangelia Kopsalidou (Democritus University of Thrace)
An online catalogue of French viola da gamba music

Tim Crawford, **Federico Zubani** (Goldsmiths, University of London), **Alastair Porter** (Universitat Pompeu Fabra in Barcelona) and **David Weigl** (University of Music and Performing Arts Vienna)
TROMPA and F-TEMPO projects work together: Content-based searching from within a score

Antonio Madueño, Antonio Ríos and **David Rizo** (University of Alicante)
Automatized incipit encoding at the Andalusian Music Documentation Center

Julia Jaklin and **Peter Provaznik** (University of Music and Performing Arts Vienna)
Telling Sounds LAMA: Annotating and connecting audio(visual) sources for musicological research and media analysis

Laney Light (Georgia Institute of Technology)
Score visualizations: A visual exploration tool for sheet music
Yiting Xia, Yiwei Jiang, Tianran Li and Tao Ye
Chronological classification of Beethoven's piano sonatas using deep learning networks

Kevin Robb (Dalhousie University, Halifax, Nova Scotia)
A database of representativity in Canadian orchestra repertories

Joshua Stutter (University of Glasgow)
To Your Rude Health! The artefact is the database using static site generators

Huan Zhang, Ran Zhang, Kun Zhang, Xiao-Rui Wang and Zhong-Yuan Wang
Key and function aware melody triad harmonization based on transformer model

Marc Stoeckle (University of Calgary)
An interactive music exhibition: how to virtually promote music library collections, resources & services

Seokjin Kim (Woking, UK)
Composition analysis of artificial intelligence (AI) based music software

Zeljka Radovinovic (Academy of Music Library, University of Zagreb)
The record industry in Croatia from 1927 to the end of the 1950s

17.00-18.30 UTC

North American libraries in the time of Post-COVID: reopening and return

Regional workshop presented by IAML-US and CAML

As a follow-up to last year's IAML-US forum that dealt with the early days of the COVID crisis (closings, transitions), this workshop is open to all IAML attendees but with a focus on North American libraries' post-COVID reopening plans and handling of this new transition period. Similar to last year, this will be a participatory forum with discussion prompts and breakout rooms. Differences or similarities among Canadian, Mexican, and U.S. libraries will be instructive and thought provoking.

To register for this session, please fill out the following Google Form:
https://docs.google.com/forms/d/e/1FAIpQLSfr5fUbTYbku5ns-
j2h_bbk5Aaf3vlfg5T6Chv6qyTH87vaVA/viewform

18.30-19.00 UTC

Break

19.00-20-30 UTC

Access to audiovisual collections, online and on the ground

Presented by the Audio-Visual Materials Section

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

Elections

Christian Onyeji and **Elizabeth Onyeji** (University of Nigeria, Nsukka Enugu State)

Covid-19 and field recordings for the Library of Folk Music of Nigeria Project: disruptions and challenges of access in pandemic time

> COVID-19, surfaced in the late 2019, threatening catastrophic impacts on all aspects of human life. The recent upheaval has had far-reaching existential challenges globally. Responses to the pandemic, whilst still ongoing, have sharply exposed critical issues of access and inequalities in facilities for health, education, social amenities, economy, standards of living, political leadership, and existential emergencies in different global contexts. Access to social activities which impacts directly on inclusiveness and human equalities with its potentiality to close the widening gulfs in different contexts is critically affected currently. Inevitable lockdowns at the national and state levels forced impromptu disruptions on access to cultural activities, social life and human interactions at all levels.

> Musical culture activities of the Nigerian people were not spared in this unpredicted constraint. The straining pandemic forcefully interrupted many socio-cultural activities and research projects that rely on indigenous musical presentations and performances. In this study we analyze the impact of the COVID-19 pandemic on access to folk music materials for the Library of Folk music of Nigeria Project started about 2005. The study also ascertains the effect of the pandemic on access and disruptions of cultural activities that support folk music production in Nigeria. The intervening lockdown disruptions with lack of access to social activities is problematized in the study. Multiple research methods are employed in the study. These include research involving discussions with relevant selected folk music leaders, and analysis of descriptive, analytical, secondary sources and online resources. The study shows a direct connection between COVID-19 pandemic disruptions and increased strain on access to folk music for recording which affected the library project in the pandemic time.

Lilli Elias (University of Amsterdam)

Archiving the (digital) airwaves: can communities maintain the online and offline heritage of internet music radio?

> Presenting research from my recently submitted MA thesis, this presentation synthesizes the results of a case study on archiving the contents of independent online music radio stations, and calls for the academic and institutional recognition of the cultural significance of such stations. I put forth the argument that independent online music radio stations are valuable and overlooked

points of transmission and interlocution for music communities, which has been especially highlighted during COVID-19, when independent online music radio stations have often been the sole points of connection for various dispersed and local special-interest music communities. As indicated by the results of my case studies, there is currently no archiving protocol for independent online music radio stations, and further, there is no indication of institutional or academic interest in preserving these histories.

While these stations themselves focus on archiving and distributing each episode during the life of the station, few stations have contingency plans in case of station closure, and case studies of defunct independent online music radio stations reveal that stations rely almost solely on third-party platforms for the safekeeping of their heritage. I make the argument that this inattention creates opportunities for and should galvanize communities to take archival efforts into their own hands as custodians of their shared heritage. Drawing on the theories of Interdependence and Networks of Care, I suggest that the creation of a more equitable archive lies in the hands of the networks of communities that create, listen to and interact with such programming. Finally, I call for collaborators to imagine the future of online music radio preservation as occurring in coexistence with third-party sharing and storage platforms, but not completely dependent on them.

Rachel Scott (Illinois State University, Normal)

Data scraping YouTube for music reception

As part of my work to investigate Alma Mahler's compositional output, I wanted to explore how contemporary artists and audiences engage with it. My objective was to shed light not only on the frequency of performances of Mahler's music, but also on how perceptions of Mahler's compositional work have evolved in the past several decades and how the performance of her songs has impacted her legacy. My paper presents a case study of how I used data scraping and investigated metadata surrounding recorded performances of Alma Mahler's Lieder in WorldCat and YouTube to learn more about recent performance and reception of her songs. I will draw attention to some of the relative opportunities and limitations of WorldCat and YouTube as tools for exploring music reception.

By collecting and analyzing metadata associated with recordings of Mahler's music on both platforms, I am poised not only to draw some conclusions about the audiences and artists attracted to Mahler's songs and explore how these might be changing over time, but also to share some insight that music librarians can leverage to support data scraping projects.

19.00-20.30 UTC

Rethinking the role of the music librarian

Presented by the Forum of Sections

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

Maria Hristov and **Allison Sharp** (University of Tennessee, Knoxville)

Librarians as international liaisons: serving international music students through engaged

learning and the formation of social bonds

Recent studies suggest that international music students in the United States face extraordinary challenges to their academic achievement and success, placing them at a distinct disadvantage to their domestic counterparts. Some of the reasons for the disconnect may include a lack of familiarity with the resources used for academic research in the United States. Clearly, this is one area where librarians can bridge the gap between international and domestic students. However,

as this paper will demonstrate, the challenges faced by international music students are much more complex and require librarians to take a more engaged approach to bibliographic instruction.

In response to the aforementioned studies and coupled with years of experience in working through these challenges, librarians from the University of Tennessee invited international music students to participate in lunch and learn programs offered by the UT Libraries. Three times during the semester, these students met at the campus International House, a facility established to create a shared space for social engagement and cultural activities. In one of the welcoming meeting spaces offered by the I-House, the international music students were treated to a UT Libraries sponsored lunch while receiving bibliographic instruction. Understandably, the programs were designed as a way to introduce library resources and services to support their academic progress. However, the setting for these sessions was specifically chosen to foster open lines of communication between the international music students and their librarians, as well as to build a sense a community among the students.

As expected, these sessions not only provided a significant benefit to the students, but to the librarians as well. By providing lunch, the students were more at ease when it came to asking questions and offering anecdotes of their own personal struggles. It was at this point that librarians confirmed what they had already suspected in that there were more issues at play besides the lack of familiarity with the resources.

During the final program of the Fall 2019 semester, a survey was distributed to the students in order to understand the barriers to their academic success, and to improve the quality of resources, services, and instruction provided by the UT Libraries. Fortunately, the findings have led to the development of strategies that other libraries may use to understand and improve their own services to international music students. Several of the participants even suggested the creation of a resource, such as a handbook, that would address the differences in music education and terminology across the countries.

In this paper, University of Tennessee Librarians will briefly summarize the existing research on providing library services to international music students and describe some of the challenges currently faced by this specific population. The majority of the program will focus on the study conducted at the University of Tennessee, the findings of the study, and the development of strategies that may eradicate the challenges of the international music student in the United States.

Houman Behzadi (McGill University, Montréal)

My first two years as head music librarian: using process design to enhance teamwork and critical thinking within my team

Academic music libraries provide a wide range of services in order to maximize their engagement in the scholarly life of their users. As music studies become more interdisciplinary, music librarians may be called upon to expand library operations to provide new services, and to renew their library's relevance. A clear strategy and an operational framework are essential during service expansion, ensuring order in workload structure and optimal use of the staff energy.

For many years now, the Marvin Duchow Music Library (MDML) at McGill University has provided a number of niche services in support of the Schulich School of Music activities. An example is the MDML Open Lab service, allowing music students to borrow a broad range of audiovisual playback and recording equipment including microphones, cables, video cameras, and digital recorders. The MDML also supports the audio and video editing needs of its users by providing digitization tools and training on an as-needed basis. All the while, the traditional services of the library – reference, information literacy, and collections – are expanding and increasingly complex. For us, the

navigation of these changes has required a collective vision, harmony of ideas, and full use of the complementary skills of the MDML staff.

This presentation provides an overview of my takeaways from leading the MDML team during my first two years on the job. Following a brief description of our existing services, I will explain how we have engaged in recurring discussions about the importance of a shared vision. Furthermore, I will talk about our adoption of a common process, which helps us engage in (1) situation assessment, (2) problem solving, (3) decision making, and (4) action planning exercises. At each of the four stages of the process, the team remains cognizant of the essential pillars of critical thinking, namely gathering information, generating ideas, evaluating ideas, and agreeing (getting buy-in from all stakeholders) (Lawrence & Chester, 2014). Our common process, and our collaborative efforts to reinforce critical thinking in teamwork, have positively impacted internal communications and the overall group dynamic. As we work together to uphold the process, we are contributing to a safe space where ideas emerge and go through a peer evaluation process.

Reference:
Lawrence, Jen, and Larry Chester. Engage the Fox: A Business Fable About Thinking Critically and Motivating Your Team. Austin, Texas: Greenleaf Book Group Press, 2014.

Kevin Madill (University of British Columbia, Vancouver)

Slippages: an interdisciplinary project in the arts and humanities

This paper discusses the online exhibition 'Slippages' titled after the musical composition 'Slippages' by the multidisciplinary Canadian artist Deborah Carruthers.

The musical composition 'Slippages' (2017-2018) combines sound, science, and visual art for the purpose of increasing public awareness of the climate crisis and inciting action. The online exhibition 'Slippages' complements a collection of related compositional materials in the composer's fonds now preserved in the Canadian Women Composers Collection (CWCC), University of British Columbia (UBC) Library and Archives.

The CWCC is a unique collection launched in 2015 for the purpose of documenting the compositional practices of Canadian women composers active throughout the world and serves to both build and sustain a body of distinctive materials that will attract future musicologists, music theorists, and musicians, as well as expand participating composers' audiences.

Content covered in the paper includes the rationale for producing the online exhibition, challenges following its planning and implementation (particularly through the pandemic), and outcomes consequent to the exhibition's completion and marketing.

The online exhibition 'Slippages' was made possible through collaboration across multiple UBC Library units (i.e., Cataloguing, Digital Initiatives, Digital Repository, Geographic Information Studies, Research Commons, Sciences Library, Music Library, UBC Copyright, and Library Archives), as well as with external agents such as the UBC School of Music, UBC's Peter Wall Institute for Advanced Studies, and the composer.

The paper concludes by tackling the following question: Could new skills acquired and relationships built through the collaborative creation of the online exhibition 'Slippages' help guide a revisioning of the UBC Music Librarian's role and benefit others in the profession rethinking their roles as well?

THURSDAY 29 JULY

Exploring Czech Public Libraries

Presented by the Public Libraries Section

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

Elections

Jiri Slabihoudek (Municipal Library of Prague)

The symbiosis of libraries and concert halls in cultural centres: multifunctional centres as

places for public to spend time in various ways and for music libraries to thrive

> In last couple of years, many multifunctional cultural centres were being built all around the world. Libraries, concert halls, galleries, theatres, conference halls and combinations of these, all under one roof. One combination is of a particular interest to music librarians – that of a library (public, academic, special, or even national) and a concert hall. For my paper, I am looking into those cultural centres that contain concert halls big enough to host 1000 people and more, and libraries specialized in music related units, media, and services. We will closely look mainly at three institutions. The Megaron (Lilian Voudouri Music Library) in Athens, Cité de la Musique in Paris and Kulturpalast in Dresden. The following facts and ideas will be discussed:

> - The overall concept and idea, architecture, and urban solution in relation to the immediate surroundings as well as to the whole district/city.
> - Parameters of the library – the number of units, the number of computers and other media available to readers, number of librarians working there etc.
> - Parameters of the hall – the number of seats, acoustics, the total area of the hall.
> - The fluctuations of readers and loans, in relation to total number of people visiting the centre.
> - Depository. How big, or is there even one? Sometimes the depository is in a different building.
> - Special services. Music online sources, musical instruments, study rooms, practice rooms, listening rooms, record studios etc.
> - The similarities and differences with other multifunctional cultural centres.
> - Negative factors due to the specific nature of such centres.
> - Number and form of reorganizations and reconstructions, and why they happened.
> - Communication of the institutions within the centre with media and public.
> - Events organized in the centre, with emphasis on the events held by the library.
> - The extent of collaboration among the institutions within the centre.
> - Regular events and their reception among people that take place in the centre – festivals, symposiums, biennale, cultural nights etc.
> - Feedback of both experts and general public in the course of the centre's existence.

> The task of this paper is to explore and examine the pros and cons of coexistence of music library and concert hall under one roof. The growing number of such centres shows us, that this combination works well, although it is essential to explore, if such combination might prove vital for music libraries in 21st century. Is this the right way to address and appeal to new generations of readers?

Short presentations from Czech public libraries

13.00-14.30 UTC

Finding aids for musical sources and books

Presented by the Forum of Sections

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

Dagmar Schnell (RIdIM, Bayerische Staatsbibliothek, Munich)

Not just music and art... A brief overview of the revised web site and database of the German branch of RIdIM

Since December 2007 the German branch of the Répertoire International d'Iconographie Musicale (RIdIM) has been publishing its digital data in the web database "Musik und Tanz in der Kunst". From its very beginning, RIdIM had to take into consideration its position between different subjects such as art history and musicology as the items of interest are in the possession of museums or libraries while the exploratory urge is directed at music and its depictions in the arts. All this finds its way into the database design.

After 14 successful years, both the website and the web database of the German RIdIM branch got a revision. Mainly the practicality of the database has been expanded to offer an extensive integration of normdata as well as photographic reproductions of the items described in the database. This presentation offers an overview about the new features.

Bin Han and **YuanYuan Zhang** (Shanghai Conservatory of Music)

Historical development and current situation of the mainland Chinese music manuscripts collection

In the 1910s, the first generation of foreign students from China studied in Europe. They accepted the western music education and used the western music composition techniques, such as staff and harmony techniques, to compose. These compositions become the first series of Chinese composers' manuscripts. In 1927, the first Chinese higher education music institution, the National Conservatory of Music, was established in Shanghai. The National Conservatory of Music Library was also founded at that time, starting to collect music manuscripts. Since then, more than one decade of music institutions and many provincial archives and libraries have been established. According to research, most of the modern Chinese composers' manuscripts are collected in the libraries, museums and archives, while many contemporary Chinese composers' manuscripts are kept by themselves or their relatives.

In such a situation, some music manuscripts collecting projects have been organized, aiming to collect and preserve these manuscripts from the public and give more promotion chances for these manuscripts in the future. This paper introduces the influential music manuscripts collecting institutions and their collections in mainland China, and describes the music manuscripts cataloguing and uploading situation, which was led by the RISM Chinese Language Region (RISM-CLR), in recent years.

Joseph Hafner (McGill University, Montréal)

RPiM: your tool for finding new books!

Recent Publications in Music started as a column in Fontes, then grew so large it became a publication, and now is an online tool listing new publications on music from around the world. In this session you will find the answers to the questions -- What is available in RPiM? How can I find what I need? How can I contribute? What are changes that have happened?

31

14.30-15.00 UTC

Break

Exhibitor

New Critical Editions for libraries and performances
Christian Hoesch (Schott Music)

15.00-16.30 UTC

Settling the score: new approaches to inclusive cataloguing and metadata applications

Presented by the Cataloguing & Metadata Section

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

Elections

Arsinoi Ioannidou (RISM Greek Office, Athens), **Maria Aslanidi** (Ionian University, Corfu), and

Aris Bazmadelis (Aristotle University of Thessaloniki)

Faceted vocabularies for Byzantine music-related authority metadata: the RISM-Muscat case

For over a century, music librarians and/or music specialists have focused a great deal of effort to facilitate the discovery of musical resources within a given information system. Accordingly, they have shown a great interest in: a) examining the issues/problems inherent in searching for music and music-related resources, b) optimizing subject access for musical resources, and among others c) developing fully structured music vocabularies or thesauri.

Today music librarians and/or music specialists still struggle a) to fit musical resources into current discovery tools, b) to squeeze bibliographic and authority metadata into MARC (Machine Readable Cataloguing) or UNIMARC (Universal MARC) or some other encoding standard, and c) to cope with bias toward non-Western art music.

Since 2007, the Library of Congress together with Music Library Association and several other agents and working groups have produced the now well-established vocabulary Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT).

Since 2016, Muscat, RISM's central cataloging program, is the framework for cataloging music documents (handwritten and printed music scores).

Since 2017, the Greek RISM Office has been working on a Byzantine music-specific pilot project that has resulted, up to now, in 68 bibliographic records available in Muscat.

Following the above, the paper: a) discusses the benefits that equal treatment of all music genres can have in optimizing music discovery in Muscat, b) demonstrates the need to develop a Byzantine music-specific genre-form controlled vocabulary within the Muscat discovery tool, and c) examines possible genre/form terms implementation scenarios for Byzantine music in conjunction with Muscat's current cataloguing conventions, indexing and practices for recording data.

Emerson Morgan (Simmons University, Boston) and **Christina Linklater** (Harvard University, Cambridge)

Issues in transcription of Modan Mohan Barmaṇa's *Satī ki kalaṅkinī*

First performed at the Grand National Theatre in Calcutta, India in 1874, Modan Mohan Barmaṇa's Satī ki kalaṅkinī is known to survive in just one source, a manuscript copy held at Harvard University's Loeb Music Library (US-CAe).

This 60-folio volume is inscribed and notated in facing-pages format. It is bilingual as well as bimusical, with the original Bengali text and music notation on versos, and European notation with Romanized transliteration on rectos. Idiosyncrasies of the scribal notation, such as rhythmic subdivision, differ from European conventions and reveal an attempt soon after the establishment of theatres and schools of music in Calcutta to represent Bengali melodic styles for British listeners and readers.

In cataloguing Satī ki kalaṅkinī for RISM, we encountered new possibilities for transliteration, transcription and authority control. This source invited us to explore the capabilities of Plaine & Easie Code, reach out to scholars with a knowledge of Bengali and consider whether the ultimate purpose of encoding music in Muscat is chiefly description, or discoverability. That we were confronting these issues only in 2019, despite the manuscript having resided at US-CAe since at least 2002, also raises issues of selection criteria for RISM cataloguing.

This presentation by U.S. RISM Office staff will describe the unusual and illuminating processes whereby this item's RISM record was created. We will additionally reflect on this work as a test case for exploring opportunities to draw non-European music into RISM, both to construct a more robust and realistic understanding of global music culture and to give these music data back to the communities in which they were created.

Anita Breckbill (University of Nebraska-Lincoln, Lincoln)

Migration fallout: moving from innovative interfaces to Primo

Creating catalogs and cataloging rules that work for music is a complicated and fraught process. Since the late 1920s when MLA was founded each change of cataloging rules and each change of technology left music in a virtual Dark Ages. More work was always required and more discussion to bring music records and music searching up to an adequate level. One example of this is the University of Nebraska--Lincoln Libraries' recent migration from Innovative Interfaces to Primo/Alma. Defining the inadequacies in this complex system, communicating them to colleagues, and lobbying for changes are all responsibilities that fall on the music librarian and music library user groups.

15.00-16.30 UTC

Music conservatoires, collections and the history of music education

Presented by the Forum of Sections

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

Kathryn Adamson (Royal Academy of Music, London)

Bequest? The strange case of the Savage Stevens collection at the Royal Academy of Music

The Special Collections at the Royal Academy of Music were, for many years, formed principally from one gift: always known as, and always quoted as, the Savage Stevens bequest. On closer inspection, however, the word bequest should never have been applied: it was a gift offered to the Academy 28 years after the death of RJS Stevens, and not even by a member of his family. Where was it in between Stevens' death and the offer being made? Why was the offer made by keyboard maker Joseph Kirkman? Why did we ever call it a bequest?

Stella Kourmpana (Athens Conservatoire)

The Athens Conservatoire (1871) and the foundation of music education in Greece

The Athens Conservatoire is the oldest and most important conservatory of the Greek Capital, founded in 1871, 50 years after the Greek Revolution (1821) and 40 years after the creation of the Greek State (1831). The goal of its creation was the cultivation of music and drama for the middle and lower classes of the society. Although the first steps of the conservatoire were slow and cautious, the level of the education was high from the very beginning and the first students made world-wide carriers, honouring the conservatoire (as e.g. Spiro Samara, known today as the composer of the 'Olympic Anthem', or the flautist Eurystenes Ghisas, who became First Flute at the Vienna Philharmonic under Gustav Mahler).

The positioning of Georgios Nazos at the head of the Conservatoire in 1891 was the begging of a new era for the Athens Conservatoire, as Nazos made decisive reforms in the educational system (following the norms of the Munich Conservatory), reforms that soon made of the Athens Conservatoire a musical institution of a European standard. Based on the material of the Athens Conservatoire Archives, this paper will attempt to depict the most important steps towards the settlement of the first high-level music school in Greece.

Petros Stergiopoulos (Athens Conservatoire)

Insights of the early Greek Flute School during the 'long' 19th century

The two main disciplines upon which the Conservatory of Athens was founded in 1871 were the School of "Plagiaulos" (Transverse Flute) and the School of "Tetrachordon" (the Violin). Through the ongoing research, the proposed lecture presents evidence from the Conservatory of Athens' Historical Archives that document the systematic way of teaching at early Greece's Flute School. This evidence combined with excerpts from Greek and other European newspapers of the time, help researchers acquire a clearer overview of Greece's early Flute School over a period from late 19th c. up to the interwar years.

Eurysthenes Ghisas, the first graduate from Panagiotis Aktipis' Class (class of 1883), and flautist-composer Nikolaos Kouloukis (class of 1898), were two of the most eminent figures in Greece's Flute History. After gaining additional studies in Vienna, and enjoying an international career in Europe, Ghisas expected to succeed Roman Kukula at the Vienna Conservatory before 1902, despite his early appointment as a Flute Professor in the Conservatory of Athens. Succeeding his studies at the Athens Conservatoire and his successful training under Rudolf Tillmetz in Munich, Nikolaos Kouloukis undertook several duties at the Athens Conservatoire after the famous reformation by its Director Georgios Nazos.

As they both dedicated most of their educational efforts outside Greece, the paper attempts to highlight the background of their position with evidence from historical documents and correspondence preserved at the Conservatoire's Historical Archive. Along with newly found notated music used as early educational material at the Flute School, evidence helps us track down the most important aspects of Greece's Flute school that defined its profile through the interwar years.

16.30-17.00 UTC

Break

17.00-18.30 UTC

Répertoire International de la Presse Musicale (RIPM)

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

Benjamin Knysak (RIPM International Center, Baltimore)

RIPM in 2021

Nicoletta Betta (RIPM, Bologna)

Current RIPM indexing projects

John Ehrenburg (RIPM, State College, Pennsylvania)

RIPM Jazz Periodicals: Documenting and Preserving the Historic Jazz Press

18.30-19.00 UTC

Break

19.00-20.30 UTC

Musical performance: sources, scores, sounds

Presented by the Broadcasting and Orchestra Libraries Section

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

Elections

Darwin F. Scott and **Brittany Jones** (Princeton University)

Music for silent film from 1920s Worcester, Massachusetts to 2021 Princeton, New Jersey:

the digital time travel of the Fred D. Valva Collection of Theater Orchestra Music, 1878–1934

> Codified roughly a century ago between the late 1910s and the early 1930s, silent film's musical gestures, melodies, and scoring practices generated the entire sound world of motion pictures at that time. Such is particularly the case for the large theaters in the United States that employed pit bands of musicians to accompany the films. This tradition stems back to the final decades of vaudeville theater, now adapted for a new, more time-regulated milieu that rapidly developed a repertoire of its own with cue sheets, stock anthology music, and genre-specific repertoire. The music libraries of most silent film theaters were discarded and destroyed in the 1930s or soon thereafter when films with recorded sound and repurposed or new theaters completely displaced silent film orchestras and many venues.
>
> This presentation examines the large-scale digital project now underway at the Princeton University Library to make a vast, cohesive body of silent film music available for worldwide study and recreation. The genre's champions and scholars have long faced challenges accessing such music, performance materials, and intact theater libraries.
>
> Acquired by Princeton in 1969 from the Worcester Public Library in Massachusetts, the Fred D. Valva Collection of Theater Orchestra Music, 1878–1934 comprises 140 boxes of 4,245 conductor

scores with fully intact sets of parts. The roughly 113,000 pages of content represent the working theater orchestra library (with signs of heavy use, replete with contemporary jottings, cuts, repeats, and emotion/scene descriptions), assembled by Valva (1878-1933) during his thirty-year career as conductor for Worcester's Plaza, Palace, and Elm Street theaters. Valva was eulogized as the "premier orchestra leader in Worcester on the Poli circuit," a group of theaters in the northeast United States owned by Sylvester Z. Poli (1858-1937). The collection dates mostly 1915-1929, primarily published in New York, with many titles issued by the Photo Play Music Co. The comprehensive Valva Collection is, therefore, a rare survivor from a bygone era, exhibiting the "high class" vaudeville and films typical of the Poli theaters that reflect the popular music choices, practices, and prejudices of one large American city.

The new Digital Princeton University Library (DPUL) delivers the Valva materials through localized adaptations of Samvera software, built from smaller components rather than solution bundles to enable customization. Multilevel structure maps ensure fine-tuned delivery of the performance parts for potential use by musicians, and the rigorous descriptive metadata from the accompanying MARC records enables the discovery of small bibliographic details that encourages deep study, research, and potential statistical analysis.

Princeton's Valva project joins other silent film music preservation initiatives underway at the Library of Congress, the Silent Film Sound & Music Archive, and the University of Texas, Austin to preserve the musical heritage that accompanied silent film for three decades. The Princeton undertaking provides a robust and successful cutting-edge model for silent film music digitization.

Jonáš Hájek (Bärenreiter Praha, Prague)

Warum Josef Suk kritische Ausgaben verdient

Die internationale Positionierung des tschechischen Spätromantikers Josef Suk (1874–1935) wird stärker. Der Beitrag konzentriert sich auf die Vorstellung seiner wichtigsten Orchesterwerke, vor allem der Tetralogie Asrael – Sommermärchen – Lebensreife – Epilog. Es werden die editorischen Probleme von Quellenlage über Korrespondenz bis zu den charakteristischen Notationszügen in Betracht gezogen, die die Notwendigkeit neuer Editionen beleuchten.

Jutta Lambrecht (Westdeutscher Rundfunk Köln, Cologne)

Bestände sichtbar machen: das Studio für Elektronische Musik des WDR (SfEM) als Teil des neuen Google-Projekts "Music, Makers & Machine"

Das 1951 gegründete Studio für Elektronische Musik des WDR war zu seinen Hochzeiten eine Pilgerstätte für die internationale musikalische Avantgarde. Auch nach seiner Auflösung und Verlagerung im Jahr 2001 erfreut es sich weiterhin ungebrochenen Interesses von Musikern und Musikwissenschaftlern aus aller Welt. In einer Zeit, in der das reale Reisen und Besichtigen nahezu unmöglich ist, war die Anfrage von Google nach der Teilnahme an dem neuen Projekt „Music, Makers & Machines" ein Glücksfall, um das Studio, seine Bestände und seine Atmosphäre weltweit zu präsentieren. Die Präsentation (in deutscher und englischer Sprache) stellt das Ergebnis vor und geht auch kurz auf den Rahmen des Gesamtprojektes ein.

Make Collections Visible: The WDR's Studio for Electronic Music (SfEM) as Part of the New Google Project "Music, Makers & Machines"

The WDR's Studio for Electronic Music, founded in 1951, was in its heyday a place of pilgrimage for the international musical avant-garde. Even though it was disbanded and relocated in 2001, it continues to enjoy unbroken interest from musicians and musicologists from all over the world. At a time when real travel and sightseeing are almost impossible, Google's request for us to

participate in the new "Music, Makers & Machines" project was a stroke of luck, enabling us to present the studio, its collections and its atmosphere to a worldwide audience. The presentation (in German and English) will present the result and also briefly go into the framework of the overall project.

19.00-20.00 UTC

Developments in music copyright and libraries

Presented by the Forum of Sections

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

Phillippa McKeown-Green (University of Auckland)

Traditional knowledge, music copyright and libraries: a beginner's guide

> Traditional Knowledge (TK) is the term used by WIPO (World Intellectual Property Organization) to describe the knowledge of indigenous peoples and local communities about traditional cultural expressions (TCE). These TCE are the artistic, literary and of course, the musical forms in which culture and knowledge are expressed.
>
> This sort of material causes problems for conventional IP legislation, since it often falls into the category of "public domain", or alternatively has an individual author attached, when the peoples involved think of these expressions as a cultural product belonging to themselves as groups. Libraries as well often hold unique historical and ethnographical materials, not only exciting and important in a musical sense, but often central to a people's sense of identity. Problematically, conventional IP law often vests authorship or at least ownership in the collector, or in the holding library. This can make indigenous peoples feel cut off from their art.
>
> Other issues which will become apparent as this area of IP law develops, internationally and locally, are to do with cultural usage rules which restrict access, such as recordings which can only be listened to by men or only by family members. Other difficulties arise from handling sacred or 'secret' works, or allowing culturally appropriate access to fragile materials such as musical instruments or manuscripts. Can we copy TCEs for other users? What should we do if cultural practices of usage would damage them?
>
> On a larger scale, how can music libraries and other GLAM institutions work now and in the future with indigenous cultures to collect, handle and distribute this traditional knowledge? And can we start influencing international and national lawmakers to make sensible decisions about these materials, decisions that we hope will balance the rights of indigenous peoples with that of the public to use and access works of art?

Chelsea Wong (Dentons Kensington Swan, Auckland)

Finding harmony between 'commonplace' and copyright: a sound legal approach to borrowing in popular `music

> Drawing on both her music and legal knowledge, Chelsea will discuss recent US high profile cases including Skidmore v Led Zeppelin and Gray v Katy Perry, the common challenges encountered by courts in music copyright cases, and why New Zealand's own Eight Mile Style, LLC v New Zealand National Party (the 'Eminem' case) is a hit worth listening to.

13.00-14.30 UTC

IAML General Assembly

Access to the General Assembly will be limited to persons who registered to attend it. The Secretary General will email the agenda to all registered persons in advance. The agenda will contain a Zoom link and a passcode required for entry.

14.30-15.00 UTC

Break

15.00-16.30 UTC

Bridging the Gap
Presented by the Forum of Sections and Digital Libraries for Musicology
Chair: **Laurent Pugin** (RISM Digital Center, Bern)

Charlotte Armstrong, Rachel Cowgill, Alan Dix, Christina Bashford, D. Stephen Downie, Mike Twidale, Maureen Reagan and Rupert Ridgewell
Towards a foundation for collaborative digital archiving with local concert-giving organisations

David Lewis, Kevin Page and Laurence Dreyfus
Narratives and exploration in a musicology app: supporting scholarly argument with the Lohengrin TimeMachine

David M. Weigl, Werner Goebl, David J. Baker, Tim Crawford, Federico Zubani, Aggelos Gkiokas, Nicolás Felipe Gutierrez Paez, Alastair Porter and Patricia Santos
Notes on the Music: a social data infrastructure for music annotation

16.30-17.00 UTC

Break

17.00-18.00 UTC

Hot Topics
Chair: **Joseph Hafner** (McGill University, Montréal)

Brief reports (3-5 minutes) on topics of general interest, new or innovative services and products, updates, achievements, or issues of concern. To suggest a topic in English, German or French, please see https://www.iaml.info/hot-topics-iaml-online-congress (members only) or email joseph.hafner@mcgill.ca.

17.00-18.00 UTC

Three RISM Initiatives in North America

Regional session presented by IAML-US and CAML

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

John G. Lazos (Independent Musicologist), **Katie Buehner** (University of Iowa), **Hang Nguyen** (University of Iowa), **David Walter Floyd** (University of Illinois, Urbana-Champaign)

This session provides an overview of three RISM initiatives in North America, showing the importance of local and national contributions towards an international organization that plays a crucial role in the advancement of music research.

To register for this session, please fill out the following Google Form: https://docs.google.com/forms/d/e/1FAIpQLSfr5fUbTYbku5ns-j2h_bbk5Aaf3vlfg5T6Chv6qyTH87vaVA/viewform

18.00-18.30 UTC

Closing session

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

Including a preview of the Congresses planned for Prague in 2022 and Cambridge in 2023.

18.30-20.30 UTC

Social hours: "Farewell Dinner"