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

Congress

Prague, Czech Republic

24-29 July 2022

Municipal Library of Prague and National Library of the Czech Republic, Prague

Preliminary programme

(last updated 20 July 2022)

IAML



2022
PRAGUE

SUNDAY, 24 JULY**9.00–16.00****MEETING ROOM 2****IAML Board meeting**

Board members only

17.30–18.30**MEETING ROOM 1****The IAML Board welcomes first-time attendees**

An introductory session for those attending their first IAML Congress

14:00 – 19:00**MUNICIPAL LIBRARY****Registration****19.00****NATIONAL LIBRARY****Opening ceremony and reception****MONDAY, 25 JULY****9.00–10.30****HALL A****Opening session****“The Big Four” thirty years after the Velvet Revolution: research institutes, publishing projects, and the works of Smetana, Dvořák, Janáček, and Martinů**

Presented by the Organizing Committee

Welcome: **Pia Shekhter** (IAML President, Gothenburg University)Chair: **Aleš Březina** (Bohuslav Martinů Institute, Prague)**Sandra Bergmannová** (National Museum - Bedřich Smetana Museum, Prague)**Veronika Vejvodová** (National Museum - Antonín Dvořák Museum, Prague)**Aleš Březina** (Bohuslav Martinů Institute, Prague)**Ondřej Pivoda** (Moravian Museum, Brno)**Eva Velická** (Bärenreiter, Prague)

The institutes that care for the legacy of major Czech composers were established in various historical contexts and with different intentions. The **Bedřich Smetana Museum** was founded in 1926 by the Committee for the Erection of a Monument to Bedřich Smetana in Prague (since 1931 the Bedřich Smetana Society). Its original goal was not fulfilled until 1984. Smetana's estate was acquired in 1928, and the collection was deposited at the Department of Musicology of Charles University. The Bedřich Smetana Museum, with its permanent exhibition, was opened to the public in 1936.

The museum was nationalised in 1952, four years after the Communist coup d'état in Czechoslovakia. Between 1958 and 1975 it was administered by the Museum of Czech Literature, and in 1976 it was incorporated into part of the newly established Museum of Czech Music at the National Museum (today the Czech Museum of Music). It was gradually integrated into the organisation's newly instituted departments and virtually ceased to exist as a specialised monographic workplace. During the reorganisation of the Museum of Czech Music it was renewed in 1992 as its specialist department. One of the museum's most important activities is to collect and research sources and to promote Smetana's life and works in the form of exhibitions, workshops, and cultural events. The largest research goal is a complete critical edition of the composer's correspondence; the first of five volumes planned was published in 2016, with the second volume to follow in 2020. Another extensive on-going project is the preparation of the Bedřich Smetana website with a specialised database focused on the catalogue of works and sources, which will incorporate research on the museum's collections.

The history of the **Antonín Dvořák Museum** shows similar roots to that of the Smetana Museum, as it was founded by the Committee for the Erection of a Dvořák Monument in 1932 (since 1944 the Antonín Dvořák Society). The monument was not erected until the year 2000. The institution was nationalised in 1956 due to its affiliation with the Museum of Czech Literature, and it became the property of the Czechoslovak Socialist Republic. Since 1976 the Antonín Dvořák Museum has been part of the National Museum – Museum of Czech Music. Under political pressure, the Dvořák Society was forced to change its scope by joining the Czech Music Society as one of its member associations on 31 March 1983. In this context, it lost its legal identity and was forced to hand over its collections to the National Museum – Museum of Czech Music. Two years after the Velvet Revolution the Antonín Dvořák Museum was revived as an independent department of the Museum of Czech Music. Its archives contain materials from the Dvořák Society, the National Museum, and, most importantly, from the estate of the composer's family – Dvořák's original manuscripts were bought for the museum by the state in 1980; until this time were the manuscripts not accessible to the public). The museum's permanent exhibition is located in Prague's New Town. The Antonín Dvořák Museum profiles itself as the essential Dvořák institution – combining a long tradition with a modern approach and open attitude. One of its goals is a new digital edition of Dvořák's correspondence preserved at the Dvořák Museum. The curators (3 in total) also regularly publish specialised articles and editions of musical scores (in cooperation with Bärenreiter Praha) and written documents regarding the composer's life and work.

The **Leoš Janáček Foundation** owes its existence to the composer's last will and testament and the bequest of his wife. It was created under the auspices of Masaryk University in Brno and administered by the school's Faculty of Arts. It was nationalised in 1956 by decision of the Minister of Education and Culture, and its property and copyrights were transferred to the Czech Music Fund. The foundation gained independence in December 1991, when it was also made the administrator of Janáček's copyright.

The **Leoš Janáček Archives** was formed in the 1930s within the music archives of the Moravian Museum, based on the gifts and inheritance of Zdenka Janáčková, and the materials originally

provided to Masaryk University were later integrated into the collection as well. The archives is still part of the Department of The History of Music of the Moravian Museum, and it preserves practically the complete set of autographs of Janáček's compositions, librettos and studies, correspondence, personal and official documents, and the composer's library. It is a uniquely comprehensive and coherent collection, which was entered into the UNESCO Memory of the World Register in 2017. The department has recently published a complete online edition of Janáček's correspondence. It has been working on the Complete Critical Edition of the Works of Leoš Janáček for many years – a vast undertaking that is now nearing its completion.

The Bohuslav Martinů Foundation was established in 1975 by the Czech Music Fund at the impetus of Charlotte Martinů, the composer's widow. In 1990, six months after the Velvet Revolution, the Czech Music Fund decided to give the foundation a new legal entity. The foundation became fully independent two years later. Viktor Kalabis, the chairman of the new Board of Directors soon came with the idea to create an educational and research centre, that would provide comprehensive information services for everyone interested in Bohuslav Martinů's life and work. The **Bohuslav Martinů Institute** in Prague (originally the Bohuslav Martinů Study Centre) was founded in 1995. The institute assembled and continues to maintain an online database of sources with information on compositions, music sources, correspondence, photos, etc., alongside an online library catalogue concerning monographs, recordings, articles and reviews, programmes, and sheet music. One of the institute's main long-term projects is the preparation and publication of the Bohuslav Martinů Complete Edition, which was launched in 2014 in collaboration with Bärenreiter Praha and includes ten critically acclaimed volumes published to date. The Institute also closely collaborates with colleagues from Palacký University in Olomouc on publishing critical editions of the composer's correspondence

Another important institution in care of Martinů's legacy is the **Bohuslav Martinů Centre** at the Municipal Museum in Polička. Its Bohuslav Martinů collections were systematically developed from the extensive set of autographs and family heirlooms that the Municipal Museum in Polička received in 1957 from the composer's siblings. This event led to the creation of the "Bohuslav Martinů Memorial", an independent department within the museum that consisted of the archives and one permanent exhibition. The new Bohuslav Martinů Centre was opened in April 2009.

The different organisational models of the aforementioned composer institutions makes close cooperation between them very difficult to maintain, especially since the Bedřich Smetana and Antonín Dvořák Museums are not independent institutions but are subordinate to the Czech Museum of Music and the National Museum in Prague. However, the situation is improving year after year. In a most striking expression of close collaboration, the organisations have joined forces to prepare a special exhibition of the life and work of these four composers, which was open at the National Museum in Prague in May 2020. The event will launch a multi-year project set to culminate in 2024 with the 200th anniversary of Bedřich Smetana's birth and the so-called Year of Czech Music. Representatives of the aforementioned institutions will talk about their plans and joint projects with the publishing director of **Bärenreiter Praha**, the world's leading publisher of Czech music and the publishing firm charged with the complete editions of Janáček and Martinů.

10.30–11.00

Tea and coffee

Coffee corner for mentees and mentors

11.00-12.30**HALL A****Bibliography in changing times: watermarks, historical music data and theatre sources**

Presented by the Bibliography Section

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

Veronika Giglberger (Bavarian State Library, München) and **Bernhard Lutz** (Bavarian State Library, München)

Early music manuscripts of the Staats- und Stadtbibliothek Augsburg: online cataloguing, digitisation and watermark thermography

A large part of the important music collection in today's Staats- und Stadtbibliothek Augsburg originates from the Augustiner Chorherrenstift Sankt Ulrich und Afra, whose musical treasures were transferred to the Augsburg City Library founded in 1537 in the course of the Reformation.

The cultural importance of the city and of civic musical life at the time of Emperor Maximilian I is reflected in other manuscripts in the collection, such as the so-called „Augsburger Liederbuch“, which includes a compilation of motets, chansons and songs from the early 16th century. The volume bears the bookplate of the patrician Herwart family and contains pieces by Ludwig Senfl, Adam von Fulda, Heinrich Isaac, Jacob Obrecht, Josquin Deprez, Alexander Agricola and others, some of which have survived in unical form.

The lecture shows how these sources are being made accessible online in the framework of a cooperation between the Staats- und Stadtbibliothek Augsburg and the Bayerische Staatsbibliothek München within a project funded by the German Research Foundation (DFG) running over two years. In addition to restoration, complete digitisation and cataloguing in RISM, the project also includes recording the watermarks. These are scanned using a thermographic method and recorded in the WZIS database. Cross-references and links between the relevant digital inventories create a new basis for further research on the sources.

Katrin Bicher (Sächsische Landesbibliothek - Staats - und Universitätsbibliothek Dresden) and **Matthias Richter** (Sächsische Landesbibliothek - Staats - und Universitätsbibliothek Dresden)

Historical music business data as basis for research on taste formation and canonization processes - a cooperative digital musicological project by the Saxon State Library Dresden and the University of Music and Theatre Leipzig

Franz Liszt's *Grand galopp chromatique* proved to be a blockbuster immediately after its composition: between 1839 and 1844 alone, it was printed in 23 editions, each with an average run of 200 copies. The bestseller rank, however, was disputed by Joseph Labitzky's piano piece *Die Elfen*, which in the year of its composition (1842) went through three editions with a total of 1500 copies and was reprinted several times each year for the next 15 years.

These figures are documented and handed down in the publishers' calculation books with information on circulation dates and amounts. But the business books offer a wealth of information beyond their accounting function. Based on the economic data, the music market becomes describable independently of individual case studies. As a source that has hardly been considered so far, the books could be consulted by music historians, who may ask for taste formation and canonization processes, but also by music librarians, who can obtain clues about works and prints (manifestations) from them.

A cooperative project between the University of Music and Theatre Leipzig and the Saxon State and University Library Dresden, "Geschmacksbildung und Verlagspolitik. Repertoireentwicklung und Kanonisierung im Spiegel der Absatzentwicklung Leipziger Musikverlage (ca. 1830–1930)", funded by the German research foundation, has now set out not only to collect and evaluate this valuable corpus of data for three important music publishers (C. F. Peters, Friedrich Hofmeister, Rieter-Biedermann) but also to make it, as research data, digitally accessible to communities from the fields of musicology, cultural studies and librarianship. The cooperation between a research and an infrastructure institution thereby ensures the connectivity and sustainability of the results and exemplifies how both partners complement each other.

In order to reuse existing knowledge and to make newly compiled information available in an accessible way, the project uses already existing infrastructure modules as well as develops new ones for project-specific content. For example, general information about the published works and persons is created or qualified in the integrated authority file (Gemeinsame Normdatei), before it is transferred to a project-specific database and enriched with information about the publisher's activities (e.g., circulation figures). This data is in turn available for subsequent use via an interface.

The lecture presents the project with its musicological as well as bibliographical findings, but focuses in particular on questions that arise in the reuse of authority data and the cooperation between research and infrastructure institutions.

Matthias J. Pernerstorfer (Don Juan Archiv, Vienna)

Music in theatre almanacs and journals

Theatre almanacs and journals were very popular from the 18th until the early 20th Centuries. They are a unique source for the history of the theatre and since theatre performances of that time nearly always included music, they are also important for the history of music. Therefore, a presentation of a project by Paul S. Ulrich and the Don Juan Archiv Wien on almanacs and journals seems worthy to be presented in the context of an IAML-Conference.

Paul S. Ulrich has collected almanacs and journals for decades.

Universal theatre almanacs were printed by publishers and distributed through the book trade; they treat the theatre in many cities. After 1830, the target audience was almost exclusively theatre practitioners. These almanacs were usually conceived as serials, i.e. it was at least planned that they should appear regularly.

Local theatre journals are generally non-periodic private publications. Normally they were printed by prompters – not by the theatre or theatre director – at the end of a year resp. a season and distributed directly to the audience, i.e. not via the book trade.

An online-catalogue of these journals is accessible at <http://www.theaterjournale.at/>.

Both Ulrich and Don Juan Archiv Wien are convinced that although presenting data in digital form may be highly desirable because it facilitates the search for the texts, for certain uses of the material the printed form is better. Online usage is fundamentally different from a book usage; accessing certain content can be better in the printed form. There is also the problem of the uncertain long-term availability of online presentations (even in public institutions). For these reasons, a comprehensive Topographie und Repertoire des Theaters [Topography and Repertoire of the Theatre] based on Ulrich's database is planned; a first volume on Wiener Theater (1752–1918) has been published. Three volumes of the series will be published in the autumn.

11.00-12.30**HALL B****Music Librarianship: build a bridge for your audience**

Presented by the Public Libraries Section

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

Alena Bittmarová (Statutární město Ostrava)

The partnership between the library and culture: the unique collaboration between Library of the City of Ostrava and cultural institutions of Ostrava

The partnership between the library and culture The unique collaboration between KMO and cultural institutions of Ostrava The City Library of Ostrava is not the center of Ostrava readers only but this is also very important partner for other cultural and educational institutions.

The purpose of this contribution is to recap the collaboration with selected institutions, i.e. Hudební současnost music festival. The library provides its premises for concerts and workshops and also stores any audio-visual recordings of the festival. Its also worthy to mention the collaboration with elementary art schools that should contribute to the education of the next generation of musicians and musical interpreters. In this contribution i would like not to forget about the already ended cooperation with Narodni divadlo Moravskoslezske on unique shows Operni sireny as well as on preview discussions with production teams.

All these previously mentioned activities result in earning and confirming the reputation of KMO as high quality brand which can be easily identified on the map of the cultural institutions in Ostrava. Last but not least, KMO allow to form clubs of the friends of the library which is the sort of community that attends the library in order to meeting up by listening to music, joining in technical discussions as well as the performances of talented musicians.

Jitka Málková (Jiří Mahen Library, Brno))

MUSIC LIBRARY - cooperation is welcome

The paper briefly describes the activities of the Music department of Jiří Mahen Library focusing on educational events for children, schools but also events for the public. It will present long-term projects dealing with Expressive Therapies (Music Therapy, Art Therapy, Dance Therapy) which were supported by the Ministry of Culture. Last but not least, it will focus on cooperation between Jiří Mahen Library and the Brno Philharmonic.

Jenny van Kampen (ZB Bibliotheek van Zeeland, Middelburg)

Where have all the CDs gone?' Or what we can learn from a customer survey in the ZB Public Library.

The ZB Library of Zeeland, situated in the city of Middelburg, has one of the largest Public Library music collections of the Netherlands. Therefore, it seemed a good idea to do a Customer Survey among users of the ZB music collection.

The results were sometimes surprising and did not always correspond to changes in the service that had already been implemented. We think these are worth sharing and discussing with our IAML colleagues.

The aims of the "ZB Music Collection Customer Survey" were to:

1. gain insight into the use of the collection and the frequency of the loans

2. assess the collection
3. assess the communication towards music lovers, the needs and wishes of the public
4. test (proposed) changes in the service

Based on the outcomes a plan is being made with actions in the field of:

- Digital solutions
- New ways to use the physical collection (books, sheet music and CDs)
- Communication
- Musical activities in the library
- Collaboration with other institutions

ZB is currently working on implementing this plan.

Background for our survey were developments in society which called for a library that is more responsive to customer demands and needs. A worldwide development that we do not only experience in the Netherlands. In 2015, this resulted in the Dutch Public Libraries Act.

This act defined 5 core functions:

1. Access to Knowledge and Information
2. Development and Education
3. Reading and Literature
4. Meeting and Debate
5. Art and Culture

Meeting, Art & Culture offer programming opportunities for Music Libraries.

As a consequence, Public Libraries have to make choices in how to become an inviting institution. An institution that gives access to information and inspiration to all people. Libraries have to make choices concerning the layout and design of the available space.

They have to make decisions regarding the availability of their collection. So, their books and, for the Music department, their sheet music and CDs. Whether we keep them in the open collection, stock them in the back-office, basement or even throw them in the bin?

We believe it is important to share best practices as Music Libraries. And maybe also the less good practices. In order to learn from each other and become the inspirational institutions we all want to be.

11.00-12.30

HALL C

Archives of composers and musicians: access and preservation challenges

Presented by the Forum of Sections

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

Martina Rebmann (Staatsbibliothek zu Berlin - PK, Berlin)

A baton for the library

The estates of the conductors Hans von Bülow and Wilhelm Furtwängler, both of whom worked in Berlin, have long been part of the holdings of the Staatsbibliothek zu Berlin - PK (SBB). Now, a few years ago, it was also possible to take over the artistic estate of Claudio Abbado (1933-2014), who was chief conductor of the „Berliner Philharmoniker“ until 2002.

Since 2016, his musical legacy has been jointly administered and kept alive by the Staatsbibliothek zu Berlin, the Fondazione Claudio Abbado and the Stiftung der Berliner Philharmoniker in various roles. The SBB received 2,000 conducting scores, 9,000 letters of professional correspondence, 2,500 sound recordings, 400 reference books and other estate material - as well as a baton belonging to the conductor. The objects are now being catalogued and digitised in the library in various projects. Legal restrictions play an important role in this process, which will be discussed in the lecture.

Many of the users of the estate are particularly interested in Abbado's small enigmatic „conducting notes“ that are inserted in his scores, often on simple notepads or even on the back of hotel notepads. How does it work when three very different institutions take care of Abbado's legacy together? Because that's what the SBB got involved in when it made the donation. The three institutions involved have very different tasks and functions. Nevertheless, they manage to coordinate this together - as if Claudio Abbado's baton was effective here...

Satoko Nasu (Université de Meiji, Tokyo)

Le Fonds Yoritsuné Matsudaira: comment placer les archives personnelles de provenance d'un musicien dans le rôle du musée historique régional?

L'un des grandes figures de la musique d'aujourd'hui, Yoritsune Matsudaira (1907-2001), un compositeur japonais que j'ai choisi comme sujet de cet exposé, est connu en tant que précurseur de la musique contemporaine au Japon après la Seconde Guerre Mondiale.

Il a commencé sa carrière de pianiste professionnel en 1928. Parmi son répertoire il y avait Chopin, Debussy et Ravel qui était peu connu au public en ce temps-là. Il a joué également ses propres pièces, influencée par ces compositeurs, mais depuis 1934, il se consacre à la composition. Il s'occupe également des critiques musicales dans des revues et des journaux et présente les tendances musicales européennes. Dans les années 50, il fait ses débuts en tant que compositeur en Europe avec « Thème et variations pour piano et orchestre » (1951) d'après Etenraku, dans laquelle employé le mode japonais traditionnel Banshi-cho. La création date en 1952 à l'occasion d'ISCM World Music Days. Ses œuvres et sa vision vis à vis de la musique exercent une grande influence autant sur ses contemporains que sur la jeune génération. Ses œuvres sont publiées en Italie, au Japon, et en France.

Aujourd'hui, la partie majeure de ses documents laissée chez lui (sauf les partitions) est conservée dans le Musée historique départemental d'Ibaraki (Nord-Est de Tokyo), elle se compose des 15.000 pièces : correspondance, photos, audiovisuels, livres annotés, documents de concerts, documents travaux, manuscrits autographes musicaux et objets, en plus les archives de sa famille. Après son décès, la majorité de ses partitions sont déplacées dans un autre établissement situé à Tokyo. Les autres documents restaient donc tels quels dans sa maison jusqu'à septembre 2019.

Je m'engage depuis 2018 dans les recherches et la mise en ordre de ses archives pour la valorisation et la conservation. Une fois que le classement et le transport a fini dans le Musée d'Ibaraki, et que la procédure légale du don est terminée, elles seront ouvertes au public.

Dans cette présentation, je vais essayer de montrer la situation actuelle de son fonds en rassemblant des documentaires sur ses activités musicales, et en faisant des remarques des problèmes d'archives musicales de nos jours au Japon.

Toomas Schvak (Arvo Pärt Centre, Laulasmaa)

From private to public: the personal library of composer Arvo Pärt at the Arvo Pärt Centre

Working with the material of a living person is always a challenge, requiring finding balance between the private and public interests. A few years ago, IAML members were able to learn in detail about Arvo Pärt's personal archive stored and made available at the Arvo Pärt Centre in Laulasmaa, Estonia. However, the centre also maintains a library that is separate from the archive yet closely related to the composer and his family, as the core of its collection is the composer's personal library.

While relatively small, totalling about 5,500 units, the library allows the researchers and other guests of the centre to take a glimpse at the texts that have influenced the composer and his compositions over several decades. As Arvo Pärt is a spiritual composer, his library is at the same time a music library and a theological library. The presentation aims to provide an overview of its contents, drawing connections between the theological material in the library and the music created by the composer. It will outline the potential for research based on the library collections and address some of the practical challenges faced in making this private library accessible in public, including the discussions over determining the best way to organise and catalogue the collection, implementing the measures to protect the privacy of the owner, and the resulting in-house collaboration model between the library and the archive.

11.00-12.30

Membership Committee

Working meeting (online only)

Chair: **JeongYoun Chang** (Korea National University of Arts, Seoul)

12.30-14.00

Lunch

14.00-15.30

HALL A

Keeping scores on copyright changes

Presented by the Archives and Music Documentation Centres Section

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

Henrik Summanen (DIGISAM, Swedish National Heritage Board)

Copyright and archives in a digital society

European Directive on Copyright in the Digital Single Market, entered into force on 20 June 2019, aims to harmonise copyright in the EU, and to update the copyright framework to the digital world. This presentation will use the Copyright Directive as a starting point to discuss the forces that drive

the change in archives, libraries and museums in the digital domain, specifically in the area of digital usability.

Kathleen DeLaurenti (Peabody Institute, John Hopkins University, Baltimore)

Recent changes in US copyright: Music Modernization Act and how it affects archives

In 2018, the United States passed the Music Modernization Act. This was the most significant reform of music copyright since the 1972 Copyright Act. Since then, we have seen opportunities and challenges with managing music collections in the United States. This paper will discuss present an overview of the Music Modernization Act and the CASE Act, ongoing trends in proposed legislation, and how this is impacting services and planning at U.S. music libraries.

Panel discussion

14.00-15.30

HALL B

Documenting musical sources and collections: recent developments

Presented by the Forum of Sections

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

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

Project Group on RISM Series C: deliverables. An instruction manual for institutional authority records in MUSCAT

The Project Group on RISM Series C is formed under the auspices of the Archives and Music Documentation Centres Section. It is a pilot project to update the RISM Series C directory of music holding institutions, in collaboration with the RISM Zentralredaktion in Frankfurt. The Greek RISM Office has undertaken the task of providing in Muscat authority/administrative metadata for music-related holdings institutions in Greece, according to the data collected by the Greek AMA WG/RISM survey conducted in 2018 and is still in progress and the Ratliff/Bazmadelis Directory of Music Libraries and Collections in Greece. In particular, the pilot project, undertaken by the Greek RISM Office, consists of registering Greek institutions and private music libraries and archives as well as, their respective collections with the aim of producing a comprehensive manual with instructions to be followed by anyone interested to perform such a task.

Thus, the specific paper aims at presenting the results of the project after its completion, referring accordingly to RISM in its entirety. More specifically, registering institutional and private music libraries and archives and their collections in Greece is part of the task undertaken by the Greek RISM RG.

Within this frame we have contributed a) to the update of the RISM-C Directory of Music Holding Institutions, b) to providing a manual with guidelines regarding Authorities for Institutions within Muscat c) to motivate all colleagues who are interested to update their institutional authority records following current cataloguing practices.

Miriam Das Lehotská (Slowakisches Nationalmuseum-Musikmuseum, Bratislava)

Verarbeitung und Bereitstellung musikhistorischer Quellen aus der Slowakei in Kooperation mit dem RISM-Projekt

Die Arbeiten am RISM-Projekt in der Slowakei werden vom Slowakischen Nationalmuseum-Musikmuseum in Bratislava koordiniert. Sie werden dabei mit einem eigenen Analogieprojekt verbunden – dem Slowakischen Katalog musikhistorischer Quellen (SKMQ), der die Funktion eines Zentralverzeichnisses zur Musikgeschichte in der Slowakei erfüllt. Dieser enthält 40 Musikalien-Sammlungen, überwiegend von Pfarr- und Klosterkirchen, im kleineren Umfang auch Sammlungen von Adelsfamilien, Musikvereinen und historischen Bibliotheken. Bis zum Jahr 2005 wurden die Quellen zu einem klassischen Zettelkatalog verarbeitet, was im Endergebnis 19.000 Katalogzettel im lokalen Basiskatalog bedeutet. Für RISM wurde davon rund ein Drittel bearbeitet. Die SKMQ-Katalogkarte mit ihrer genauen Struktur der Quellenbeschreibung sorgte in nur wenigen Jahren für eine Vereinheitlichung der musikhistorischen Dokumentation in der Slowakei und erleichtert so auch die anschließende Konversion der Einträge in die RISM-Datenbank. Das Muscat-Programm stellt für uns den optimalen Weg zur Bewältigung umfangreicher Aufgaben dar und zwar von der Katalogisierung bis hin zur Veröffentlichung bzw. Publikation der eingepflegten Daten.

Unser Vorhaben ist es, die Information aus dem SKMQ vollständig der weltweiten Öffentlichkeit schrittweise zur Verfügung zu stellen und zwar mittels einer Konversion der Einträge in die RISM-Datenbank als einer multilateral anerkannten Plattform zur Verarbeitung, Auswertung und Bereitstellung von Daten. Dabei geht es uns um eine vollständige Verarbeitung von Provenienzkomplexen, welche sowohl Manuskripte, wie auch Drucke aus dem 17.–20. Jahrhundert umfassen, damit diese Komplexe eine möglichst umfassende Quellenbasis für die Erforschung der Musikkultur in den Regionen bieten.

Zur Ermöglichung der Bearbeitung der Quellen für die RISM-Datenbank bemüht sich das Musikmuseum in den letzten Jahren um wissenschaftliche Grants, die finanziell einen Teil der Arbeiten und die dafür nötigen MitarbeiterInnen bei den Institutionen abdecken können. Enorm hilfreich ist dabei die Verfügbarkeit der MUSCAT-Software, wie auch der RISM-OPAC, was für die Mitarbeiter einen entsprechenden Komfort bei der Recherche und auch Motivation bei der Umsetzung der eigenen wissenschaftlichen Forschungsprojekte bedeutet. Auf dieser Grundlage kann auch eine weitere Strategie für die Bearbeitung von Musikquellen in der Slowakei ins Auge gefasst werden, welche zahlreich auch über andere slowakische Institutionen verstreut sind.

Besonders wichtig ist auch die Zusammenarbeit mit der RISM-Zentralredaktion, die vorgefertigte Vorlagen für thematische Kataloge für Auszüge aus der RISM-Datenbank bereitstellt. Wir wollen diese für die Publikation bedeutender Musik-Sammlungen nutzen.

Tomasz Górny (University of Warsaw)

The relocations of library collections in Post-WWII Poland – a new manuscript of J. S. Bach's *Das Wohltemperierte Clavier I*

World War II and the period immediately following it saw relocations of library collections in present-day Poland on an unprecedented scale. As a result of national borders being redrawn, former Polish lands found themselves governed by neighboring countries: for instance Lviv, one of pre-1939 Poland's chief intellectual centers, where Johann Philipp Kirnberger once worked as an organist, became part of Ukraine, whereas eastern regions of Germany, together with numerous library collections brought there for safekeeping in wartime, were included in postwar Poland.

The most notorious example of such relocation is the collection of former Preußische Staatsbibliothek which features priceless musical artifacts, including autographs by Bach, Beethoven and Mozart. The collection, nicknamed 'Berlinka,' has long stoked the interest of researchers in multiple fields, bibliophiles, history aficionados, and even politicians and members of the general

public. Despite being documented in scholarly writing, there are aspects of its history that remain unaccounted for and new documents continue to be unearthed.

In 2014, several volumes that can be traced back to the Preußische Staatsbibliothek were discovered in a Dominican monastery in Cracow. The location is not quite surprising, considering that part of the 'Berlinka' collection – after it was found in Lower Silesia but before it was deposited in the Jagiellonian Library in Cracow – was kept by the Cracow Dominican friars. This shows that a closer investigation of the relocation process immediately following WWII might shed some light on hitherto unknown locations of invaluable library collections, including musical works.

One such location is a lesser known Polish library that houses manuscripts featuring the music of J. S. Bach, of which the most valuable is a 1740 copy of *Das Wohltemperierte Clavier I*. A preliminary study has concluded that it was likely created in Bach's circle, which would make it an important source for this seminal collection of Western music. In my paper, I will present this new document in the light of post-WWII relocations of library collections in Poland.

14.00-15.30

HALL C

Digitisation projects

Presented by the Forum of Sections

Chair: Houman Behzadi (McGill University, Montréal)

Raymond Heigemeir (Stanford University)

Digitizing rare music manuscripts at Stanford: a progress report

Stanford Libraries has embarked on a project to identify, catalog, and digitize its complete holdings of rare music score manuscripts, sketches, fragments, autograph musical quotations, and musicians' letters. Stanford's rare music manuscript holdings, largely derived from the Memorial Library of Music Collection, include significant works such as the autograph full scores of Cherubini's *Médée*, Mozart's *Konzert für drei Klaviere*, Mendelssohn's *Sinfonia IX* for string orchestra, Brahms' *Tragische Ouvertüre*, Elgar's piano arrangement of the *Enigma Variations*, and Mascagni's *Cavalleria rusticana*. Many composers from the 17th to the 20th century are represented.

Other items of interest include an antiphony for Christmas and Holy Week (ca. 1550); the choir book used by Junipero Serra at the Mission San Carlos Borromeo, Carmel, California (1770-84); an inscribed copy of the Russian imperial anthem, *Bozhe, tsarya khрани* (1833); the two annotated volumes of vocal music assembled for Jenny Lind's American tour (1850-52); and groups of letters by Louis Spohr, Charles-François Gounod, Jenny Lind, and Henry Vieuxtemps.

All items will receive full metadata treatment in the SearchWorks online catalog and in OCLC. Highest-quality digital files will be added to the Stanford Digital Repository and made accessible worldwide for close viewing and download via SearchWorks and the Spotlight discovery environment. These IIIF compliant digital objects will also be uploaded to consortial projects including the Music Treasures Consortium, hosted by the Library of Congress, and the Répertoire International des Sources Musicales (RISM) database.

The image-rich presentation will be of interest to all who assist in the study and teaching of musicology, and those who would like expanded access to primary source materials.

Kayleigh Ferguson (Maynooth University)

A case for enhanced access to music sources: digitisation and metadata in the Russell Library, Ireland

This research focuses on how we can improve metadata, digitization efforts, and the vocabularies we use to enhance access in music collections, using the collections in the Russell Library at Maynooth University as a case study. The argument is that increased access via better catalogue records and digital images online is a viable and even necessary preservation method for rare books and manuscripts, rather than the other way around. There is a history of gatekeeping in special collections that keeps users and readers, especially those who are not professional or seasoned scholars, from studying or even ever laying eyes upon rare materials. While some may think this safeguarding will preserve the integrity of manuscripts and their scholarship, it will only lead to a lack of interest and therefore a lack of funding for proper preservation efforts in the long term.

Furthermore, this digital age is the perfect opportunity to make use of electronic and online access to libraries and archives and gain a newer and wider readership; if underserved demographics who previously could not afford to travel to these institutions or did not have the privilege of attending university could have affordable, ready access, then interest and awareness of special collections would thrive. I am starting with two books in the Russell Library, one each from the fourteenth and sixteenth centuries, that contain manuscript music. After updating the finding aid, my goal is to catalogue digitize them, with the aim of eventually publishing them online in the RISM Ireland database with links to images. This project will culminate in a written thesis and digital exhibition, which will center around the significance of these two codices in the wider scope of transnational musical cultures in Irish history.

Roland Pfeiffer (University Library Basel)

The Basilean music collection of Lucas Sarasin (1730-1802): an early example of 'bourgeois' manuscript collecting revisited in a new digital format

Lucas Sarasin (1730-1802) was not only a rich silk maker and owner of the "Blue palace", which can still be seen standing in the Basel city centre, but also an amateur musician who played the double bass at the Collegium musicum. With the collaboration of the violinist Jacob Christoph Kachel, he put together an impressive collection, mostly but not exclusively made of contemporary instrumental music manuscripts. Later extended by Sarasin's son-in-law Peter Fischer, this is a relatively rare example of a music collection created by a rich 'bourgeois', in a time when collecting music was not yet so common among the middle class, as it then became in the following century.

In the first instance, this paper will focus on the practical uses Sarasin made of the scores, and on his own cataloguing technique. Subsequently, presentation will discuss Sarasin's private musical activities in relation to the ones offered by the Collegium musicum, of which he was a part. Only a third of the original 1241 manuscripts have been preserved; they are currently being digitized and published on the Swiss platform www.e-manuscripta.ch. The digital copies provide an insight into the great potential of the collection for musicological research purposes, but also as a resource for individual musicians.

14.00-15.30

HALL D OR MEETING ROOM 2

Advocacy Committee

Working meeting (open)

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

15.30-16.00**Tea and coffee****16.00-17.30****HALL A****Fixing a hole: re-imagining day-to-day processes and policy**

Presented by the Service and Training Section

Chair: **Katherine Penner** (University of Manitoba, Winnipeg)**Joseph Hafner, Megan Chellew, Maryvon Côté and Andrew Senior** (McGill University, Montréal)

New model of work: McGill's hybrid shared office experiment

With the pandemic measures still in place in Montréal, Québec, McGill University launched a “New Model of Work” project on October 1, 2021. This new model of work is an experiment to test hybrid work models for 18 months (about 1 and a half years) in a shared office space. McGill Library staff from collection services (technical services) and digital initiatives (IT) are in this pilot with groups of staff from other parts of McGill, including Human Resources, Sustainability Services, Communications and Graphic Design, and Translation Services, and this project is led by a team of staff from Facilities.

The idea is to have space for bookable desks, in both open concept and quieter zones, for about 60 people on any given day, while there is a total of 120 people in the project. There are four rooms with quiet working desks, there four phone booths for calls and meetings, there are four medium sized conference rooms for meetings of 4 to 10 people, and then there is a large conference for up to 16 people. There are also non-bookable spaces that includes more areas to work at individually or in collaboration, along with a couple of collaboration zones and casual spaces.

In this presentation we will talk about the challenges of bringing together various teams, creating acoustical zones, working with books in this environment, desk hoteling, scheduling, and the human aspects of all of this. This hybrid work experiment is something all of us can relate in some way, because of our shared experiences in the pandemic, but our pilot takes it to a new level with putting all our quite different teams into one space to see what we can learn to create better work spaces for our staff in the future. We will share what we have learned from this experience, what works and what have been the challenges.

Co-written by staff of McGill Library Collection Services. More another person from that team might join has a co-presenter.

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

Reprographics, reluctance and risk: library copying of scores for users

The UK Copyright, Designs and Patents Act 1988 includes two provisions for libraries to make and supply users with single copies of copyright works, subject to certain parameters. Whilst the legislation permits this in relation to all types of copyright work, and it is commonplace in the realm of books and journals, anecdotal feedback suggested that not all libraries offer the service in relation to notated music scores, and those that do aren't necessarily confident in the application of the criteria to this medium.

This paper will start by briefly contextualizing what the UK terms “library privilege” exceptions for supplying library users with copies of copyright works, comparing these exceptions to provisions in the copyright legislation of other territories.

It will then go on to describe the findings of a study undertaken by the IAML (UK & Irl) Trade and Copyright Committee. The objectives of the study were to: a) build up a picture of the extent to which libraries are utilizing these exceptions for the copying of music scores; b) explore differences in practice and attitudes toward risk across sectors; and c) identify obstacles to utilization.

It goes on to present the findings of the study, offering interpretations of the legislation, before drawing conclusions and making recommendations to assist libraries in their implementation of a copying service for scores, including plotting a range of current practices along a risk continuum.

16.00-17.30

HALL B

Music encoding and annotations

Presented by the Forum of Sections

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

David Rizo (Universidad de Alicante and Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), **Teresa Delgado** (Asociación Española de Documentación Musical), **Jorge Calvo** (Universidad de Alicante), **Antonio Madueño** (Universidad de Alicante), and **Patricia García-Iasci** (Universidad de Salamanca)

Speeding-up the encoding of mensural collections from Spanish libraries

Thousands of historical music sources are currently digitized and stored as images, yet only accessible through descriptive cataloging metadata. Images do not allow the possibility of musical content-based indexing, search or statistical study with computational tools. The process of retrieving the symbolic music information from an image, building a sort of digital score, permits to save that information in a structured digital encoding that can be stored in standard formats, like MEI or MusicXML. In addition to content-based retrieval, these formats allow archives, libraries, scholars, computer scientists, and the general users to benefit from endless new possibilities. These include edition in score notation applications, replaying from audio synthesis, transposition, reordering or filtering the parts, exporting the incipit in Plaine and Easie code format for cataloging into RISM, searching duplicates in other collections, or any new approach from digital musicology.

An alternative to manual encoding, which comes with high human and economical cost, is to resort to an Artificial Intelligence (AI) that performs an automated reading of musical documents. This technology is known as Optical Music Recognition (OMR, in analogy to OCR to recognize written characters). Despite recent improvements, OMR technology is not ready to operate automatically, and it might never be. Therefore, the goal of such technology must be to assist the human and to speed up the process as much as possible.

In our project, we have focused on developing cutting-edge technology to digitize the Mensural music collections of the National Library of Spain (BNE). This effort has been implemented through the Music Recognition, Encoding, and Transcription (MuRET) tool. In addition to using state-of-the-art OMR approaches, MuRET is conceived as a technology designed for an interactive workflow. The AI models continually learn as the user introduces corrections, and the tool assists in locating possible automatic transcription errors. Furthermore, user-centered design patterns have been specially considered improving the final experience.

In our case studies, we have observed and measured how the use of MuRET allows us to dramatically speed up the encoding process, both compared to a completely manual approach and one that uses static OMR models that do not learn from user interactions. A breakdown of performance times and interactions will be shown that will help any institution to make the decision of adopting these technologies.

Kevin R. Page (University of Oxford), **Andrew Hankinson** (RISM Digital Center, Bern), **David Lewis** (University of Oxford), **Elisabete Shibata** (Beethoven-Haus Bonn) and **Mark Saccomano** (Paderborn University)

Beethoven in the House: annotating digital sources to contextualise musicology studies

Performance of music in the home was the means by which most works were received before the advent of audio recordings and broadcasts, yet the notation sources that form our primary record of this culture have not been the subject of comprehensive or methodical study. Choices made by arrangers adapting music for domestic consumption – of instrumentation, abbreviation, or simplification – reflect the musical life of the 19th-century, and can inform our understanding alongside contemporary accounts such as newspapers, adverts, and diaries. Documentary evidence for these choices can be found in the collections of archives and libraries, increasingly available in digital form. These digital documents have the potential to be annotated, described, and integrated into a comprehensive investigation of the arrangement process.

The different forms, formats, and locations of focal and contextualising sources presents a challenge for those wishing to study them: although access via digital technologies presents a means to consider a far wider range of materials than physical archive visits, the variety of encoding formats and delivery mechanisms means we cannot assume a single point of access or digital service. Instead, we should develop tools to collate, annotate, and interpret the materials via layers that supplement existing digital library systems. Similarly, since many of the sources we wish to study have not been a priority for digitisation or transcription (e.g. of notation), awaiting comprehensive availability in a digital format is not tenable; rather we should accommodate incremental addition and enrichment of digital materials as they are discovered and documented during their study, integrating this into the natural flow of scholarship.

The Beethoven in the House project is exploring these challenges through two related yet contrasting studies. We are making a detailed comparison between arrangements of the Steiner editions of Beethoven's 7th and 8th Symphonies and Wellingtons Sieg, asking whether they reflect the stated values of the publisher. A second survey is looking for patterns across a larger sample of lesser-known and poorly catalogued scores, collating emergent indicators of arrangers' motivations within a narrative of the domestic market – the music industry of its day.

In parallel we are developing software, applied in both studies, using IIIF, MEI, and Linked Data to aggregate digital sources. Our tools enable a scholar to create annotations within and between the sources, so as to evidence and illustrate their emerging musicological arguments. Thus far the project has primarily focussed on collections from the Beethoven-Haus Bonn and the Bodleian Libraries; we finish with an open discussion considering how our approaches and tools might be expanded to a wider range of sources and institutions.

16.00-17.30

HALL C

Producing, selling, and archiving sound recordings in the Czech Republic and Croatia

Presented by the Audio-Visual Materials Section

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

Zeljka Radovinovic (University of Zagreb Academy of Music Library)

Czech and Croatia – cooperation on early production of recorded sound

Traces of cooperation between Croatia and Czech, from the Croatian side can be found in the existing modest literature on the first years of recorded sound in Croatia, as well as in articles in periodicals at the time and a review of available archival sources.

As a participant of the scientific project on Croatian industry of gramophone records (The record industry in Croatia from 1927 to the end of the 1950s), I made the first comprehensive research in Prague to trace the bilateral links of Croatian Edison Bell Penkala, Elektroton and Czech gramophone companies (Esta, Ultraphon etc.); companies that recorded Croatian artists before EBP ; and cooperation of Czech Gramofonove Zavodi and Jugoton at the beginning of its existence . With kind permission of colleagues, I also got the insight in available documentations and the results of their research for the project Novy Fonograf. Evidences were also find in Zagreb company Croatia Records (former Jugoton) and the Archive of Yugoslavia in Belgrade.

With the presentation I will try to explain the flow of cooperation among two countries on production of shellac gramophone recordings, in the time of big wars and turbulent political changes.

Michal Studničný (National Museum - Czech Museum of Music, Prague) and **Martin Mejzr** (National Museum, Prague)

The beginnings of the Czech phonograph market after 1900, focusing on selected Prague retailers

This paper will present a research project that aims on systematic research and mapping of phonograph cylinders and discs, focusing primarily on Prague and other Czech cities in the context of the expansion of the sound industry in Central Europe. The project intends to focus on the practically unknown and unexplored pioneering period of distribution and dissemination of the oldest sound carriers in the Czech lands, namely on the business practices and commercial strategies of individual retailers and their assortment. The presentation will chiefly focus on a practical demonstration - an upcoming interactive database of historical record stores and retailers in Prague.

Iva Horová (National Library of Technology, Prague) and **Filip Šír** (National Museum, Prague)

The establishment of the Czech(oslovak) National Sound Archive: ideas and efforts

The presentation will introduce the monograph, which is the first of its kind to provide a comprehensive overview of the concepts and attempts to establish a national sound archive, an institution whose main task would be to systematically map, protect and make accessible Czech(oslovak) sound cultural heritage in all forms. This idea has been recurring in professional debate with greater or smaller intensity for almost a hundred years now. The texts acquaint the reader with the activities in this field in a chronological order. They provide an overview of individual and institutional stakeholders, the outcomes of the efforts undertaken as well as a reflection on the causes of failures. Given the cultural and historical context, this would be a loss not only on the national, but also on the Central European level. Unfortunately, unlike most countries in Europe and around the world, the Czech Republic is still waiting for a satisfactory solution to this burning problem.

16.00-17.30

Outreach Committee

Working meeting (open: online only)

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

'This meeting will take place via Zoom. Registered attendees only.'

16.00-17.30

HALL D

Study Group on Access to Performance Ephemera**Working meeting (open)**

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

18.00 - 22:00

Exhibition and Concert in National Museum**TUESDAY, 26 JULY**

9.00-10.30

HALL A

Open linked data repository platforms for libraries

Presented by the Cataloguing and Metadata Section

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

Elections

Open discussion

Eric van Balkum (Stichting Omroep Muziek, Hilversum)

Podiumkunst.net: connecting music and other performing arts collections with the RDA ontology

Podiumkunst.net is a consortium – starting in 2021 on a 4-year government grant – creating and connecting both existing and new Dutch archival collections in the music and performing arts sector. Metadata describing audio, sheet music and other document types will be modelled with the RDA-ontology (based on IFLA/LRM) and sustainably published as linked data, providing the public with the means to discover (digital) music items across all important Dutch institutions. Crucial to linked data connections are specific vocabularies (persons, works, languages, events, material types). Part of the project is the creation of a multilingual (but firstly Dutch) vocabulary for performance media (instruments, voices, ensembles), merging terms and structure from MIMO, DEWEY (780s), the IFLA/UNIMARC-vocabulary and the Performed Music Ontology (in development).

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

Data modeling for medium of performance on open linked data platforms

Current music cataloging practice has Inherited features and peculiarities from earlier standards which now pose challenges to linked data modeling. I would like to raise awareness of issues

regarding the medium of performance data element in RDA and the MARC format, and a preview of the path ahead toward recording structured library data in an open platform such as Wikidata.

Christopher Holden (Library of Congress, Washington D.C.)
Wikidata and linked open data for music vocabularies

Wikidata is a free and open knowledge base that supports the structured data available on Wikipedia and other sites. Information in Wikidata can be linked to other data sets and vocabularies. This presentation will examine how Wikidata structures various musical concepts and vocabularies, such as medium of performance, using specific Wikidata properties. It will also discuss how information in Wikidata can be mapped to other existing music vocabularies used by librarians and information professionals.

9.00-10.30

HALL B

Music under Nazi control

Presented by the Forum of Sections

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

Matthew Vest (University of California, Los Angeles)

Viktor Ullmann and Ernst Bachrich: music self-publishing during Nazi control

There are many parallels between Ullmann and Bachrich. They were both in the Schoenberg circle in Vienna, both lawyers, both opera conductors and both victims of the holocaust. While Ullmann's compositions have been recovered, programed, and studied since the 1970s, Bachrich and his work was mostly forgotten until recently. I have sought to reconstruct Bachrich's story from the archival record, including newspaper articles and reviews, concert programs, letters, the surviving copies of his works, and state archival records.

In this presentation, I will consider another parallel between Ullmann and Bachrich: their self-publishing efforts during Nazi control. From 33 to 42, Ullmann composed and self-published his work in Prague and Bachrich composed and published in Vienna. Ullmann's compositions were not professionally published during his lifetime, but Doblinger published works by Bachrich until 1933. In late 1938 (after the Anschluss), Bachrich had a work engraved and published by a Viennese publisher. The following year he self-published a work that prominently included the year of publication and his Jewish district in Vienna on its cover. Ullmann published throughout the period and labeled the scores as self-published. Their works from this period survive because of their extraordinary efforts to publish and disperse them. Using the history of music print culture, I will explore their places among interwar musicians and composers in Central Europe, demonstrating how they resisted censorship and exclusion from musical life.

Armin Brinzing (Internationale Stiftung Mozarteum, Salzburg)

A Mozart library in Nazi Germany

The lecture deals with the library of the International Mozarteum Foundation in Salzburg, which is significant for its outstanding Mozart holdings, and describes the history of a special musical library in Austria after the "Anschluss" to Nazi Germany from 1938 to 1945.

As an institution with significant historical holdings, including the world's largest collection of letters and documents of Mozart and his family as well as numerous music autographs of Wolfgang Amadé

Mozart, the Mozarteum Foundation tried to profit from its close ties to the National Socialist power apparatus in its scholarly activities and the expansion of the library. However, it took on a special position, because officially it remained an independent non-governmental organization even during National Socialism. In fact, however, it was under the complete control of the government, and its president, Albert Reitter, was one of the leading Nazi politicians in Salzburg as Regierungspräsident and Gauhauptmann.

Many state libraries and museums profited from the expropriation of Jewish collectors and received valuable musical instruments or autographs from their collections. The Mozarteum Foundation also actively tried to obtain autographs from collections of Jewish collectors and antiquarians. This is evidenced by numerous documents originating from the musicologist Erich Valentin, who at the time served as the Foundation's Secretary General and was also in charge of its library. Erich Valentin directly approached high officials of the Nazi government in order to gain access to the possessions of Jewish collectors and antiquarians. He even approached the military leadership in hopes of obtaining Mozart autographs from German-occupied territories. In the end, these attempts were unsuccessful.

In Salzburg, however, there existed very important music collections in church possession, especially in the Archabbey of St. Peter. The property of this monastery was confiscated by the National Socialists in 1942. Erich Valentin, together with the Viennese professor Erich Schenk, successfully endeavored to bring the latter's valuable music library, which also contained autographs of Wolfgang Amadé Mozart and Michael Haydn, into the possession of the Mozarteum Foundation. After the Second World War, most of the prints and manuscripts were returned to their rightful owners. Through intensive provenance research, however, several historical music manuscripts and prints were identified in the holdings of the Bibliotheca Mozartiana, which were restituted in 2022. The lecture will provide an overview of the political conditions under which a specialized musical library operated during the Nazi era and how its actors functioned as part of the power apparatus. The procedure of provenance research will also be explained and the question of how its results should be documented will be discussed.

Maristella Feustle (University of North Texas, Denton) and **Filip Šír** (National Museum, Czech Republic, Prague)

Musical resistance: Czech comedy duo Voskovec and Werich's long-distance defiance of Nazi aggression

The story of the Czech comedy duo of Jiří (George) Voskovec and Jan Werich is one of musical and artistic collaborations in a unique time and place resulting from geopolitical upheaval. Voskovec and Werich (commonly known as V+W), together with Czech jazz pioneer Jaroslav Ježek, went into exile in New York City in 1939 amid the Nazi invasion of their home country.

Fascism's famously poor sense of humor could not bear V+W's mockery, but efforts to suppress them at home ultimately gave them far more exposure abroad, as they participated in Czech-language Voice of America and BBC broadcasts to encourage Czechoslovak resistance. One famous example of their work was a Czech adaptation of Spike Jones' novelty song "Der Fuehrer's Face."

This presentation will detail an ongoing, multi-year project to retrace the steps of Voskovec, Werich, and Ježek, and their artistic output in exile. Ježek unfortunately died of chronic kidney disease in 1942, and V+W later collaborated with folk singer Tony Kraber and composer Harold Rome, among others. By searching archival collections and digitized historical newspapers across the United States, this international project has chronicled V+W's movement from New York City to Bucks County, Pennsylvania, to the Play House theater in Cleveland, to the West Coast.

The resulting narrative weaves together threads of the personal consequences of global conflict and otherwise improbable collaborations resulting from those circumstances. The ability to tell such stories depends on discoverable archival collections, and demonstrates those collections' benefit to cultural memory.

09.00-10.30

HALL C

Workshop: Digital presentation of musical sources, Part 1

Presented by the Forum of Sections

Chair: **Andrea Hammes** (Sächsische Landesbibliothek - Staats - und Universitätsbibliothek Dresden) and **Irmlind Capelle** (Paderborn University)

The workshop will discuss issues of current development for improved representation of musical sources in the digital space. Where do we stand, e.g., in music-specific access to our sources or in synchronous representation of different source types? And where can further potential for improvement be identified?

9.00-10.30

MEETING ROOM 1

Forum of National Representatives

Working meeting (closed)

Chair: **Jürgen Diet** (IAML Vice President, Bavarian State Library, Munich)

9.00-10.30

MEETING ROOM 2

Copyright Committee

Working Meeting (open)

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

10.30-11.00

Tea and coffee

10.30–11.00, 15.30–16.00

Municipal Library

Poster session I

Beate Schiebl (Herder Institute for Historical Research on East Central Europe, Marburg)

Two Bohemian composers of the 19th century (re-)discovered: Wenzel Heinrich Veit and Franz Marschner

The manuscript holdings of the music collection at the Herder-Institute for historical research on East Central Europe include some autograph scores of previously unpublished musical works by Bohemian composers of the 19th century. Two very special personalities can be found among them: Wenzel Heinrich Veit and Franz Marschner.

Amazingly, the biographies of these two almost unknown composers have a lot in common. The poster will show the two biographies and their common features. It will also include information on the new editions of selected works of Veit and Marschner by Dr. Denis Lomtev in cooperation with the Sudeten German Institute of Music (SMI) in Regensburg.

The poster will reflect the perspective of a music librarian, combined with personal curiosity, and it could be an inspiration for musicologists or music historians to delve more deeply into the topic. In addition, it will be an invitation to musicians to perform these recently printed works on stage.

Anna Žilková (Music Centre Slovakia, Bratislava)
Musical heritage in Slovak institutions

A series of short audio-visual documents about institutions that manage music documents of various kinds in Slovakia. They will provide foreign visitors with information from the field of music libraries, archives, museums and documentation centers in Slovakia.

Vlastimil Tichý (Moravian Library, Brno)
Antonín Němec and his music collection in the collections of the Moravian Library

The activities of the private music researcher Antonín Němec (1894–1958) form part of a remarkable and neglected chapter in the history of Czech music and musicology, namely the modern interest in early music.

Antonín Němec, although a forest soil chemist, devoted a great deal of his time to music, as an organizer, a violinist and a researcher. Němec's primary motivation for collecting music was to search for works by old Czech masters for his private productions or for concerts which he helped to organize. The collection also reflects his wider research interest, i.e. old Czech music on the themes of hunting and forests and generally the works of Czech musicians of the 18th and early 19th centuries.

Antonín Němec began his music collection in 1945. He also copied and photographed music sources from the libraries of confiscated castles (Frýdlant, Kačina, Doksy and others). These collections were brought to the Ministry of Agriculture, where Němec had access to them. Němec also gained microfilms of musical sources from other castle collections (Český Krumlov, Kroměříž, Roudnice nad Labem), other institutions and private collections.

Němec's music archive was comprised of diverse types of musical sources:

- 1) period manuscripts and prints
– several of them preserved in the Moravian Library and the Moravian Museum
- 2) modern editions of early music
– several of them preserved in the Moravian Library and Moravian Museum
- 3) microfilms of manuscripts and prints
– almost completely preserved in the Moravian Library
- 4) manuscript copies of musical sources by Antonín Němec

– partially preserved in the Moravian Library and the Moravian Museum

Unlike the rest of Němec's music collection, the collection 930 music microfilms has been preserved almost entirely in the Moravian Library. The most numerous in the collection are compositions by composers to whom Němec devoted his research and editing activities, e.g. Pavel and Antonín Vranický, František Kramář, Vojtěch Jírovec, František Xaver Dušek, Jan Zach, František Adam Míča, Josef Mysliveček, Jan Křtitel Vaňhal, František Kryštof Neubauer, Wolfgang Amadeus Mozart. What makes Němec's collection unique in comparison with the similar private music collections of his contemporaries (Alois Hnilička, Ondřej Horník, Emilián Trola, Karel Balling, Jaroslav Čeleda and others) is his extensive photographing of music sources. Microfilms were not only an important part of Němec's archive, but also the basis of Němec's own manuscript copies.

Nobuaki Tanaka (University of Music, Würzburg)

Bendaiana in Prag. Drei wichtige Sammlungen der Kompositionen Franz Bendas (1709–1786) im Depositum des Prager Nationalmuseums (CZ-Pnm)

Franz Benda (1709–1786) war zwar in einem tschechischen Dorf in der Nähe von Prag geboren, aber sein ganzes Leben hindurch kaum im Heimatland tätig: Nach seiner Anstellung als Geiger 1733 in der privaten Hofkapelle Friedrichs von Preußen — nachmaliger König Friedrich II. — ist Benda niemals nach Böhmen zurückgereist. Es ist also kein Wunder, dass sich keine Prager Benda-Abschriften befinden, die vom Komponisten selber bzw. aus seinem musikalischen Kreis unmittelbar vor Ort angebracht worden sind. Vielmehr wurden einige davon aus der Motivation gesammelt, die die Noten der alten tschechischen Tonmeister in Tschechen wieder heranzubringen versuchte. Im Poster werden hauptsächlich drei Sammlungen vorgestellt, die jeweils eine bestimmte Anzahl der Benda-Abschriften aus dem 18. Jahrhundert erhalten. Zu den Sammlungen werden jeweils 1. die Übersicht der ganzen Sammlung; 2. die Herkunft der vorhandenen Benda-Abschriften und 3. ihre quellenkundliche Authentizität sowie Bedeutung in der gesamten Benda-Überlieferung präzise, mit einigen Bilddateien (z. B. Schriftproben) berichtet. Folgendes gilt als Zusammenfassung jeweiliger Sammlungen:

A. Die Sammlung Graf Pachtas (1723?–1822). Zu 1: In der Sammlung seien 1.270 Stücke von 114 Komponisten zu finden (vgl. Kabelková 1991). Zu 2: In der Sammlung sind 10 Violinsonate Bendas überliefert; die Abschriften sind aus einigen Schreibern stammten, die aber alle zu einem gleichen musikalischen Kreis gehört haben sollten. Zu 3: Die Entstehung in einer Nähe Bendas ist kaum wahrscheinlich.

B. Die Sammlung vom Kloster Ossegg. Zu 1: Aufgrund der Abschaffung des Klosters unter der kommunistischen Regierung wurden die dabei aufbewahrten Noten nach dem Zweiten Weltkrieg teils zum Prager Nationalmuseum deponiert. Die Sammlung enthält zahlreiche Musikalien aus dem 18. und 19. Jahrhundert. Zu 2: In der Sammlung sind 19 Violinsonate Bendas überliefert; die Abschriften sollten aus einem musikalischen Kreis stammen, dies aber zur Abschrift (XXXII A 58) nicht gültig zu sein scheint. Zu 3: Die Entstehung in einer bestimmten Nähe des Komponisten ist unwahrscheinlich.

C. Die Sammlung Eduard Emanuel Homolkas (1860–1934). Zu 1: Die Sammlung besteht aus den 1.247 Noten, die hauptsächlich die musikalischen Werke der alten tschechischen Tonmeister überliefern, die ca. von 1750 bis 1850 aktiv waren, darunter z. B. Johann Ladislaus Dussek (1760–1812), Johann Baptist Wanhal (1739–1813) sowie Leopold Anton Kozeluch (1747–1818) zu rechnen sind. Zu 2: Unter 36 Benda-Abschriften haben viele davon Berliner Ursprung. Zu 3: Die Authentizität der Quellen ist allgemein hoch zu bewerten; einige davon sollten in unmittelbarer Nähe des Komponisten entstanden sein.

Als Exkurs wird die in der Sammlung Jaroslav Čeledas (1890–1947) erhaltenen Abschriften auch vorgestellt, die von ihm für den Tschechoslowakischen Rundfunk in den 1930er-Jahren angefertigt worden sind, um die Musik Bendas durch ihre Tonaufnahmen hören zu lassen. (Basic informations are also given in English; the presenter will communicate with guests both in German and English.)

Jana Vozková (Stadler-Trier Music Foundation, Prague) and **Noemi Guerrero** (Stadler-Trier Music Foundation, Prague)
The Jan Stadler Library, Prague

The Jan Stadler Library was established by the legacy of its founder, Jan Stadler (1922-2019), a musicologist originally from Prague, who has been working in Switzerland since 1967. The books, music scores and music recordings he collected during his lifetime were (in 2020) placed in a house at 12 Celetná Street in the Prague Old Town, which is owned by the Stadler-Trier Music Foundation. The poster will present the scope (approximately 15,000 units) and structure of the fund, the method of its processing and plans for further activities.

Imrich Šimig (The Museum of Literature and Music, Banská Bystrica)
50th Anniversary of the Museum of Literature and Music in Banská Bystrica

The Museum of Literature and Music is one of the youngest specialized museums in Slovakia and Europe. It was founded on 1 March 1969. It focuses on the documentation of the literary and musical culture of the Banská Bystrica region of Brezno, including important personalities of Slovak national culture and polyhistorism of the 18th century like Matej Bel, in Germany the music composer of the Baroque period Ján Francisci and the tool builder Michal Búľovský (Bulyowsky), Slovak literature and music of the 19th century Ján Chalupka, Samo Chalupka, Andrej Sládkovič, Ján Botto and composer Ján Levoslav Bella, writers of the 20th century Terézia Vansová, Jozef Gregor Tajovský, Ľudo Mistrík-Ondrejov, František Švantner, Peter Karvaš, Mikuláš Kováč, Štefan Žáry, literary scientist Alexander Matuška, composer Viliam Figuš-Bystrý, Ján Cikker, Andrej Očenáš, Šimon Jurovský, Tibor Andrašovan, Svetozár Stračina and many others.

The museum collects and preserves monuments documenting not only personalities, but also theater and music ensembles, press associations and major events. In the museum's collection, there are old and rare prints, posters, newsletters, archival documents, literary and musical manuscripts, photographs, art, theater collections, folk and classical musical instruments and factual monuments.

Eva Velická (Bärenreiter, Prague)
Bedřich Smetana - *Má vlast/My country*, new urtext edition

The Bärenreiter Prague publishing house has released a new Urtext edition of the entire cycle of six symphonic poems by Bedřich Smetana *Má vlast/My Country*. This iconic Czech orchestral work has been reissued after 70 years. Experienced editor Hugh Macdonald has reassessed the sources and created a new edition perfect for practical performance, as evidenced by recent prestigious performances by Daniel Barenboim or Václav Luks at the Prague Spring Festival.

Martinus Severt (Royal Conservatoire The Hague) and **Paula Quint** (Netherlands Music Institute, The Hague)
Presenting 'De Muziekverdieping' The Hague (The Netherlands)

De Muziekverdieping' (5th floor City Library) opened on January 17, 2022.

A unique collaboration of three institutions, which aims to give access to music and musical collections to a wide range of users and also offers a podium for lectures, exhibitions and performances.

Cooperation of 3 very different libraries:

1. Public Library - The Hague (BDH)
2. Library in Music Teaching Institution – Royal Conservatoire The Hague (KC)
3. Research Library – Netherlands Music Institute / The Hague City Archive (NMI)

Largest publicly accessible music collection in the Netherlands:

Collections of sheet music, scores, opera omnia, books, journals, CDs/DVDs, microfiches, digital content, online services; Dutch musical heritage: Alsbach, Musica Neerlandica, Noske collection, Scheurleer, Vester, Bijlsma.

Beside the music collections De Muziekverdieping offers a small stage for concerts, lectures and debates, space for exhibitions, study places, rehearsal rooms and a lot of music expertise from the library staff.

De Muziekverdieping is open for everyone:

Music lovers

Amateur musicians: children and adults

Students: Conservatory and University

Professionals: musicians, conductors, ensembles, publishers

Researchers: musicologists, cultural scientists (national and international)

Later this year a combined new Library System (Infor/Axiel) will replace the 3 different library systems in use at the moment. A big step forward in making all materials easily accessible. This is very important because large parts of the collections are not presented in open access but kept in storage.

Materials for loan: sheet music, books, CDs/DVDs

For inspection only : historical and special materials, serials, opera omnia, journals

Access to digital content: MuziekWeb, Several Databases, Donemus (for KC-students)

<https://www.bibliotheekdenhaag.nl/muziekverdieping.html>

<https://www.youtube.com/watch?v=5sZtVAh7enQ>

Jan Pirner (The National Information and Consulting Centre for Culture (NIPOS), Prague)

The NIPOS Library - in quest of choral music

The NIPOS library is the only library in the Czech Republic with a focus on choral singing. Its tradition dates back to the early 20th century when its activities were mainly connected to non-professional art in the country. Its current work is based on the interest of choirmasters, choirs and composers after preserving the choir heritage in its widest possible form.

Wanda Rosinski (University of Tennessee, Knoxville)

Sharing the joy of music: a music cataloger's guide to training library staff with limited music expertise

Many academic libraries are unable to commit a full roster of library staff to handle multiple workflows required by a music library, including ordering, procurement, and cataloging of music materials. Oftentimes, librarians must rely on support from library staff in other departments who may have little to no music expertise. With such a shortness of music expertise, how can we improve the workflow of music materials from acquisitions to cataloging departments? The presenter, the music cataloger at the University of Tennessee Libraries (Knoxville, TN), had offered a training session for acquisitions staff on different formats of music scores and how to evaluate their catalog records. The training session included the descriptions of different formats of music scores and their definitions, examples of bibliographic descriptions in MARC21 format, and cover images of different manifestations of the same work. The goal of this training was to improve acquisitions' staff ability to place orders for the correct types of music scores and other related materials and to evaluate the materials on receipts to match with the order records. Overall, the increased knowledge can save staff time and increase efficiency in both acquisitions and cataloging departments. This poster is based on the training session mentioned above. The presenter will share the information why there is the need for this training and who might benefit from it.

Petra Antalová (Janáček Academy of Music and Performing Arts, Brno)
Library of the Janáček Academy of Music and Performing Arts in Brno

11.00-12.30

HALL A

Preserving and researching the music of our time

Presented by the Research Libraries Section

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

Presentation of the Research Libraries Section

Challenges and difficulties for research libraries – getting in touch with you

Anneli Kivisiv (Arvo Pärt Centre, Laulasmaa) and **Toomas Schvak** (Arvo Pärt Centre, Laulasmaa)
Archiving a living composer: three main periods of building Arvo Pärt's archive

The development of Arvo Pärt's archive can be divided into three periods or stages:

Period 1: The beginning

Period 2: The need for system and usability

Period 3: Organising and publishing the archive

In most cases, the archival description is made only when all the existing material has been collected, systematised, and registered. However, there are also exceptional situations where the archive is made available to the public while the owner is still alive and continues to create and modify his works, there are still new premieres, first recordings, interviews, public statements, etc. In 2017, a general overview of Arvo Pärt's archive and archiving activities in collaboration between the composer and the archive was published in the *Fontes* magazine. Over the last five years the work has not been completed, but we have received so much additional information that it is now possible to work on a more detailed history of the archive. The purpose of this presentation is to expand on the earlier introductions, providing a detailed overview of the archive from its beginnings in the Soviet years to the present day. What were the obstacles and/or peculiarities in each period of development that have affected or continue to affect the use of the archive by the composer, public use of the archive and activities of the archive manager?

Christofer Jost (Zentrum für Populäre Kultur und Musik, Freiburg)

The Archive for Pop Music Cultures at the Freiburg Center for Popular Culture and Music: conception, practice, and challenges

Collecting popular culture artifacts is an exceedingly challenging undertaking. The difficulties begin simply with creating the institutional conditions for such a collecting activity. As a reminder, popular culture has long been disparagingly referred to as trivial or mass culture in the field of academia, and its objects have consequently been disregarded or subjected to extensive ideological criticism. Once such a framework has been created against all odds, as in the case of the Freiburg Archive for Pop Music Cultures, the challenges have by no means disappeared; they then reveal themselves on a theoretical-conceptual and practical-methodological level. Popular culture and popular music in particular have been the subject of numerous theoretical models for some time now, and the interwoven phenomenal domains within them range from economics and media to technology and aesthetics to identity formation and communitization.

Curators need to critically engage with the manifold implications of these theories and draw their own conclusions from them. As a result, they are faced with the practical question of which groups of objects should be considered at all. Here, one encounters quite fundamental problems of acquisition, as in the case of the music video, which cannot be systematically covered via physical carriers (e.g., DVD and VHS). The paper provides an outline of the Archive for Pop Music Cultures at the Center for Popular Culture and Music at the University of Freiburg, which has been in existence since 2011, and uses its example to discuss various aspects of collecting popular culture artifacts in an institutional context from a theoretical and practical perspective, which includes the attempt to realistically assess the possibilities and limits of curatorial activity.

11.00-12.30

HALL B

New critical editions: issues of editing and promotion

Presented by the Forum of Sections

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

Rima Povilioniene (Lithuanian Academy of Music and Theater, Vilnius)

Digital documentation and critical edition of Čiurlionis's piano works: vision of interactive database

The report focuses on the interdisciplinary approach to complete piano works by Lithuanian composer Mikalojus Konstantinas Čiurlionis (1875-1911) creating a comprehensive interactive database. Most of the compositions (nearly 100, ranging from miniatures to elaborated and visionary preludes and fugues regarded as pre-serial logics of composing in the very first decade of the 20th c.) maintain in their primary sources (drafts and manuscripts, preserved at the archives of Čiurlionis National Museum of Arts in Kaunas, Lithuania), as well as in the edited and published scores (some of piano pieces were edited and published two, three and more times).

The collected different versions of the same piano piece, appended with the studies of Čiurlionis's epistolary and notebooks, allow reconstructing the composing process and creating a critical edition, as well as publicly accessed online representation of Čiurlionis's piano oeuvre applying the machine-readable structure and higher-level XML programming. The need to rethink, critically analyse and digitize the legacy of Lithuanian academic music from the 20th c. beginning reflects the recent relevance for Music Encoding Initiative (MEI) worldwide taking into account the good practices like CFEO (Chopin Online, guided by University of Cambridge). The report is prospected to overview the

initial stage and methodological approach of a joint scientific research, implemented by Lithuanian musicologists and IT professionals and funded by Lithuanian Research Council.

Veronika Vejvodová (National Museum, Czech Museum of Music, Antonín Dvořák Museum, Prague)

Antonín Dvořák's songs: editorial challenges

Antonín Dvořák's song oeuvre encompasses both song cycles and single songs from 1865–1895, numbering 17 works in total. The songs are being published in the new "Urtext" editions of Bärenreiter-Verlag Prague, with the complete song edition to be finished this year. This paper deals with the essential issues I have been facing during work on Songs I, Songs II and Gypsy Melodies. The presentation will focus on the following topics – first, the multilingual function of the songs that were translated (or directly composed) in German (with the composer cooperating on the translation work). Second, the transpositions of songs, which were published in several cases by Simrock, though other cycles and songs had to be transposed newly for the new edition. Third, the original books of verse that Dvořák used for his compositions.

The paper will also discuss Dvořák's cooperation with the editors of Simrock-Verlag and with the brief publishing history of songs within the complete Dvořák edition from the '50s and '60s. Mention will further be made of the singers to whom Dvořák dedicated many of the songs and the context of the songs' genesis. Finally, the aforementioned Bärenreiter Urtext edition will be presented as the new complete critical edition of Dvořák's song oeuvre.

Natálie Krátká (Bohuslav Martinů Institute, Prague) and **Aleš Březina** (Bohuslav Martinů Institute, Prague)

To make a real theatre: Preparation of a monograph on the Bohuslav Martinů Musical Theater until 1937, including a critical edition of the librettos

The publication *To Make a Real Theatre* is one of the projects of the Bohuslav Martinů Institute, an institution that deals with the gradual publishing of all the composer's works. This project is supported by The Grant Agency of the Czech Republic. The main goal is to provide users a critical edition of librettos of Bohuslav Martinů's stage works created before the Second World War (including unfinished or unrealized works) in the original languages with English translation, as well as all composer's reflections on musical theatre (these are the author's texts intended for publication and his reflections on theatre recorded in letters, diaries and memories of his friends). As the composer's knowledge of foreign languages varied considerably, the edition corrects his texts where necessary. The book will also contain facsimiles of original librettos of Martinů's stage works and a complete list of all productions, including production teams, and the number of repeats to the date of the book edition. It is intended for musicologists, performers, dramaturges, students and members of the general public, who are interested in an issue. The last monography dealing with this topic was published in 1979, but since then research has progressed greatly, last but not least, thanks to the systematic work of the Bohuslav Martinů Institute. The lecture will present the current work, newly discovered relevant sources (especially in Paris institutions), which have significantly shifted the direction of research, and other planned steps for the completion of the publication.

11.00-12.30

HALL C

Workshop: Digital presentation of musical sources, Part II

Presented by the Forum of Sections

Chair: **Andrea Hammes** (Sächsische Landesbibliothek - Staats - und Universitätsbibliothek Dresden) and **Irmlind Capelle** (Paderborn University)

The workshop will discuss issues of current development for improved representation of musical sources in the digital space. Where do we stand, e.g., in music-specific access to our sources or in synchronous representation of different source types? And where can further potential for improvement be identified?

11.00-12.30

HALL D

Répertoire International des Sources Musicales (RISM)

RISM Workshop 1

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

Space is limited. Registered attendees only.

11.00-12.30

MUNICIPAL LIBRARY, MUSIC DEPARTMENT

Public Libraries Section

Working meeting (open)

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

12.30-14.00

Lunch

14.00-15.30

HALL A

Composers, canons, collections

Presented by the Libraries in Music Teaching Institutions Section

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

Sandi-Jo Malmon (Harvard University, Cambridge, MA) and **Elizabeth Berndt-Morris** (Harvard University, Cambridge, MA)

Surveying composers part II: Interviews with composers regarding music discovery and their relationship to library collections

This presentation builds on our previous research, Surveying composers: Methods of distribution, discoverability, and accessibility of their works and the corresponding impact on library collections, presented at the IAML Congress in 2019 and published in *Fontes*. In this second round of research we interviewed eighteen composers with the goal of including global perspectives, digging deeper into their compositional styles, formats, and current understanding of libraries. The result was

fruitful and robust. Interviewees told us their hopes for the future of libraries and contemporary music, and we want to share that information with you. Can we assist in the discovery, collection, and access of contemporary music scores? Absolutely! Future engagement with contemporary composers and making those works discoverable regardless of medium is at the heart of our work as music librarians.

Through our findings, we will share: what we have learned to date and suggest opportunities for the future, including:

Composers' perception of genre in description;
 Composers' trends in compositional output and the resulting distribution challenges;
 Composers use of social media; publishers; vendors and other marketing strategies;
 Composers hope for the role of libraries in new music discovery.

Wilhelm Delport (University of Cape Town)

Where are the 'other' scores? Addressing the lack of diversity in South African sheet music collections of the University of Cape Town

The University of Cape Town (UCT) prides itself as the oldest higher education institution in South Africa and one of the foremost research centres on the African continent. In recent years, the institution's fundamentally Western core, which stems from Dutch and British colonisation in the 17th and 19th century respectively, has become challenged through vehement protest campaigns. In the wake of pivotal movements such as #RhodesMustFall in 2015, UCT is now committed to establishing itself as a socially responsible university with a true African identity through the transformation and decolonisation of its essentially Eurocentric operations, faculty and curriculum. While much has been done at UCT to promote inclusivity and equality – specifically within the music, library and information studies departments – South African music collections at UCT remain largely unrepresentative of the country's demographics in terms of race and gender.

This lack of diversity is addressed here, following a detailed examination of the music collections housed at UCT during my doctoral research. This includes more than 70 archival special collections; a varied sheet music collection dedicated specifically to South African composers; and a general catalogue of scores that also includes international contributions. Findings show that there is a critical lack of diversity in the South African sheet music collections of UCT, with only minimal works by non-white and female composers included. This lack of diversity in sources is most probably indicative of corresponding inequalities in South African art music practices and their larger contexts – which stem from historical white male dominance in the field. This paper concludes that proactive action needs to be taken by UCT Libraries not only to acquire works by previously marginalised South African composers, but also to get involved with the commission and promotion of such materials. This commitment would not only promote equity and diversity within the library itself, but contribute to social and cultural inclusivity in the larger South African art music sphere through consequent performances and musicological scholarship.

In addition to the discussion of sheet music collections within the broader scope of transformation and decolonisation ideologies in 21st-century South African music-making, audio examples and visual representations of important, interesting and even unusual items from the collections will be included to enhance the presentation.

M. Nathalie Hristov (University of Tennessee, Knoxville)

Lost in translation: canons of western music and the role of music libraries in their dissemination, a case study from the University of Tennessee's Galston-Busoni Archives

In 1975, the University of Tennessee acquired the archives of two significant figures in western music, Gottfried Galston and Federico Busoni. Among the many valuable primary resources included in the Galston-Busoni Archives is Gottfried Galston's *Studienbuch*, a unique musical treatise published in 1910, documenting Galston's creative process of learning and interpreting some of the most influential piano works of the baroque, classical, and romantic eras.

In a 1912 review of *Studienbuch*, Leonard Liebbling described how "Gottfried Galston branches out into a new field of musico-literary endeavor, and gives a detailed record of his interpretations, with the reasons for the things he does, and the experiences and impressions undergone at the piano during his preparation of the five tremendous programs." Liebbling goes on to convey how "these 'confessions' of Galston are to me the most interesting notes ever published on the art of piano playing, and if Liszt and Rubinstein had possessed sufficient moral courage to be as candid with their contemporaries as Galston is with his twentieth century confreres, the two masters would have left behind them a far truer picture of themselves."

When Galston moved to the United States in the 1920s, he became a leading piano pedagogue in this country, passing on insights found in his German-language treatise to his many students at the St. Louis Conservatory of Music. Unfortunately, the rest of the English-speaking world had to wait over one hundred years for a translation of this significant treatise.

In 2022, through the collaboration of music librarians and piano faculty, the University of Tennessee's Newfound Press published the first English language edition of Gottfried Galston's *Studienbuch*. The new translated edition also includes a biographical essay of the life and work of Galston that was pieced together from interviews of his former students along with the letters, diaries, and other materials from the Galston-Busoni Archives at the University of Tennessee.

Until recently, several other treatises in western music have encountered language barriers in the English-speaking world such as Hector Berlioz's *Orchestration Treatise* (1998 and 2007) and Yuri Yankelevich's *The Russian Violin School* (2016). Several others such as Francesco Antonio Vallotti's *Della scienza teorica, e pratica della moderna musico* are yet to be translated. This paper seeks to bring attention to important music treatises now available in the English language while offering strategies for library involvement in the translation and dissemination process of works still in need of translation.

14.00-15.30

HALL B

Behind the scenes of broadcasting orchestra music libraries

Presented by the Broadcasting and Orchestra Libraries Section

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

Robert Škarda (Czech Radio, Prague)

Czech Radio: music publisher and its orchestral hire library

The main subject of the lecture will be a presentation of the Czech Radio Music Publishing House and its unique place in the support of a music culture environment as a public service medium.

It will include information about its main activities and projects, services provided for orchestras, distribution platforms of Czech Radio's catalogue and its worldwide representation. The lecture will

mention copyright protection problematics, as well as music publishers and Czech collective societies relationship specifics. Among other topics, there will be an opportunity to introduce the most known Czech composers and their works in Czech Radio catalogue.

Julia Pestke (Westdeutscher Rundfunk, Cologne)
Aus dem Archiv aufs digitale Notenpult

This presentation takes a look at the opportunities and challenges of digital sheet music and presents results and conclusions of first practical tests. Presentation in German with English and French subtitles. Im Rahmen dieses Vortrags werden die Chancen und Herausforderungen von digitalem Notenmaterial besprochen und die Erfahrungen aus ersten Tests der vielversprechendsten Softwareangebote vorgestellt. Vortrag in deutscher Sprache, mit französischen und englischen Untertiteln.

Discussion

14.00-15.30

HALL C

Composers and inspirations

Presented by the Forum of Sections

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

Marc Stoeckle (University of Calgary) and **Sylvia Polachuck** (University of Calgary)

WoO 195: The story and life behind a Beethoven piece: a virtual exhibit on the story of Théodore Frédéric Molt, only Canadian who met Ludwig van Beethoven in Vienna 1825

The University of Calgary Taylor Family Digital Library has created multiple virtual exhibits in response to the COVID-19 pandemic to support accessibility. This included virtual walkthroughs of library spaces, virtual library orientations and virtual collection exhibitions. The aim of this paper is to present the content of this rare historical event from a Canadian perspective as well as introducing the projects virtual aspect and its digital exhibition aspects such as technical details, workload, etc.

Théodore Frédéric Molt was born February 13, 1795 in Gschwend, near Stuttgart, Germany. He was taught music by his father, an organist, and by an older brother. In 1822, he moved to Quebec City to teach piano, theory, and continuo. In 1825, Molt decided to return to Europe and study to enhance his music skills. While in Vienna, Molt requested a meeting with Ludwig van Beethoven. Prior to their meeting, Molt had been fostering the courage to ask his idol for a piece of music but the meeting did not occur exactly as Molt had imagined it would. In later years, Molt's son reported that his father had been disappointed by the meeting. He had said that Beethoven was not overly interested in discussing music and had only wanted to talk about his feelings for a woman who left just as Molt arrived. Beethoven was writing love letters to her and wanted Molt's assistance. However, after leaving disappointed, Molt decided to send a letter requesting a piece of music after all. In response, Beethoven sketched a small canon "Freu dich des Lebens" (WoO 195) for Molt, as well as provided a portrait signed with the message: "a souvenir for Herr von Molt by L. v. Beethoven".

Although Molt may have been disappointed by his meeting with Beethoven, the records stemming from this event provide an exciting glimpse of both composers. Through the related documentation, Beethoven is shown not only as a serious, domineering genius, but as he truly was at that time:

unconcerned with his fame, present, human. This meeting is an invaluable look at Molt the composer, our Canadian connection to Beethoven, and a reminder of Beethoven's multi-faceted identity.

This virtual exhibit presents a wide variety of media (film, photography, sound, etc.) and types of documents (letters, scores, etc.) from a variety of collections digitally available in a very intuitive, accessible manner. Furthermore, the project plans to digitize additional archival material from the hometown of Molt in Gschwend, Germany. This will complement and strengthen the virtual exhibit and its fascinating story of Canadian Théodore Frédéric Molt and behind WoO 195.

<https://www.thinglink.com/scene/1454629934541570049>

Anita Breckbill (University of Nebraska, Lincoln)

A bird in Iowa, a bird in Bohemia: Dvořák and birdsong

At 4 a.m., the morning after Dvořák and his family arrived in Spillville, Iowa for the summer of 1893, Dvořák could be seen walking in the woods along the river, listening to the birdsong. "Imagine," he said, "I was walking there in the wood along by the stream and after eight months I heard again the singing of birds!" The song of an "incessant" and "annoying" bird caught his ear, and within five days he had sketched out the American Quartet, complete with a quotation of the bird he heard, a Scarlet Tanager (or was it a Red-eyed Vireo?), and he wove the theme through the quartet. This was not Dvořák's first venture in treating birdsong thematically. Four years before, the perky call of the Great Tit, a common bird in Dvořák's Bohemia, figured heavily in the 8th Symphony. The paper looks at birdsong in Dvořák's music—how he quotes birdsong and how he weaves the motifs into his composition. The audience will listen to song recordings of some of the species of birds Dvořák used, both European and American, and hear how the songs were quoted and transformed in his music. Birdsong became a signifier suggesting the natural world.

Nobuaki Tanaka (Hochschule für Musik Würzburg)

Franz Benda (1709–1786) — Ein Originalgenie? Johann Gottlieb Graun (1702/03–1771) als wahrer Erfinder des "Benda'schen Stils"

Franz Benda (1709–1786), der ursprünglich in Böhmen geboren war aber von 1733 bis zu seinem Tod stets im preußischen Hofmusikdienst tätig gewesen ist, wurde zeitgenössisch aufgrund seiner kantablen Spielkunst sowie schönen Adagio-Vortragsweise auf seiner Geige sehr hochgeschätzt (z. B. Burney 1773; Hiller 1766 sowie Schubart 1806). In den zeitgenössischen Literaturen wurden diese Spiel- sowie Kompositionseigenschaften häufig als „eigene“ Merkmale Bendas betrachtet, die man mit dem Stichwort „Benda'schen Stil“ verknüpfte (z. B. Reichardt 1779 und Zelter 1801). Diese von den Zeitgenossen als original angesehenen Eigenschaften scheinen in der Tat von Johann Gottlieb Graun (1702/03–1771) stark beeinflusst worden zu sein, der als Violinvirtuose damaliger Zeit ebenfalls bekannt war und von 1733 bis 1740 als Lehrer Bendas ihm die Kompositions- sowie Spieltechnik unterrichtete. Nach 1740 wurde Graun zum Konzertmeister der preußischen Hofkapelle ernannt und positionell höher als Benda angestellt.

Im Vortrag wird geklärt, dass die Merkmale, die in den literarischen Zeugnissen als „originale“ Charakteristika Bendas beschrieben worden sind, tatsächlich in den Werken Grauns gleich erscheinend anzumerken sind: Es ist kaum möglich, die Kompositionen Bendas von denen Grauns stilmäßig zu unterscheiden. Ferner ist es präzise untersucht, dass Graun um 1730, nämlich vor dem Beginn der kompositorischen Aktivität Bendas, bereits in seinem Instrumentalschaffen avanciertes versuchte, was man davon einiges nachher mit dem „Benda'schen Stil“ zur Verbindung brachte. Dabei ist die Absicht Grauns deutlich abzulesen, von der Tradition italienischer Violinmusik

abzukommen, die er von seinem Dresdner Lehrer Johann Georg Pisendel (1687–1755) studierte. Solche Einschätzung, dass Benda „uns Deutschen eine eigne Spielart geschaffet“ habe (Bode 1773), sollte richtigerweise Graun angegeben worden sein. (At the end of the presentation a short abstract will be given in English. Questions and comments are also welcomed in English.)

14.00-15.30

HALL D

Répertoire International des Sources Musicales (RISM)

RISM Workshop 2

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

Space is limited. Registered attendees only.

14.00-15.30

MEETING ROOM 1

RILM Commission Mixte (IAML representatives)

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

15.30-16.00

Tea and coffee

15.30-16.00

Municipal Library

Poster session I

16.00-17.30

HALL A

IAML General Assembly I

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

18:00

Dinner with the national representatives

20.00

Hall C (Mirror Chapel)

Concert

WEDNESDAY, 27 JULY

9.00-10.30

HALL A

Bohemian music inventories and thematic catalogues of the past and the present

Presented by the Organizing Committee

Chair: **Václav Kapsa** (Institute of Art History of the Czech Academy of Sciences, Prague)

Vladimír Maňas (Masaryk University, Brno)

The earliest music inventories up to 1700 and their significance in the research on the music history of the Bohemian Lands

Jana Spáčilová (Palacky University, Olomouc)

The beginnings of thematic music inventories in the Bohemian Lands

Zuzana Petrášková (National Library of the Czech Republic, Prague) and **Eliška Šedivá** (National Library of the Czech Republic, Prague)

The catalogues of historical music collections in Czechoslovakia and the Czech Republic

Václav Kapsa (Institute of Art History of the Czech Academy of Sciences, Prague)

Thematic catalogues of Bohemian composers – desiderata and perspectives

Catalogues and inventories have particular importance for music librarians and music historians. For both professions, whose focuses are closely connected and considerably overlap, catalogues are in the centre of interest as the essential tools or one of the types of output of their work. As a period document of an administrative nature, the historical music inventory could be an invaluable source that provides a broad range of information going far beyond mere bibliographical data.

Bohemian music sources occupy a prominent position in a seminal work on thematic catalogues written by Barry S. Brook. Not only does Brook admiringly mention the grand scope of Czech historical music collections, but his chronological overview also illustrates the leading position which the Bohemian lands play in the beginnings of cataloguing music by incipit in the middle of the 18th century. To what extent did later efforts succeed in following up that tradition? And what is the present state of the diverse but somewhat labyrinthine landscape of Bohemian music inventories and catalogues?

On one pole of this issue, we can find Jiří Fukač with his extensive project from the 1960s concerning historical music inventories, the results of which have never been published in their entirety. On the other pole stands the National Library of the Czech Republic with its monumental Union Music Catalogue. Although the catalogue itself has remained unfinished, the work resulted in a series of published catalogues of Bohemian music collections and continues within RISM. Furthermore, there are thematic catalogues of composers, in which Czech musicology has not yet paid off its old debts by including some important names.

This session aims to deal with some critical issues related to music inventories and catalogues in the Bohemian lands in the entire historical perspective while at the same time presenting the current trends and outcomes of research in this field.

9.00-10.30**HALL B****British music publishing and musical networks**

Presented by the Forum of Sections

Chair: **Jim Cassaro** (University of Pittsburgh)**Luca Levi Sala** (Manhattan College, New York)

“Haydn’s symphonies scored by Clementi.” A new source of the London Symphonies

Haydn’s twelve London Symphonies were composed between 1791 and 1795 and broadly and regularly performed during the Professional Concerts and the Salomon private series at Hanover Square in London. Arrangements of these symphonies were later published largely for different kinds of musical forces. Adaptations for keyboard, violin and violoncello of the first set of six of them were initially issued by Johan Peter Salomon—entered at Stationers’ Hall in 1796. The second set, entered at Stationers’ Hall registers was to come in 1797 and “printed for M^r Salomon the Proprietor.” Further versions were also reissued around 1800 and republished both by Birchall and Walker around 1800-1802. Likewise, early 1796 the German and Parisian publishers André and Imbault issued the arrangements for trio with an accompaniment for flute. Literature on the topic is extensive. Only almost twenty years later, between around 1813 and 1816 Clementi & Co. (Clementi, Banger, Collard, Davis & Collard) published the first edition of Muzio Clementi’s adaptations of Haydn’s twelve London Symphonies. On 30 July 1813, the *Morning Post* advertised the first three arrangements of “*Haydn’s Celebrated Symphonies Composed & Performed at M^r Salomon’s [...]*” for pianoforte, flute, violin and cello: the first one, the so-called ‘London’ symphony no. 104, alongside the appearance of the nos. 94 and 100, that is “the Surprise Symphony [...] and the Military Symphony [...].” New evidence about Clementi’s preparation of these works might be revealed by a recently located autograph source, bearing the transcription of the whole set of the full scores of Haydn’s London Symphonies: “Haydn’s | Symphonies | scored by | Clementi” (no RISM, I-BGi, Fondo Piatti-Lochis, PREIS.H1.8764). An extensive and detailed codicological analysis of the two volumes constituting the source reveals interesting new evidence about its genesis, alongside adding further information about Clementi’s autographs, of which very little is known to date. This source proves also useful in enlightening additional details about Clementi’s interest in studying, performing, and arranging Haydn’s works, adding more information to the extensive literature about the Austrian composer and the history of the performance practice at the early XIX-Century.

Lizzy Buckle (Royal Holloway, University of London and Foundling Museum, London)

Friends with benefits: visualising musicians’ networks

From opera, oratorios, and open-air events to private parties, balls, and benefit concerts, music was an essential element of fashionable entertainment in eighteenth-century London. Musicians seeking to capitalise on this craze flocked to the capital from all over Europe and set about finding employment in theatres, churches, and in the homes of the England’s elite. But what determined which musicians ‘made it’? While superior sight-reading skills and excellent technique were a good starting point, being a successful musician was not just about musical competence. The top musicians of their day were expert entrepreneurs, well-practiced in the arts of communication, self-promotion, and time-management. But perhaps their most important skill was networking. Building and maintaining business connections were vital in raising a musician’s profile, introducing them to new employers, and securing future work. So, it is perhaps unsurprising that many leading musicians operated in familiar circles, with colleagues who were friends, relatives, neighbours, housemates, teachers, pupils, or even lovers.

This paper will explore how network diagrams mapping connections between musicians active in the mid- to late-eighteenth century can be used to identify key players in London's musical network. It will zoom in on individual musicians, such as sopranos Polly Barthélemon and Giulia Frasi, oboist Redmond Simpson and violinist Thomas Pinto, in order to identify their roles within the network of musicians. It will also assess how their networks changed over time and consider how these changes reflected the success (or otherwise) of their careers. The paper will then highlight clusters of musicians who regularly performed together and will investigate what circumstances brought them together. Overall, I will seek to demonstrate how a network-led approach can highlight trends that might otherwise have required decades of study to reveal, or even have remained hidden.

Dominic Bridge (University of Liverpool and the British Library, London)
Between culture and commerce: London music publishers 1750-1850

The eighteenth century was a pivotal moment for both music and literary print: together they experienced a dramatic growth in production and consumption, were intertwined with the wider networks of the print trade, and were consumed, at least in part, within the same cultural milieu. However, whilst book historians have expanded their sources from books to the plethora of other print material that helped to define the early modern period and underpinned the print trade itself, these approaches have not yet been applied to music publishing. The work of book historians in uncovering the people and places of the print trade has transformed the way we look at books and their role in society, but the literary focus of these studies means that musical print is largely absent from the discussion. If we are to achieve a more complete understanding of the impact of print culture on society then musical publishing needs to be understood beyond its musical context and reframed within the broader economic and cultural contexts of eighteenth-century life. Using a database of music publishers, printers and engravers, this paper will uncover the individuals and geography of the trade, opening up music publishing to questions of religion, gender, politics, and place. It will also discuss how a digital humanities approach will facilitate a comparative history with similar studies of literary print, and, ultimately, how this will help to uncover the stories of those individuals working in the complex networks surrounding musical print.

9.00-10.30

HALL C

Sources for opera, film and theatre

Presented by the Forum of Sections

Chair: **Jutta Lambrecht** (Westdeutscher Rundfunk, Cologne)

Jeff Lyon (Brigham Young University, Provo) and **Brent Yorgason** (Brigham Young University, Provo)
I'm beginning to see the leitmotif: Max Steiner's earliest surviving film score manuscript

Although Max Steiner had already composed music for a few dozen films by mid-1931, the first sketch that he decided to preserve was for the obscure RKO studio crime film, *Are These Our Children?* Unlike his meticulously organized and detailed sketches for later Warner Bros. studio films, this one is somewhat of a mess. Cues exist in multiple versions, often with conflicting titles, and the unnumbered pages are clearly out of order. Some of the music in the film cannot be found anywhere in the sketches and nearly half of the music in the sketches was not used in the film at all. Despite this, Steiner had the score bound and preserved alongside other more significant film scores (*King Kong* [1933], *Gone With the Wind* [1939], and *Casablanca* [1942], etc.), which suggests that it held some importance for him.

Upon examining the sketches more closely, including the cues that were never used in the film, we

determined that they reveal important early developments in Steiner's use of the leitmotif technique, far beyond what he had attempted in previous films. He created two principal themes for the film and transformed them to fit a variety of dramatic situations, ranging in mood from amorous to comical to funereal. The main theme, "Dreams," has 17 distinct variants in the film, with 11 additional variants in the sketches. Many of these appear in stylized transitional montages that mark important steps in the "de-evolution of a likable teen into a cold-blooded killer" (Smith 2020). The compositional advancements demonstrated here might explain why he decided to preserve this early score.

Bibliography:

Max Steiner Collection, L. Tom Perry Special Collections Library, Harold B. Lee Library, Brigham Young University, Provo, UT

Smith, Steven C. 2020. *Music by Max Steiner: The Epic Life of Hollywood's Most Influential Composer*. Oxford University Press.

Angela Annese (Conservatorio di Musica "Niccolò Piccinni", Bari)

Nino Rota's *I due timidi* / *The two shy people*: the many lives of an opera for broadcasting

On 15 November 1950 the RAI Third Programme broadcast *I due timidi*, an 'opera for broadcasting' by Nino Rota on a libretto by Suso Cecchi d'Amico. The opera received a special mention at Prix Italia 1950 and was greatly appreciated for the fresh quality of its sound landscape by the insiders, including the BBC delegates. Within a few months the BBC Third Programme broadcast both the Italian production and an original production of the English version of the opera entitled *The Two Shy People*, which was soon followed by the stage premiere at the Scala Theatre in London on 17 March 1952.

A proper opera for broadcasting right from the subject - the story, set in a modest Italian apartment house, of a young man and a young woman living nearby who are in love with each other but actually will never meet -, where real action can't be seen but only listened to as it unfolds deep within the two main characters, *I due timidi* / *The Two Shy People* had a distinctive performance history, first in Britain and, missed the opportunity of a stage version at the Venice International Music Festival in 1951, later in Italy, ranging, with appropriate adjustments, from the darkness of radio to the limelight of the stage and television, and was finally channelled into the opera repertory of the late Twentieth century.

The material preserved in several archives - the Fondo Nino Rota at the Fondazione Cini, Venice, the personal files of David Harris (the producer of the opera's first English version at the BBC and on stage) at the British Library, London, the RAI and the BBC Archives, the Venice Biennale Archive, the Lloyd Strauss-Smith Papers at the University of Cape Town - allow the researcher to retrace and connect, with reference to the text and its variants as well as the production and reception history, the multiple lives of an 'open work' that fully expresses modernity.

Eridana Žiba (National Library of Latvia, Rīga)

Die Sammlung des Städtischen Deutschen Theaters Riga - die Forschungsergebnisse und Herausforderungen

In den neunziger Jahren des 20. Jahrhunderts wurde die Nationaloper Lettlands umfangreich renoviert. Dabei wurden Noten und Bücher des Städtischen Deutschen Theaters Riga gefunden – etwa 2200 Partituren, Orchesterstimmen, Librettbücher, Rollenbücher und andere Bestandteile der Theaterbibliothek. Der Bestand wurde von der Lettischen Nationalbibliothek übernommen und

erforscht. Der Vortrag zeigt die Forschungsabläufe und Ergebnisse, sowie die Probleme und Herausforderungen.

10.30-11.00

Tea and coffee

11.00-12.30

HALL A

Current bibliographical projects

Presented by the Bibliography Section

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

Michael Staudinger (University of Music and Performing Arts Vienna), **Werner Goebel** (Trompa: Towards Richer Online Music Public-domain Archives) and **David Weigl** (Trompa)

Establishing a database for free digital performance material

Federica Riva (Conservatorio di musica "Antonio Scontrino" (Trapani), Rome) and **Olga Jesurum** (Rome)

Digital projects on Italian sources: Arrigo Boito's papers now online, including new documents on Giuseppe Verdi

The paper describes the main features of Arrigo Boito's study and documentation using the website Arrigo Boito www.arrigoboito.it, just published at the end of January 2022.

Arrigo Boito (1842-1918) composer of the operas Mefistofele and Nerone, poet and librettist of Giuseppe Verdi's Falstaff and Otello, used to work in a study, which preserves his library and a great part of his documentation. In 1986 the study, donated by the heirs, was reconstructed in the Museum of the Conservatorio di musica 'Arrigo Boito' in Parma, to which in 2019 and 2021 the archeologist and Boito's heir Andrea Carandini donated 800 Boito's autograph papers, including some about Giuseppe Verdi, and around 60 books once in the library.

Other part of Boito's documentation is preserved at the Fondazione Giorgio Cini in Venezia. The quite 5.000 autograph papers, produced by Boito as a preparatory study while composing Nerone are subdivided in both institutions.

The new website Arrigo Boito www.arrigoboito.it is the first result of digitization activities aiming to reconstruct Boito's archive and documentation, promoted by the Comitato per le celebrazioni del centenario dalla morte di Arrigo Boito (Committee to celebrate 100 years from Arrigo Boito's death). It acts as reference point for Arrigo Boito's studies, as studies on relationships between Boito and Verdi and on Verdi's biography; it allows the development of a genetic edition of Nerone, one of the most anticipated opera, eventually performed after Boito's death, completed and conducted by Arturo Toscanini (Milano, Teatro alla Scala, 1924).

The website aims also to attract information about sources not yet identified or about Boito's books lacking to his library and to develop a community.

David A. Day (Brigham Young University, Provo)

In search of Jacques Brel: reflections on music bibliography in the 21st century

Current preparations for a traditional book-length guide to research on the popular Belgian composer/singer/poet Jacques Brel offer insights to evolving approaches to music bibliography and discography in the 21st century. While many basic principles of bibliographic research remain unchanged, there are facets in which the process of identifying sources and defining a specific field of research are evolving. These factors invite reflection on the foundations of music bibliography generally. A book-length guide to research has always required investigation far beyond the traditional reference tools we rely on as music librarians. Indeed, outside the box sleuthing of all kinds is a hallmark of the best bibliographies.

What is different in our current age or environment? What now both complicates or enriches the search for and discovery of an artist like Brel? Using Brel as a case study, this presentation will examine changes in the kinds of tools necessary to identify sources and how shifts in research methodologies effect how we look at and attempt to define a field of research through bibliography. Specific factors that will be addressed include: 1) the multidisciplinary nature of research in popular music, 2) evolving methodologies such as studies in cultural identity that can impact what we measure to be appropriate resources, and 3) non-traditional sources for information gathering including Abe Books, eBay, Amazon, and other online commercial vendors. It is hoped the presentation will provoke comment and debate leading to additional insights.

11.00-12.30

HALL B

Music Librarianship: revisiting the past to reinvent the future

Presented by the Public Libraries Section

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

Elections

Jiří Slabihoudek (Municipal Library of Prague)

Music instruments lending services across the world. How and why libraries do it

In a mood for playing a bass guitar tonight? Well, maybe you are a lucky person and your local library provide their patrons with music instruments lending services. No need to pay, just register, pick your instrument usually for about three weeks lending period and have fun with it! If you get bored, you can get some violin, steel drum or marimba next time. Options are numerous. Don't get your hopes high for saxophone though (or any mouthpiece instruments for that matter) because that's little risky hygiene wise, so libraries don't do it.

Prague, from where I come from, this service is not yet available in the library network. In order to do so one day, I am doing a little research. As of writing this paper in late January, I get seven replies from libraries from Canada (Vancouver, Calgary, Kitchener), USA (Brooklyn NY, Pittsburgh, Northampton MA) or Australia (Sydney). I was talking about this service also with a librarian from Dresden, Germany and did research on other German libraries (music lending services are beside Dresden available in Berlin, Cologne, Essen, Halle, Reutlingen, or Ulm). Next step is to send out a questionnaire to those libraries and then look into other European countries.

The task of my paper would be to explore and examine the pros and cons of such services. From those initial seven response it seems that these services are usually very popular among patrons and bring new people in the library. At the same time, it is hard to maintain these services in good

condition both in the terms of finance and manpower. Without some external cashflow and workers it is not an easy task. So... how and why libraries do it and should it be done by the rest of us?

Marketa Dvorakova (Municipal Library of Prague)

Music Department of Municipal Library of Prague: reflections on century-long existence

Intentions to build music collection in the Municipal Library of Prague extend as far as very beginning of its existence. Idea to collect and offer music scores to the public was quite progressive in 1891, when the library was opened. Since then Municipal Library of Prague became a library with the biggest public music collection in the Czech Republic. The significant expansion of music books and scores in 1919 was related to establishing of the Czechoslovak Republic and its first public libraries act. Several years later in 1924, the music department of Municipal library was renamed in honor of Bedřich Smetana, one of the most prominent Czech composers.

More than century long existence of the music library shows its capability to meet the needs of its users, while its persistence illustrates ability to adapt to different political, social and cultural climates during the 20th century. The aim of this paper is to explore and present history and development of the music department of Municipal Library of Prague, as well as to bring to attention its founders and librarians who participated in shaping its music collection and other library services during the past century. Further intention of the paper is to reflect various cultural and educational activities which were organized by those librarians and therefore to show significance and necessity of the music library for music education and cultural life of Prague.

Pieter Goossen (Gelderland Library, Arnhem)

Revival of the rubble: music performance in times of corona inspired by rediscovered local music heritage

My name is Pieter Goossen and I live in Arnhem in the Netherlands. I have been involved in a project for the last three years which combines my specialism as a music librarian and my current function as a heritage librarian at the heritage center. The Rozet Heritage Centre is a collaboration of The Heritage Museum Arnhem and the specialized provincial Gelderland department of The Public Library Arnhem.

The original mass-play *Op het puin* (On the rubble) from 1946 was a perfect symbioses of music and play: music and text enforced each other. The music got lost after the performances in 1946, but the play, situated on and before the ruins of the Eusebius church in the center of Arnhem, was never forgotten and now and again it became mentioned in books and articles.

The content of the play was interesting: the allegory tells us about the Dictator, the rise of a fragile Peace and the Reconstruction of the town. And it was really inclusive because all youths of Arnhem had to be part of the play, no matter what religion or conviction they had.

I was curious about the music, and when I found the lost score we wanted to re-enact the music and the play. Together with Muziektheater de Plaats we made that happen. The original music was published, performed and recorded (in times of corona!) so the music is available for everyone now.

I was especially interested in the music, its composer Robert de Roos and the connection to the text so I gathered and connected information from three Dutch archives who have material about this play.

A new play with new music, both inspired by the 1946 play, was performed in May 2021 by

Muziektheater de Plaats in a streaming version and in 2022 live.

In Rozet we had a peripheral programming with lectures, exhibitions etc.

A lot to tell about and I think a lot is interesting for my fellow music librarians, documentalists and archivists too. I can tell a lot about this project: performing in times of corona, how to deal with royalties, working with art and dance students, raising funds, etc.

By the way: a lot about this project can be found in Dutch on www.ophetpuin.nl.

11.00-12.30

HALL C

Facilitating collaborations between music libraries and academia

Presented by the Forum of Sections

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

Desiree Mayer (Sächsische Landesbibliothek-Staats- und Universitätsbibliothek Dresden)

The NFDI4Culture consortium as a hub between research and libraries

Against the backdrop of the rapidly developing digital sciences and steadily growing digital research data corpora, the federal state governments in Germany have launched a joint funding program for a national research data infrastructure in 2019. In 30 interdisciplinary consortia selected in three rounds of bidding, a decentralized cooperative infrastructure is to be established (NFDI). Since 2020, the NFDI4Culture consortium has been in existence, taking care of research data in art history, musicology, theatre studies, architecture, and media studies. NFDI4Culture provides support throughout all phases of the research data life cycle.

Starting from digitization and data quality through standards, to publication, archiving and finally long-term preservation the Consortium aims to improve conditions for scholars and their data. With the participation of various institutions of the cultural and musical landscape in Germany, such as the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB) NFDI4Culture forms a powerful network of academic expertise and digital infrastructure. The consortium's main task is, to develop strategies scientifically led for sustainable research data management in the field of tangible and intangible cultural heritage and thus also in musicology.

Aware that the need to improve conditions in terms of establishing standards for example is a global rather than a domain-specific issue, NFDI4Culture would like to introduce itself to the international community of music librarians and researchers on the IAML Congress 2022. Of course, NFDI4Culture conducts its own concrete projects on all kinds of topics that concern optimisation of research data management, but NFDI4Culture also sees itself as a focal point for everyone - data producers, data curators, and data users - as well as an advisory centre.

In this paper, we would like to present the structure of the consortium and its services, and give an insight into the different projects for improvement in the field of data standards and data quality. The proximity to the fields of performing arts, art history and architecture, and film and media studies results in synergies and promising solutions that we are happy to share with you.

Aleksandra Markovic (Donemus Publishing, Amsterdam)

Forbidden music regained: collaborative approaches to (re)discovering music

This paper presents the project *Forbidden Music Regained*, a unique collaboration between several Dutch institutions, financially supported by an array of funds ranging from government subsidies to private donations. The project is dedicated to works by composers who were persecuted during the Second World War, works whose performances were forbidden during the war.

Initiated by musicological research of the Leo Smit Foundation, hundreds of works were identified, inventoried and then located in the archives of the Dutch Music Institute. These were later supplemented by private contacts with composers' families and heirs, which yielded unique manuscripts saved from dusty drawers, garden sheds, or even garbage bins. The results were presented on a website which allows worldwide access to biographies, musicological analyses and more. Thanks to external funding, the manuscripts were digitised and then made available for direct download at the webshop of Donemus Publishing. An advanced search option allows filtering compositions of a specific composer, duration, instrumentation, year of composition and more. This database presents an invaluable source of information for a wide range of interested parties, from musicologists to performers and beyond.

In the next effort to bring this music back to the attention of listeners and musicians worldwide, Donemus Publishing took governmental support prompted by Covid crisis to engrave and publish selected titles. The result is an open-ended series *Forbidden Music Regained*, counting over 50 new titles, with more works in the pipeline. The project continues into the future, thanks to volunteers, crowdfunding as well as generous donations collected under the 'Adopt a Composer' initiative.

This project is reaching wide attention within the professional music field, often resulting in world premieres of rediscovered works. In 2021 alone, there have been a number of performances in different contexts, spanning from a US college typesetting initiative, Amsterdam conservatory concert, BBC radio series, several CD releases, to festivals dedicated to composers persecuted during WWII. Project partners keep joining forces to encourage musicians, young and old, from across the globe to access and engage with these unique works, making it possible for the wider public to reacquaint itself with our collective musical past.

Isabel Gonçalves (National Library of Portugal, Lisbon), **Sílvia Sequeira** (National Library of Portugal, Lisbon) and **António Jorge Marques** (CESEM / Universidade Nova de Lisboa)

Solving puzzles: the project MARCMUS - Music paper and handwriting studies and the collaboration between music libraries and academia

Musicological source criticism, particularly paper and handwriting studies, is still a largely unexplored research field in Portugal. Watermark evidence becomes ever more useful and powerful, when used in conjunction with rastrological analysis and handwriting studies, ensuring greater detail and precision, as far as date, origin, and affiliation of music manuscripts. This is of the utmost importance for Portuguese musicology, since a substantial number of these manuscripts is incomplete due to misplacement or loss of some of its parts. The collection of the 15th Count of Redondo (1797-1863), one of the most notable music Maecenas of his time, is one such example, boasting 228 anonymous works. The contents of this unique collection preserved at BNP (National Library of Portugal) seem to reflect the continuous music practice and the unwavering support of musicians and composers, as it is highly representative of Portuguese music from mid-18th century until the very end of the 19th century.

MARCMUS - Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the collection of the Count of Redondo, a joint research project between CESEM (Centre for the study of the sociology and aesthetics of music - NOVA FCSH) and BNP, aims to systematically record and digitally preserve the watermarks and paper types (the conjunction of the watermark

and the number and size of staves drawn by rastra) of the collection. It will also record the literary and music handwritings of the copyists and composers involved. The expected outcomes will lay the foundations for a Music Paper and Handwriting Study Centre housed at BNP, and thus hasten progress, whilst establishing Portuguese source criticism on a par with international standards. The corresponding project site will allow free access to the resulting relational databases (watermarks/paper types and handwritings) that will also become available at the Bernstein Project: the Memory of Paper, the largest international project of its kind, which includes more than 264,000 researchable watermarks.

MARCMUS involves the BNP Music Department staff on a very close collaboration with the researchers, promoting an exciting exchange of input and output that will inevitably generate knowledge and lead to increased network information about music sources and their intervening actors. But most importantly, this project will allow librarians, musicologists, and musicians from all over the world, to answer concrete “where”, “who” and “what” questions that permanently challenge many of us in our daily work. This paper will focus on the practical challenges of this research collaboration and elaborate on its methodologies and expected outcomes.

11.00-12.30

HALL D

Répertoire International de Littérature Musicale (RILM)

Business meeting for national committees only

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

11.00-12.30

Meeting room 2

Broadcasting and orchestra libraries section

Working meeting (open)

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

12.30-14.00

Lunch

12.30-14.00

MUNICIPAL LIBRARY, MUSIC DEPARTMENT

Lunch with NKODA

Space is limited. Registered attendees only. Please visit the nkoda exhibition space or email kathryn@nkoda.com to book!

14.00-18.00

Excursions

THURSDAY, 28 JULY

9:00 10.30

HALL A

Joint IAML / DLfM paper session

Presented by the Forum of Sections and DLfM

Chair: **Laurent Pugin** (RISM Digital Center, Bern)

Cory McKay (Marianopolis College, Montréal) and **Julie Cumming** (McGill University, Montréal)

Summary features as the basis for content-based queries of symbolic music repositories

As more and more musical scores are being made available in symbolic formats (MusicXML, MEI, MIDI, **kern, etc.), the benefits of supplementing metadata-based searches with content-based queries are becoming increasingly apparent. Most work in this area has focused on searches using melodies or chord progressions, as one might expect, given the obvious utility of such queries.

This paper discusses an underexplored alternative type of content-based search that holds important potential: feature-based queries. This approach involves annotating each score with a large variety of feature values, each of which consists of a summary statistic describing the content of one aspect of the music as a whole. One feature might, for example, measure the relative amount of contrary motion in a piece, and another might indicate the fraction of melodic motion that is stepwise. Alternatively, one might use feature-based queries to search a corpus for all pieces that contain vertical tritones or parallel fifths.

We have developed a software framework called jSymbolic 3 that extracts 2040 feature values from symbolic music, relating to areas including overall pitch statistics, melodic intervals, vertical intervals, rhythm, instrumentation, texture and dynamics. These features were originally developed for analysis, and have been used to train machine learning models for performing research in areas including composer attribution, genre analysis and the identification of regional styles. We have since adapted these features for querying repositories as part of our SIMSSA DB project, a framework for making symbolic music files available to music scholars. Our experiences developing the SIMSSA DB will be discussed as a starting point for building other feature-based search systems.

This paper also explores the potential of combining features in order to provide a basis for new kinds of sophisticated, high-level searches. Advances in music information retrieval research are making it possible to use supervised machine learning to auto-tag music with inferred metadata, such as key or genre. Unsupervised learning can also be used to cluster music in potentially revealing ways, or as a broad basis for measuring the similarity between pieces. All of this can provide novel ways of searching and exploring music.

This paper seeks not only to introduce features as a means for searching symbolic music repositories, but also to encourage discussion within the IAML community on how the jSymbolic feature library can be expanded and adapted to meet the needs and interests of music librarians.

Tim Crawford (Goldsmiths University of London, London) and **Alastair Porter** (Universitat Pompeu Fabra, Barcelona)

Full-text searching of music online: an update on progress in F-TEMPO

At the 2019 IAML Congress (Krakow), and again in a poster at DLfM in 2021, we presented a preliminary version of our web-based system for Full-Text search of Early Music Prints Online (F-

TEMPO). At that time the system allowed searches for similar pages among about 50,000 page-images of early music prints (before c1600) given a page-image as query. Since that time, we have been able to develop it further, both in terms of extent (including about half-a-million extra images from the Bavarian State Library, Munich) and of performance (a typical search of this greatly enlarged database is actually considerably quicker than the prototype).

Other recent technical developments include work on: finer-grained music-sequence searches, such as for short motives or musical themes embedded within music pages, and development of a user-interface for such searches; adapting our indexing methods to allow searching in any scores encoded with MEI (or MusicXML); cross-searching between such MEI-encoded scores and the page-image collection; automatic ingestion of musical image-data and metadata for indexing using the IIIF protocol; and developing a way for music librarians or private individuals to provide a web-based search facility for their own collections.

Our presentation will feature discussion of many of these new developments, with emphasis on the improvements in useability they bring about. This will be demonstrated with live examples of types of search which might form part of a scholarly (or less formal) investigation of these medium/large-scale musical resources. We will also touch on some of our plans for the future, which include the incorporation of more accurate optical music recognition methods, and the establishment of a sustainable future for the system so that it can offer a de facto standard for content-based music searching across distributed collections.

Olivier Lartillot (University of Oslo) and **Hans-Hinrich Thedens** (National Library of Norway, Oslo)
Segmentation, transcription, analysis and visualisation of the Norwegian Folk Collection of Folk Music

We present an ongoing project dedicated to the transmutation of a collection of field recordings of Norwegian folk music established in the 1960s into an easily accessible online catalogue augmented with advanced music technology and computer musicology tools. We focus in particular on a major highlight of this collection: Hardanger fiddle music. The studied corpus was available as a series of 600 tape recordings, each tape containing up to 2 hours of recordings, associated with metadata indicating approximate positions of pieces of music. We first need to retrieve the individual recording associated with each tune, through the combination of an automated pre-segmentation based on sound classification and audio analysis, and a subsequent manual verification and fine-tuning of the temporal positions, using a home-made user interface.

Note detection is carried out by a deep learning method. To adapt the model to Hardanger fiddle music, musicians were asked to record themselves and annotate all played note, using a dedicated interface. Data augmentation techniques have been designed to accelerate the process, in particular using alignment of varied performances of same tunes. The transcription also requires the reconstruction of the metrical structure, which is particularly challenging in this style of music. We have also collected ground-truth data, and are conceiving a computational model.

The next step consists in carrying out detailed music analysis of the transcriptions, in order to reveal in particular intertextuality within the corpus. A last direction of research is aimed at designing tools to visualise each tune and the whole catalogue, both for musicologists and general public.

9.00-10.30**HALL C****Music books and material culture: sources and research questions**

Presented by the Forum of Sections

Chair: **Ewa Hauptman-Fischer** (University of Warsaw)**Sanna Raninen** (Uppsala University)

Music books in church inventories from Sweden and Finland, 1500–1750.

A book surviving over several hundred years has often had fortuitous circumstances preventing it from being destroyed, either by accident or by design. Swedish liturgical and devotional music books the first two hundred years after the religious Reformation retained a long shelf-life compared to many other types of books of the time: printed or handwritten melodies –many of which pre-date Reformation– remained in use for many generations, with some alterations made as the preferences on liturgical practices and linguistic properties changed. Despite this, the number of surviving sources from early modern Sweden reflect only a fraction of the books in use at the time, but many books now lost can be researched through their presence at the surviving church inventories.

My presentation analyses the various ways in which the music books owned by churches in the kingdom of Sweden are described and catalogued in the surviving church inventories from the first two hundred years after the Reformation. In addition, I assess the provenance and ownership of the surviving music sources and source types in light of the inventories. Research of the surviving church inventories allows a view on the material culture of liturgical and devotional music books as part of the overall possessions of the churches in the kingdom, as well as the cultural history of music book ownership in Swedish and Finnish churches, even from areas where no books have survived to this day.

Justyna Szczygieł (Jagiellonian University, Kraków)

Polish-Czech musical contacts in the eighteenth and early nineteenth centuries in light of preserved sources at Jasna Góra.

The purpose of my speech is to show the musical contacts that connected an important religious center, which was Jasna Góra, with Moravia. From the beginning of the 18th century, Jasna Góra was under the influence of our southern neighbors: 1) musicians from Bohemia and Moravia were employed in the Paulin vocal-instrumental ensemble; 2) works by Czech composers appeared in the musical band repertoire.

Ad 1 Ludwik Maader, violinist and composer of religious music in Poland, came to Jasna Góra from Dub nad Moravou at the end of 1784. We know little about Ludwik Maader's early youth. He came from Moravia, was born around 1763 and initially joined the ensemble at the Church of the Purification of the Blessed Virgin Mary in Dub (near Olomouc), where he learned to play the violin and probably developed a compositional workshop. At the age of 21, he came to Jasna Góra, where he took the position of the Pauline bandmaster. He worked there for 14 years, until 1798, when he suddenly died. He left behind about 20 compositions dominated by Marian themes. In 1815, Florian Gotz (born Nový Rousínov) came from Opava to Jasna Góra, and then became a bandmaster. His contacts with his hometown were still alive and thanks to this, in 1817 Leopold Mesznik (Mężnicki), a violinist and organist, member of a Nový Rousínov band joined the monastery ensemble.

Ad 2 The Jasna Góra musical collection contains about 130 compositions that belonged to the band operating at the church of Maria Magdalena in Nový Rousínov - a small town located near Brno.

The history of their presence at Jasna Góra is still unknown. Hence, numerous research questions arise: 1) about mentioned musical repertoire known and performed at Jasna Góra – which of its pieces come from Rousinov; what were their routes to the Republic of Poland, how can we divide them in terms of genres and styles, what cast or techniques they include; 2) artists and musicians from Rousinov, who were present in Poland - what was their activity like, how and why did the musicians reach the territory of Poland, was it an evidence of wider cooperation, what were the contacts between music and monastery centers; 3) reception and role of the repertoire - to what extent the repertoire of Nowy Rusinów provenance preserved at Jasna Góra was modified and spread to other music centers, as well as whether the manuscripts of these works show traces of being used, and whether the compositions were adapted to local performance conditions. In my presentation, I will attempt to characterize the collections and answer the above questions.

Marija Kostić (School for Musically Gifted Children in Ćuprija, Music history teacher and Music librarian, Ćuprija)

The legacy of Dragutin Čolić at the library of The School for Musically Gifted Children in Ćuprija (Serbia)

Dragutin Čolić (1907–1987) was a Serbian composer. From 1929 to 1932 he was studying at the Prague conservatory with Jaroslav Křička, Karel Boleslav Jirák, and Alois Hába, while at the Prague's Meisterschule he was a student of Josef Suk. He was a professor in theoretical subjects at the Belgrade Music Academy (1940–1977). At the same time, he contributed, as a journalist and music critic.

During the interwar period, Čolić was politically engaged. As a member of the Communist Party, he continued to develop ideas of the labor movement he met while studying in Prague. After WWII he was a conductor of the folklore ensemble „Abrašević", and from 1949 he was a member of the Professional Council of The National Ensemble „Kolo".

Being the member of the Composers' Association of Serbia from its founding, Čolić was editor and publisher of the first catalog of works by the Association members.

Together with Ljubica Marić, Vojislav Vučković, Stanojlo Rajčić, and Milan Ristić, Čolić was recognized as a part of the Prague group, the new wave at those days Serbian music scene.

The Legacy of Dragutin Čolić was mentioned first time in 1992. Then, in the yearbook of The School for Musically Gifted Children was published that the School received as a gift Čolić's whole legacy, thanks to his last will. The School enriched its library with circa 650 titles: many orchestral and vocal-instrumental scores and various books about music theory, harmony, counterpoint, music forms, music history, in most European languages, with several rare books and plenty of antique books.

On this occasion, the material was listed giving only names of authors and titles, even not always correct. Over the years, part of the material has been lost or alienated. For this reason, in June 2019 we made four new lists. Two of them detailly describe musical scores and books that are preserved, while the other two were compiled on the basis of the first, rough list of materials, without pretensions to identify the publishers, the place and year of publication of those publications, but just to gain insight into interests of Dragutin Čolić.

Interestingly, in this collection there are no scores or textbooks that are the works by Čolić. However, researching the material, but also the comments we have listed (cover signatures,

dedications, stamps, attachments), we can map almost all aspects of the artistic, pedagogical, but also socially-engaged personality of Dragutin Čolić.

9.00-10.30

MEETING ROOM 1

Development Committee

Working meeting (closed)

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

9.00-10.30

MEETING ROOM 2

Cataloguing Section

Business meeting (open)

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

10.30-11.00

Tea and coffee

10.30–11.00, 15.30–16.00

Municipal Library

Poster session II (Joint session with DLfM)

Joshua Neumann (Akademie der Wissenschaften und der Literatur Mainz)

MEI conversion for the Joseph Haydn Werkverzeichnis Online

The work of the Joseph Haydn Institute Köln (JHI) has been well-known in eighteenth century studies and beyond since publication of the first four bands of the Joseph Haydn Werke (JHW) in 1958. As of early 2022, 132 print-only bands have been published, with only the 133rd—a supplemental addition—remaining in progress. No plans for a printed thematic catalogue or a digital publication of JHW exist, creating an analogue-digital dichotomy unique to this project. The next phase of work thus entails further development of the Joseph Haydn online portal in partnership with the Centre for Digital Music Documentation (CDMD) at the Akademie der Wissenschaften und der Literatur Mainz (ADWMainz). Publisher prohibitions prevent this portal from containing digital encodings of full scores due to publisher prohibition, a catalogue of the works, with complete metadata and polyphonic incipits, is the next best option, and the current focus of the JHI-CDMD collaboration. The digital Joseph Haydn Werkverzeichnis (JHWv) builds upon recent examples of digital works catalogues (Bruckner, Gluck, Delius, and Nielsen), both in content and data management and structure.

Unsurprisingly for Gesamtausgabe or Werkverzeichnis undertakings, sources occupy a central role, and with them come massive amounts of data and metadata that require compilation and

organization throughout the project lifecycle. Over the past decade, JHI has digitised the card-catalogue records for nearly 3,000 works attributed to or associated with Joseph Haydn at one point or another by converting each into an xml document. Given when this process started and that large-scale xml projects in music document were not yet commonplace, JHI devised an idiomatic schema that set and achieved the goal of exact data preservation. Inasmuch as this system served immediate needs, it presents limitations in accessibility, shareability, and research-ability—all desirable or essential qualities for the Haydn portal. Moreover, it creates a distinct set of challenges for creating a digital Werkverzeichnis within the portal, the most pressing of which is transforming data into a standardized format enabled for the necessary qualities. This poster showcases the workflow for this process using sample origination and destination files, concordances for the terms and structure necessary to generate an XSLT file, the challenges involved in a project of this size, and advocates for increased ubiquitous adoption of MEI schema and standards for managing score-based data.

Paula Quint (The Netherlands Music Institute, The Hague)

Forbidden music regained, resounding the archives

The goal of the poster is to describe the steps taken, and provide tips and advice on how to manage a large scale edition project from the archives of the Netherlands Music Institute.

I will use illustration material of the before and after edition situation as well as providing- QR codes to sound clips to the November performance.

In the archives of the Netherlands Music Institute in the Hague (The Netherlands) hundreds of autographs are preserved of more than sixty composers and musicians whose careers were disrupted by the Nazi's. Some composers were never able to officially publish their compositions, which means that the chance their music will be performed by new generations of musicians is very low.

For two decades the Leo Smit foundation has been using the archives of the Netherlands Music Institute to bring to stage the legacies of these forgotten composers and manuscripts. In 2018 all the music manuscripts from the archives were digitized into high resolution files. Complete worklists and samples of these files were published on the website Forbidden Music Regained as well as the website Treasured Composers'' of Donemus Publishing.

Composers autograph scores usually are not suited for daily music practice, because of sloppy handwriting or low contrast pencil scores. In 2020 a new project was started to transform unpublished autographs by persecuted composers into new music editions. The Leo Smit Foundation, the music publisher Donemus, a team of copyists, and an editor collaborated to make 50+ modern editions of mainly chamber musical works. The series is officially launched in November 2021 at the Amsterdam Conservatoire by piano students, performing 10 piano works from the series. The concert was audio- and video recorded and published on Youtube channels, to have audio examples available to future generations of students. The sheet music editions are now available in our music libraries, opening up new chances for this forgotten generation of composers. The series was financial supported by the Investeringsfonds Muziek, an initiative by Buma/Stemra and the Ministry of Education, Culture and Science, and by private funds. A new fund raising campaign "adopt a composer" is launched for the second series of fifty editions from our archives.

Rowan Standish Hayes (Qwest TV) and **Natalie Gomez** (Qwest TV EDU)

The INA archive films (Institut National de l'audiovisuel): How Ella Fitzgerald, Dizzy Gillespie and countless black musicians sought greater freedom in 1950s France

In the years following WW2, many African American musicians based themselves in the French capital — Bud Powell, Kenny Clarke, Don Byas ... At home, they played to segregated crowds, and couldn't enter through the front door in many venues. In Paris, they both sought to capitalize on a vibrant scene (jazz was woven into Parisian nightlife by that point, having been introduced by American soldiers during WW1), and take advantage of the relative lack of segregation. Quincy Jones, who lived in Paris in the 50s, said "The yoke of black and white was off my shoulders ... I was able to envision my past, present and future as an artist and a black man ... I saw a wider view of the human condition that extended to both life and art ..."

It is one of the reasons why the first jazz festivals took place on the French Riviera (notably Juan-les-Pins, or the Antibes Jazz Festival). By the early 1950s, musicians such as Duke Ellington, Ella Fitzgerald, Coleman Hawkins, Dizzy Gillespie, Sidney Bechet and Louis Armstrong were making their way to the south of France every summer to soak up the summer rays and play to an audience that adored their music. Some say that America gave birth to jazz, but the French were the first to hail it as art. Whether true or not, the black and white footage captured of these performances is something to behold: iconic musicians either playing to deeply attentive crowds or lounging on speed boats that skim across the bay of Nice; post-performance commentary from spectators, including a clip of Jean Cocteau who hails jazz as poetry rather than mere music...

Heralded by The New Yorker as "perhaps the most significant treasure chest of archival jazz concerts to emerge in years," these films, from the INA Institute, have rarely been seen in America (or outside of Europe) and mark a pivotal and illuminating moment in modern music history. This series of rare films is being hosted on Qwest TV EDU, Quincy Jones' video streaming platform that encourages students to connect with the music of their heritage.

Jana Vozková (Institute of Art History of the Czech Academy of Sciences, Prague) and **Markéta Kratochvílová** (Institute of Art History of the Czech Academy of Sciences, Prague)
The Czech musicological bibliographical database: current state and perspectives

The Musicological library of the Institute of Art History (Czech Academy of Sciences, Prague) creates and manages a database of Czech musicological literature. It includes works of the Czech researchers published in the Czech Republic and abroad as well as works of foreign researchers who work in Czech Republic or whose publications relate to the Czech music. Individual entries include brief resumes in both Czech and English, allowing international researchers to use the database. The database currently contains over 24,000 records – including monographies, music editions, proceedings, articles in specialized journals, selected reviews and other scholarly outputs – and it constantly grows up. It is available online from the website of the Institute of Art History: www.udu.cas.cz/en/knihovny/muzikologicka-bibliografie.

M. Nathalie Hristov (University of Tennessee, Knoxville) and **Chris Durman** (University of Tennessee, Knoxville)
Gottfried Galston's Studienbuch: the musical and pedagogical legacy of an artistic genius

In 2022, the University of Tennessee's Newfound Press published the first English translation of Gottfried Galston's Studienbuch through the collaborative efforts of piano faculty, librarians, language specialists, and several others. Studienbuch is a unique resource offering interpretative analyses of some of the most influential piano works that Galston performed throughout Europe in 1907 and 1908.

In the foreword to Galston's Studienbuch, the author describes the musical journey every interpreter takes when learning a new work. He explains how "every thoughtful artist experiences a whole

world of emotions, forms perceptions and makes decisions, finds and defines the points of attack, discovers hidden pivotal points around which the entire work turns, secretly identifies the treacherous spots in order to be armed against them, and much more.” By documenting an artist’s thought processes while examining several of the tenets of the piano literature, Galston leads his readers through the mind of an interpreter as he analyzes the various motives, phrases, and musical nuances of Bach, Beethoven, Chopin, Liszt, and Brahms. By following Galston through his own study of selected musical works, students can learn to approach a new composition more intelligently by thinking about passages in different ways and considering a multitude of options.

In a 1912 review of the newly published *Studienbuch*, Leonard Liebling described how “Gottfried Galston branches out into a new field of musico-literary endeavor, and gives a detailed record of his interpretations, with the reasons for the things he does, and the experiences and impressions undergone at the piano during his preparation of the five tremendous programs.” Liebling goes on to convey the unique value of Galston’s work by describing how “these ‘confessions’ of Galston are to me the most interesting notes ever published on the art of piano playing, and if Liszt and Rubinstein had possessed sufficient moral courage to be as candid with their contemporaries as Galston is with his twentieth century confreres, the two masters would have left behind them a far truer picture of themselves and of their art than is contained in the newspapers of their day and in the books written about them by others.”

In addition to introducing a new edition of Galston’s *Studienbuch* to the English-speaking world, this poster session will highlight the role of music librarians in bringing this project to fruition. This session will also offer practical advice for music librarians to engage in similar endeavors.

M. Chudy, E. Łukasik, E. Kuśmierek, and T. Parkoła

Preserving intangible cultural heritage: can digital resources of folk music and dance groups be FAIR?

Martin Digard, Florent Jacquemard, and Lydia Rodriguez-de la Nava

Automatic transcription of MIDI drum performances

Sylvia Yang, Angela Pratesi, Allison McClanahan, and Andrea Morris

Introducing the Music Instruction & Pedagogy Repository (MIPR): an accessible, sustainable, and collaborative OER for music

Yucong Jiang

AI-assisted annotation and analysis of music performance through audio-to-score alignment

11.00-12.30

HALL A

Looking after your physical and digital AV collections

Presented by the Audio-Visual Materials Section

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

Will Prentice (British Library, London)

Back to basics: Looking after physical AV items in your collection

The presentation will provide an introduction to understanding your AV collection and planning for its care. It will include identifying and handling formats, understanding risks and vulnerabilities, and practical collection-level preservation planning.

Nadja Wallaszkovits (Staatliche Akademie der Bildenden Künste Stuttgart)

Digital, digitised, digitally-born AV materials, their formats, preservation and management

The presentation will look at the increasingly varied digital AV formats in our collections, and will cover the main types of digital audio and video files, digitally born sound and video, file formats, digital preservation, and some of the problems and unpredictabilities that may arise.

11.00-12.30

HALL B

DLfM Session 1 – Data and models

11.00-12.30

HALL C

Central European music collections: histories and sources for research

Presented by the Forum of Sections

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

Marketa Kabelkova (Nationalmuseum in Prag, Tschechisches Museum für Musik, Prague)

Nationalmuseum – Tschechisches Museum für Musik in Prag - Geschichte der Institution und ihre Sammlungen

Tschechisches Musikmuseum ist eine der bedeutendsten Institutionen in der Tschechischen Republik, die systematisch die Quellen der Musikkultur in einem breiten Kontext in Böhmen vom Mittelalter bis zur Gegenwart sammelt, bewahrt und zugänglich macht. Es dokumentiert auch die Aktivitäten von Personen oder Institutionen außerhalb Böhmens.

Tschechisches Museum für Musik ist ein von den 5 Museen des Nationalmuseums in der Tschechischen Republik. Gesammelt sind Musikalien (Handschriften und Drucke, seit dem 16. Jh.), Archivalien (nichtnotierte; besonders Korrespondenz, Musiktheoretische Werke, seit 70er Jahren des 18. Jhs.), ikonographisches Material (z.B. Fotografien, Graphik, Bilder, Statuen, seit dem 18. Jh.), Tonträger (Phonograph-Walzen, alle Typen von Schallplatten, moderne Medien), Presse-Dokumentation (z.B. Theater- und Konzert Zetteln, Programme, Plakate; seit der 70er Jahren des 18. Jhs.), Libretti (seit 70er Jahren des 18. Jhs.), Bücher, Nachlässe von Musikern und Komponisten (19. und 20. Jh.), Musikinstrumente.

Selbstständige Musikabteilung wurde erst im Jahr 1946 gegründet, aber musikalische Gegenstände hat man schon seit der Gründung des Nationalmuseums im Jahr 1818 gesammelt – besonders Musikalien und Musikinstrumente. Musikalien – Drucke und Handschriften – hat man in der Bibliothek aufbewahrt, die Musikinstrumente in der archeologischen Abteilung.

Im Jahr 1976 wurde ein Museum für tschechische Musik gegründet – zu der schon existierenden Musikabteilung wurden A. Dvorak Museum und B. Smetana Museum zugeordnet. 2009 wurde das Zentrum für Dokumentation populärer Musik und neuer Medien gegründet. Im Jahr 2001 wurde das Museum umbenannt auf Tschechisches Museum für Musik, was besser der Konzeption des Sammelns entspricht. Zur Zeit pflegt das Museum gegen 253.000 Einheiten (Gegenstände).

[Second paper cancelled]

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

Vítězslav Novák in the collection of the Music Department of the National Library of the Czech Republic

The Music Department of the National Library is more closely linked to the personality of the composer Vítězslav Novák than ordinary visitors might expect. Although the focus of the collection is primarily on printed bohemian music from the 19th and 20th centuries, and the department is primarily responsible for preserving all music published in printed form in the Czech Republic (due to the national legal deposit), the collection has significant overlaps into several other areas. In addition to Novák's printed works, which are represented to a very representative extent there, including foreign editions, the Music Department also cares for several exceptional manuscript documents Novák's.

The personality who predetermined the basic directions of the developing department was its founder, the composer Ladislav Vycpálek, a private pupil of Vítězslav Novák in composition and later his good friend. Already in 1923, in the year of the launch of the independent music department within the library, he acquired the first Novák's autograph sheet music for the emerging manuscript collection. The following year he added five more, and before his retirement, he added two more contemporary copies to the collection. The Music Department's manuscript collection, currently numbering approximately 5,600 items, now contains eleven of Novák's autographs, including five sketches, as well as three contemporary copies of Novák's compositions.

Unfortunately, the cordial relationship between Vítězslav Novák and Ladislav Vycpálek was not lasting. Already in 1915, Novák was irritated by a review of his opera *Karlštejn* from Vycpálek's pen, and apparently, the composers finally parted ways in 1930 after Vycpálek sided with the opera's director Ostrčil in Novák's dispute with Otakar Ostrčil. The warm relationship between the two composers and the subsequent painful break-up is documented by a set of eight Novák items in the Correspondence Collection - another of the collections of the Music Department of the National Library. These are letters and postcards addressed to Vycpálek, dating from around 1910 to 1931.

11.00-12.30

HALL D

Researching the past: sources, contacts and convents

Presented by the Research Libraries Section

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

Jan Dewilde (Royal Conservatoire Antwerp, Antwerp)

The contacts between Flanders and the Czech music scene in the second half of the 19th century

In nineteenth century Belgium the port city of Antwerp was the epicentre of the Flemish music national movement in music that took a stand against the Francophone dominance in the Belgian music scene and strived for authenticity in the old Flemish folk songs and a return to the roots. This movement of music nationalism was initiated and given a theoretical base by composer and conductor Peter Benoit (1834-1901), the founder and first director of the Royal Flemish Conservatoire of Antwerp. As a Prix de Rome laureate he travelled to Prague in July 1858 where he wanted to attend the festivities for the fiftieth anniversary of the Conservatoire. Both the city and the Conservatoire made a great impression. Later, Benoit would incorporate 'Bohemian' music in his plans as the organiser of the music and concert scene and as the head of the Conservatoire, just

like he did with the music culture of other cultural regions which were fighting a linguistic battle and trying to emancipate.

This lecture explores why, how and to what extent Benoit, together with his close collaborator, the conductor and composer Edward Keurvels (1853-1916), actively promoted Czech music in general, and the work of Zdeněk Fibich, in particular in the Antwerp music scene, and to a larger extent, in the Belgian scene as well.

Based on intense archival research, the connections between Benoit, Keurvels and the Czech music scene will be examined, as well as how this was received by the public. Special attention is given to the lyrical drama which was a form of musical theatre defended and practised by Benoit and Keurvels, as conductor and composer.

Marek Bebak (Jagiellonian University, Kraków)

The musical culture of Carmelites in the former Polish-Lithuanian Commonwealth during the seventeenth and eighteenth century. Sources and documentation

In recent years, there has been an increase in musicologists' interest in the musical life in the monasteries of former Poland (Pauline Fathers, Benedictine nuns, Dominicans, Jesuits etc.). Due to the large dispersion of the sources and difficult access to them, no comprehensive research has been carried out on the musical life of the Carmelites and no work has been prepared that takes into account various aspects of this issue. Collecting the materials containing information about the presence of music in this religious milieu and analysing them would facilitate comparative research in the future (e.g. as part of research on the soundscape of the past of the different cities, studies on the dissemination of the repertoire in Poland and abroad and the phenomenon of musical patronage). Therefore, the subject of my project, which I have been leading at the Jagiellonian University in Cracow since 2021, is the preliminary research on the musical culture of the Order of Carmelites in the Polish-Lithuanian Commonwealth during the 17th and 18th centuries. Its main goal is to locate (on the basis of the archival and library inquiries) and compile in the form of a bibliographic database as many archival materials as possible, including information on the music in the three most important Carmelite monasteries in former Poland (i.e. Cracow, Vilnius, Lviv) and several smaller ones (e.g. in Sądziadowice and Trembowla). The information will concern the activity of musical ensembles, musicians (both religious and secular), instruments, performance practice and musical manuscripts and prints.

The main issue of my paper will be a presentation of different types of sources containing some information about the music and the musicians connected with Carmelites. During my speech, based on sources analysis, I will argue that non-musical sources would be extremely interesting materials for musicologists and it is important to use them during musicological research. I would like also to create a platform for dialogue with other researchers on unknown historical materials connected with the European Carmelites.

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

Erhaltene Musikalien mit der Signatur Q aus der Klosterbibliothek der Augustiner-Eremiten in Brunn

In der Hälfte des 18. Jahrhunderts wurde im Rahmen der Neubau eines Bibliothekssaales bei den Augustinern-Eremiten ein Katalog erstellt. Da dieser bis zu heutiger Zeit erhalten geblieben ist, wissen wir, dass die Bücher im Hauptsaal nach den Fachgebieten sortiert wurden. Außer dem Hauptsaal, der die Bibliothek repräsentierte, befanden sich nach Themen sortierte Bücher auch in den angrenzenden Seitensälen. In einem von diesen gab es auch ein Regal mit Musikkodizes mit der Signatur Q. Im Rahmen der wichtigsten Ereignisse in der Geschichte der Abtei wurde diese Abteilung

aufgeteilt. Bis heute sind zahlreiche Handschriften und Drucke erhalten geblieben, die dank einer einheitlichen Bindung mit einem braunschwarzen Papier und dem Buchstaben Q leicht zu identifizieren sind. Mittelalterliche Handschriften, Sammlung der Musikdrucke aus dem 16. und 17. Jahrhundert und ein paar handschriftlichen Kodizes aus der Hälfte des 17. Jahrhunderts sind heutzutage verstreut in einigen Institutionen zu finden, deswegen wurden sie bis jetzt noch nie als ein Ganzes betrachtet. Die Aufgabe dieses Referats ist nun, die ursprüngliche Form des Musikfonds der augustinischen Bibliothek anzuzeichnen, und zwar von den Zeiten der Wirkung des St.-Thomas-Ordens und seine Schicksale während des Umzugs in die Brünner Altstadt bis zu heutigen Tagen.

11.00-12.30

MEETING ROOM 2

Constitution Committee

Working meeting (closed)

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

11.00-12.30

MEETING ROOM 1

Fontes artis musicae

Working meeting (closed)

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

12.30-14.00

Lunch

14.00-15.30

HALL A

Bibliography as a tool of cultural preservation

Presented by 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) and **Jadranka Važanová** (RILM International Center, The City University of New York)
RILM in 2022

Zdravko Blažeković (RILM International Center, The City University of New York), **Antonio Baldassarre** (Hochschule Luzern – Musik), and **Daniela Castaldo** (Università del Salento)
Moving into the digital age: the new DEUMM ONLINE

Stephanie Bonjack (University of Colorado Boulder)
Highlighting performing arts and cultural heritage in Ukraine

LibGuides, an online product from Springshare, is widely used by library professionals around the world. They are relatively easy to create and modify, they allow for widgets, plug-ins and embedded content, and can be edited and updated in real time. Since the 2022 Russian invasion of Ukraine, there has been a proliferation of new LibGuides related to the conflict. The creators of these guides are at university and college libraries, government and information centers, and special libraries around the world (including the NATO Library and European Commission Library). These guides seek to educate students and the public about the geopolitical region and its history, document the conflict timeline, help readers identify misinformation, and point to aid agencies where donations are needed. What they do not do is identify key music, theatre, dance, and other cultural bodies or heritage sites that are impacted or at risk because of this war. In this presentation, I will discuss the research guide I developed at the University of Colorado Boulder, which focuses on the arts and creative heritage in Ukraine. I will promote LibGuides as a tool for other library professionals to copy and tailor to their unique collections and patrons. We can use these guides to raise awareness of not just the conflict, but of the cultural and intangible heritage we must seek to preserve. I will also draw attention to known efforts working toward that aim, like the Saving Ukrainian Cultural Heritage Online (SUCHO) project, and other projects that develop in response to the war.

14.00-15.30

HALL B

DLfM Session 2 - FAIR principles in Digital Libraries for Musicology

14.00-15.30

HALL C

Sources for performance, performance as a source

Presented by the Broadcasting and Orchestra Libraries Section

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

Tzu-Chia Tseng (Digital Archive Center for Music, National Taiwan Normal University, Taipei)

Preserve and present: building the National Taiwan Symphony Orchestra Archives

Founded in 1945, the National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan and plays an important role in the development and promotion of western classical music. Due to the lack of awareness of archival preservation and systematic methods, however, few of the orchestra's historical documents have been properly preserved for the past 70 years.

For the upcoming 80th anniversary of NTSO in 2025, the orchestra entrusted the Digital Archive Center for Music of National Taiwan Normal University (NTNU) last year to draw up and implement a project to collect, arrange and preserve the orchestra's historical documents and archives. With the experiences of participating in IAML in the past, the Digital Archive Center for Music of NTNU conducted an investigation on the existing resources of NTSO and then planned four directions as the goal of the first stage of preserving the orchestra's historical documents and archives: 1. Preserve and digitize the orchestra's programs (2008-2020 for now); 2. Look for and visit retired or senior orchestra members of NTSO, conduct oral history interviews and make audiovisual recordings; 3. After obtaining the permission, upload the Taiwan contemporary compositions commissioned by NTSO to RISM; 4. Select the audio / video files of the orchestra for an online curation.

This presentation will describe how the author and Digital Archive Center for Music of NTNU have

applied the past experiences to the orchestra, helping them preserve and present their archive, the difficulties encountered in practice, and show the results of the initial implementation.

Werner J. Wolff (Notengrafik Berlin, Berlin)

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

Despite the enormous revenue Strauss' operas have generated for the copyright owners, performers today still have no other choice than to use materials based on the often quite faulty first prints. With Strauss becoming public domain, a new "Critical Complete Edition" is in preparation by scholars. While generally highly appreciated by the scholarly community, such academic projects rarely focus on the orchestras' requirements which tend to be more practical. An alternative approach was taken by a group of three major German opera houses (Dresden, Munich and Berlin) to create a new practical edition of Strauss' Rosenkavalier. Their libraries hold a century's worth of *Aufführungspraxis* and proofing inherited through their annotated performance materials. This was the foundation upon which the new edition is based. The main idea was to manifest a score describing what the three Orchestras actually perform. In order to evaluate and analyse these sources a PDF comparison tool was developed. Although the actual edition was the primary goal, the methodological approach might have the potential of opening a path to similar editorial endeavours. For the first time an editorial project of that scope was realised without any participation of a commercial music publisher or academic institution.

Philomeen Lelieveldt (Curator of the Netherlands Music Institute, The Hague)

Sounding the archives: podcasts as carriers for archival storytelling

The Covid-19 pandemic offered new chances to expose forgotten music from the archives to radio audiences. In the fall of 2020 the musicians of the Radio Philharmonic Orchestra and the Groot Omroep Radio Choir, who had limited work due to the restrictions of the concert venues, were invited to participate in a special podcast project produced by Frans van Gorp of NTR broadcasting organization and NPO Radio 4. It involved the reconstruction and recording of music for radio drama, radiophonic music and chamber music works from the archives of the Broadcasting Music Centre in Hilversum (www.muzeikschatten.nl) and the Netherlands Music Institute in The Hague. (www.nederlandsmuziekinstituut.nl)

For example the Habanera Fantasie by Elmo Carter (a pseudonym of Louis Andriessen), a 1946 radio musical Alice in Wonderland, by Else van Epen – de Groot, and music for the radio drama The Last days of Pompeii by Ton de Leeuw were recorded, as well as compositions by composers who were persecuted during World War II: Hans Lachman, Daniel Belinfante, Ignace Lilien and Marius Flothuis. The criterium for inclusion was the quality of the score and the fact that no sound recordings were available in the archives of the Netherlands Institute for Sound and Vision.

The music recordings were mixed with interviews with experts and participating musicians, resulting in 18 episodes of the podcast/radio series Hilversumse Muziekschatten, het verhaal. (Musical Treasures from Hilversum, the Story). After the broadcast on linear FM radio the episodes become permanently available through the website <https://www.nporadio4.nl/podcasts/verhaal> and several podcast platforms.

In this paper the curator of the Netherlands Music Institute, who was involved in the project as a music expert, will explain about the selection processes, the collaboration, planning and funding, the transformation of handwritten scores into readable editions, and of course, the relevance for

contemporary audiences and the study of forgotten music in our archives. She will play a sound clip from one of the podcasts. A new series of recordings is being prepared for 2022.

14.00-15.30

HALL D

Sources for research on ecclesiastical musical life

Presented by the Forum of Sections

Chair: **Martinus Severt** (Royal Conservatoire The Hague)

Sonia Rzepka (University of Warsaw)

Notes from a personal calendar - a music inventory from Wschowa (*Fraustadt*) 1682

The presentation will be a "sequel" of a paper on manuscripts and music prints from the library of the Kripplein Christi church in Wschowa (Fraustadt), which I delivered at the 2019 IAML Congress in Cracow. I will focus on a source that aroused particular interest in the audience - an inventory of musical manuscripts dated 1682, currently stored in the National Library in Warsaw. The inventory was written down in a Schreibkalender, which probably belonged to the rector of the municipal school operating at the Kripplein Christi church. It was usually the rector who took care of the library collection. The two-part index lists approximately 130 vocal religious works with German and Latin texts. Their authors came from or were active in Silesia, Poland and Pomerania, as well as Bohemia, Hungary and Saxony. Among them we can find Bartłomiej Pękiel, Sebastian Knüpfer, Samuel Capricornus, Johann Rosenmüller and Vincenzo Albrici. At present, listed manuscripts are lost. The inventory is therefore an important source of information on the repertoire and music ensemble associated with the Lutheran parish in Wschowa in the second half of the 17th century. It is also a testimony to the cultural contacts of Wschowa with various centres. Some of them the inventory confirms, and others it reveals.

Ewa Hauptman-Fischer (University of Warsaw)

Pater Carolus Weldamon (d. 1736), Canon Regular from Fulnek Monastery - unknown composer and his music

It is not the first time the sources of the sacred music repertoire by Bohemian composers are discovered in a Silesian music collection. Researchers demonstrated the significance of musical sources kept at the University of Warsaw Library (originating from Silesian churches and monasteries) for Czech music history. "The way from Prague to Wrocław", paraphrasing the title of one of the articles by Václav Kapsa, is well-trodden. But there are still undiscovered paths from Bohemia to Silesia, unknown sources, and forgotten composers. The paper focuses on three manuscripts (probably autographs) of sacred vocal-instrumental music by unknown Bohemian composer Carolus Weldamon (d. 1736). He was a Canon Regular active in the Fulnek Monastery in Moravia. His compositions from the first decade of the XVIII century were obtained by Conventual Franciscans in Głogów (germ. Glogau) monastery in Silesia.

Ulrike Wagner (Musikarchiv Stift Klosterneuburg)

The Rösner family and the music library and archive of Klosterneuburg Abbey during the 19th century

How did music libraries and archives look like in the mid-19th century? Which books and sheet music were, and thus what information was available to users? What influence could those sources of information have on the librarians? And how did those bases of knowledge influence the matters of

collecting? The example given is the Augustinian Canons' Abbey of Klosterneuburg, located on the shores of Danube River north of Vienna. The protagonists are the Klosterneuburg Canons Anton and Ambros Rösner, a pair of brothers from an art-loving, bourgeois-Biedermeier family from Vienna. Anton was professor of theology and at the same time Regens chori and choirboy prefect at Klosterneuburg Abbey. His older brother Ambros also held the positions of Regens chori and prefect of the choirboys, before working as a priest in various Klosterneuburg parishes. Many meta-sources from the Klosterneuburg archive and library survived from the Rösners' time: catalogues, purchase lists, books holding information about borrowing and reserving items by the monks etc. Music inventories, performance lists, as well as sheet music from the 19th century are also preserved in vast amounts. An analysis of these combined sources provides deep information on how Anton and Ambros Rösner operated as Regens chori in the Abbey. Personal documents of the brothers, such as diaries and correspondence, are kept in the archives of the Abbey. They provide further information on the musical life of the 19th century, e.g. the contacts to important personalities of Viennese musical life, such as Franz Xaver Glöggel (Gesellschaft der Musikfreunde), Joseph Hellmesberger (Viennese violinist) or the Schubert family.

Wie haben Musikbibliotheken und -archive in der Mitte des 19. Jahrhunderts ausgesehen? Welche Bücher, welche Musikalien und in weiterer Folge welches Wissen standen den Benutzer*innen zur Verfügung? Wie beeinflusste dieses Wissen ihre Handlungen – und umgekehrt, wie entwickelte und/oder veränderten sich die Sammlungen durch das Wirken der dort tätigen Personen?

Anhand eines Beispiels aus der Mitte des 19. Jahrhunderts wird versucht, diese Fragen exemplarisch zu beantworten. Als Schauplatz dient das Augustiner-Chorherrenstift Klosterneuburg, im Norden Wiens gelegen. Anton Rösner jun. (1813–1878), ein aus einer bürgerlich-biedermeierlichen Wiener Familie stammender Chorherr, Professor für Theologie und zugleich Regens chori und Sängerknabenpräfekt, fungiert als Protagonist.

Die Bibliothek des Stiftes ist zur Zeit Rösners sehr gut greifbar. Es stehen umfangreiche Entlehn- und Vormerkbücher, Kataloge und Ankaufslisten zur Verfügung. Auch die musikalischen Quellen (beispielsweise Musikinventare, Aufführungsverzeichnisse und Musikalien) des 19. Jahrhunderts sind noch größtenteils erhalten. Eine Kombination dieser Quellen erlaubt einen differenzierten Blick auf das Setting, innerhalb dessen Anton Rösner wirkte.

Seine persönlichen Dokumente, wie Tagebücher und Korrespondenzen, die im Archiv des Stiftes aufbewahrt werden, vervollständigen das Bild und geben Einblick in Kontakte zu bedeutenden Persönlichkeiten des Wiener Musiklebens wie beispielsweise Franz Xaver Glöggel (Gesellschaft der Musikfreunde), Joseph Hellmesberger oder der Familie Schubert. Damit bietet sich die einzigartige Möglichkeit, Rösners Handlungen und sein Wirken im Stift Klosterneuburg und speziell in den stiftlichen Sammlungen, nachzuvollziehen.

14.00-15.30

MEETING ROOM 2

Publications Committee

Working meeting (closed)

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

15.30-16.00

Tea and coffee

15.30-16.00**Municipal Library****Poster session II****16.00-17.30****HALL A****Répertoire International de la Presse Musicale (RIPM)**Chair: **H. Robert Cohen** (RIPM International Center, Baltimore)**Nicoletta Betta** (RIPM, Bologna)
RIPM in 2022

A report on RIPM activities in 2021-2022.

Benjamin Knysak (RIPM International Center, Baltimore)
Une Revue (n')est (pas) un cimetière! Marc Blumenberg and *The Musical Courier*

On 27 March 1913, an American fugitive died in Paris. A prominent editor, critic, and publisher, he fled in the previous year to avoid trial in Chicago, where his business associate was found guilty of criminal conspiracy and sentenced to two years in prison. When the editor died, he controlled one of the most prominent and highly-regarded music journals, with a significant distribution on both sides of the Atlantic, a large building in Manhattan, a commercial press, trade publications, and press offices in nearly all major musical cities. His musical opinions were read throughout the Americas and Europe, helping to mold musical discourse and public taste for thirty-three years.

This paper will explore Marc Blumenberg (1851-1913), his journal, the *Musical Courier* (New York, 1880-1961), and the interplay of serious music journalism and often-unscrupulous commercialism.

John Ehrenburg (RIPM, State College, Pennsylvania)
The “Free Jazz” Press, 1965-1979

Beginning in the mid-1960s, jazz’s flowering avant-garde inspired the production of a number of alternative, little-known American jazz periodicals. Artist-driven, progressive, and at times radical in content, these short-lived publications offer unique convergences of political and aesthetic ideologies surrounding experimental improvised music and its potential for catalyzing social change, particularly as it relates to the Black Arts Movement.

This paper provides an overview of the “free jazz” press—those periodicals which responded to, and promoted, avant-garde jazz—, published between 1965 and 1979: *Change* (Detroit, MI, 1965-1966) edited by poet/activist John Sinclair and trumpeter Charles Moore; *The Cricket* (Newark, NJ, 1968-69) produced by Jihad Productions under the direction of Black Arts Movement progenitor Amiri Baraka; *The New Regime* (Chicago, IL, 1969) the organ of the Association for the Advancement of Creative Musicians; *Expansions* (New York, NY, 1971-1975) published by the Collective Black Artists; *Bells* (San Francisco, CA, 1973-1979) produced by free jazz saxophonist Henry Kuntz; and *The Grackle* (Brooklyn, NY, 1976-1979) edited by poet Ron Welburn.

Justyna Kica (Jagiellonian University, Kraków) and **Michał Jaczyński** (Jagiellonian University, Kraków)
The year of Ignacy Jan Paderewski's rule in Poland in the light of satirical drawings from the European and American press

The year 1919, when Ignacy Jan Paderewski headed the government of the Second Polish Republic, was full of important political events, which were reflected in the humorous and satirical press of Europe and America. The leitmotif of satirists' interest in Paderewski was his participation in the Paris peace conference, as well as the manner in which he performed the function of prime minister, taking into account both international and national conflicts. The aim of the article is to define a strategy for creating a drawing joke about Paderewski, taking into account the structural, stylistic, pragmatic and cognitive features of the image as well as references to the context created by the current policy of individual countries towards Poland. The source material collected for the purposes of the article in the form of drawings found in Polish (*Mucha, Kurier Świąteczny, Szczutek*), German (*Simplicissimus*), Austrian (*Kikeriki, Die Muskette*) and American (*Los Angeles Times, Cartoons Magazine*) press, allowed to reconstruct in detail—as if in a distorting mirror—the political discourse of 1919. The sources were also analyzed in terms of iconography, which was aimed at identifying the means of communication between the authors of the drawings and the recipient. The basic sets of drawing representations were put in order, together with the accompanying props and symbols characterizing Paderewski's dual role as an artist and a politician. In the image aspect related to Paderewski himself, distinctive ways of presenting his appearance and character were distinguished. In the sphere of iconic representations used to create current socio-political content, their connection with a given place and time was sought.

16.00-17.30

HALL B

DLfM Session 3 - Tools and visualisation

16.00-17.30

HALL C

Czech musicians and their collections

Presented by the Forum of Sections

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

Miklós Grégász (University of Debrecen)

Moments from the life of Jan Kubelik and his family, as seen through the visual inheritance of their seamstress and through the contemporary Hungarian press

During the summer of 2019, I have discovered that the visual inheritance of 76 items of Emma Nagy, (who has been a distant relative of my colleague) was relocated to Debrecen. It was no coincidence that she has shown me the pictures as she knew about my longtime interest in the history of music and antique photographs. My curiosity reached its peak upon discovering that Emma used to work for the family of Jan Kubelik, one of the greatest violinists ever lived. I had previous knowledge about Jan and Rafael Kubelik, but what I did not know is how strongly Jan Kubelik was connected to my hometown, Debrecen (where I live and work to this day), as Jan married a woman from Debrecen and he also gave a number of highly successful concerts in the city throughout the first forty years of the 20th century, also he and his family had many Hungarian connecting points.

The inheritance is comprised of 53 original photographs, 18 postcards and 5 pieces of newspaper clippings, and these valuable pieces of history serve as a basis for my current research into the articles and various pieces of written text in early 20th century Hungarian journals concerning the life of Jan Kubelik and his large family. In my theory, both the artistic community and the simpler townspeople of that age must have been interested in reading about the professional career and personal life of such a great and impactful musician. In my presentation, I intend to present the most fascinating pieces of Emma Nagy's visual inheritance, side by side with various concert reviews, tour brochures, interviews and family news concerning Jan Kubelik which were published in Hungarian journals. With the inclusion of similar media as well as with presenting the opinions of contemporary journalists, I wish to shed more light on the novelesque history of the Kubelik family.

Jane Gottlieb (The Juilliard School, New York)

Rudolf Firkušný and Yveta Synek Graf: Czech music collections at The Juilliard School

Juilliard holds extensive resources on Czech music, including the personal papers of pianist and long-time faculty member Rudolf Firkušný and the translator and opera coach Yveta Synek Graf. These collections contain extensive materials relating to the works of Janacek (who was Firkušný's teacher), Dvorak, Martinů, Smetana, and other Czech composers.

The paper will explore background on Firkusny and Mme. Graf and highlights of their collections. Rudolf Firkušný (1912 – 1994) was a distinguished member of Juilliard's piano faculty from 1965 until his death. An extraordinary prodigy, Firkušný studied piano (and composition) with Leos Janacek and Josef Suk. He later studied with Cortot in Paris and with Schnabel in Italy. In 1941 he presented his New York debut in Town Hall, and later that year performed Dvořák's Piano Concerto with Sir Thomas Beecham at the Ravinia Festival, giving the first U.S. performance of this work in sixty-five years. Elegant and urbane, Firkusny also garnered popular renown through his appearance in full concert dress on a basketball court in 1990 for a Nike commercial. He made a triumphant return to his homeland in 1991, and was awarded a special recognition by President Vaclav Havel.

Born in Prague, Yveta Synek Graf (1932 – 2015) was a renowned Czech opera coach and translator. She championed performances of Czech opera in the Czech language at the Metropolitan Opera House and at opera companies around the world. Her collection includes her annotated scores, as well as personal papers and correspondence with singers and conductors.

Aleš Březina (The Viktor Kalabis and Zuzana Růžicková Endowment Fund, Prague) and **Martin**

Ledvinka (Bohuslav Martinů Institute, Prague)

Bohuslav Martinů's and Viktor Kalabis' online archives

The Bohuslav Martinů Institute and The Viktor Kalabis and Zuzana Růžicková Endowment Fund are two of a few study centres in the Czech Republic devoted to a particular composer. Both institutions serve as information centres for the general public, musicians, and scholars. Both hold in their archives wide range of documents related to life and work of cosmopolitan composer Bohuslav Martinů (1890-1959), his disciple and fellow composer Viktor Kalabis (1923-2006), and Kalabis' wife, world-known harpsichordist Zuzana Růžicková (1927-2017). The scope of documents gathered in these archives goes from autograph scores, drafts, or letters to photographs and rare recordings. This paper presents online databases of sources kept at archives of the two institutions and discuss the need for archival documents being made available online.

Regarding Bohuslav Martinů, the online database serves not only the public, but is actually built to serve editors of the Bohuslav Martinů Complete Edition prepared by the Martinů Institute. Therefore, most of the musical sources have been digitised and made accessible globally. Enterprise like making historical documents available rises the question of copyright as in the case of Martinů-related documents, most of items at the archive are collected in the form of scans or copies and not much of the collection is actually owned by the Martinů Institute.

The main mission of The Viktor Kalabis and Zuzana Růžicková Endowment Fund is to promote music of Viktor Kalabis, to award endowment fund prize to young musicians at the competitions (for example Concertino Praga, Prague Spring, Bohuslav Martinů Foundation Competition, International Summer Academy in Vienna etc.) and to support musicians to studying and playing Kalabis' music. For that reason, the online presentation of the archive focuses on information about availability of editions, offers sheet music for pieces that have (not) been published yet, lists recordings of Viktor Kalabis' compositions and Zuzana Růžicková soloist CD's and LP's as well, or shows the vast collection of photographs from the life of the composer and the harpsichordist.

16.00-17.30

HALL D

Special applications of cataloguing

Presented by the Cataloguing and Metadata Section

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

Pierre Pichon (Bibliothèque nationale de France, Paris)

Le dépôt légal du son dématérialisé à la Bibliothèque nationale de France

En France, le dépôt légal a été institué par François 1er en 1537. À ce titre, la Bibliothèque nationale de France collecte aujourd'hui des documents de toute nature (livres, périodiques, documents cartographiques, musique notée, documents graphiques et photographiques, documents audiovisuels et multimédias) édités, importés ou diffusés en France. Depuis 2006, le dépôt légal s'étend aux sites web et aux documents dématérialisés.

Aujourd'hui, l'un des principaux défis de la BnF est d'assurer la continuité de sa mission de dépôt légal en accueillant une production de documents dématérialisés d'une volumétrie et d'une diversité toujours croissantes

Institué en 1938, le dépôt légal des phonogrammes constitue une mémoire de l'édition phonographique. Qu'elles soient étrangères ou françaises, toutes les références diffusées en France sont collectées par la BnF au titre de ce dépôt légal.

Face à la dématérialisation croissante de la production musicale, la BnF a choisi de créer une filière de dépôt légal du son dématérialisé (DLSD) par flux pour intégrer dans ses collections cette production immense.

Pour mener à bien ce projet, le département de l'audiovisuel a mis en place un partenariat inédit avec le SNEP (Syndicat national des éditions phonographiques), l'UPFI (Union des producteurs phonographiques indépendants) et Kantar media, gestionnaire de la base de données BIPP (Base de données interprofessionnelles des producteurs phonographiques) rassemblant les productions des organisations professionnelles françaises.

Après une longue instruction juridique et technique avec les partenaires et les équipes de la BnF, la

filière du DLSD est maintenant construite. Elle intègre le processus de collecte et le contrôle des fichiers (FLAC, XML, JPEG) par des transferts de flux entre Kantar et la BnF tout en garantissant leur conservation dans un système d'archivage pérenne. Elle permet la production automatique de notices bibliographiques dans le catalogue public. Elle assure enfin la diffusion sécurisée de ces fichiers auprès des chercheurs et des professionnels accrédités.

Le projet DLSD est entré en production en décembre 2019 avec le distributeur Idol. Pour ses deux premières années d'exploitation, la filière DLSD a enregistré par ce flux 4 460 références en 2020, puis 9 103 en 2021. L'expérimentation va se poursuivre désormais avec Universal (qui déclare près de 100 000 nouvelles références dématérialisées par an) pour un passage en production dans le courant de l'année 2022. S'en suivront dans les années à venir les catalogues de Sony et Warner puis de Believe.

Andreia Duarte (Centro de Estudos em Música e Dança (INET-md) / University of Aveiro)
Cataloguing gramophone disc records at the Museum of the University of Aveiro: a contribution to the integration of sound documents in multidisciplinary information platforms

The University of Aveiro, in Portugal, currently holds a total of around 7359 gramophone disc records in its custody. This large number of gramophone disc records is a result of donations by individual collectors since 2012. These individual collectors took safeguarding initiatives, reuniting gramophone disc records that contained diverse repertoires such as fado, musical theatre, sound plays, Portuguese popular music, classical western music, poem recitation, religious music, and others. The disc records within these collections were published by several record companies, many of which are out of activity or of unknown origin. The labels are often either damaged, incomplete, or riddled with syntax errors and inaccurate translations. Catalogue, publisher and matrix numbers are not standardized across publishers. Reissues are sometimes difficult to identify due to the commercial and business practices common at the time. In order to describe the contents of these disc records, it is essential to listen, analyse and research said disc records thoroughly. The institutionalization of these collections requires digital preservation protocols. Due to the typology of these types of collections, there are dichotomies and different approaches regarding their treatment. Following a harmonization approach, in a GLAM scenario (Galleries, Libraries, Archives, Museums), with this paper, I intend to share my experience in dealing with different norms of organization and representation of sound sources, and the guidelines that were followed in their implementation in the Museum of the University of Aveiro. With this case study, I also hope to promote the discussion about new approaches in the treatment of these types of collections.

Steven Jeon (University of Birmingham)
Preparing a thematic catalogue of the British string quartets of the early twentieth century

Roughly 600 string quartet works were written by British composers between 1890 and 1950. This is a surprising number with comparison to other European countries. There should be at some point a dedicated thematic catalogue on British string quartets would be necessary. My purpose of producing a thematic catalogue is twofold: (a) to provide a comprehensive information database of early twentieth century British string quartets in a timeframe and (b) to demonstrate the extensive production of British string quartets written around the early twentieth century and the legacy of string quartet repertoires in Britain at that time.

My paper essentially outlines the discussion of preparation of a thematic catalogue of British string quartets in the early twentieth century. The first part of the paper discusses how I have organised the data, based on three models: Functional Requirements of Bibliographic Records (FRBR) and Functional Requirements of Authority Data (FRAD) and Resource Description Access (RDA). The

discussion on this part will include challenges and obstacles because not all British string quartets are recognisable as most of them are still unknown. The second part of the paper discusses how I have formatted the catalogue with the information I have organised. The third part of the discussion is how I have included the musical extracts for each catalogue entry – so I will discuss some of technical aspects which needs considerations such as string technique like pizzicatos, mutes, harmonics and so on. Some of them however were not possible to produce the reduction because of the way how the work is written.

16.00-17.30

MEETING ROOM 2

Libraries in Music Teaching Institutions Section

Working meeting (open)

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

16.00-17.30

MEETING ROOM 1

Development, Membership, Outreach and Advocacy Committees

Joint working meeting (closed)

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

20.00

Klementinum, St. Salvator Church

Concert

FRIDAY, 29 JULY

9.00-10.30

HALL A

Répertoire International des Sources Musicales (RISM)

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

Balázs Mikusi (RISM Editorial Center, Frankfurt am Main)
Three years of RISM

Jürgen Diet and **Bernhard Lutz** (Bayerische Staatsbibliothek, Munich)
The RISM OPAC: latest developments and future perspectives

Andrew Hankinson and **Laurent Pugin** (RISM Digital Center, Bern)
Inaugurating RISM Online: a new gateway to RISM Data

9.00-10.30**HALL B****Celebrating the Xenakis centenary**

Presented by the Forum of Sections

Chair: **Sandi-Jo Malmon** (Harvard University, Cambridge, MA)**Stella Kourmpana** (Athens Conservatoire)

Xenakis's legacy in Greece: the KSYME Archives within the Athens Conservatoire's collection

The Greek KSYME (Contemporary Music Research Centre) was founded in 1979 by Iannis Xenakis (1922-2001), with Stefanos Vassiliades (1933-2004) and Giannis G. Papaioannou (1915-2000), following the example of Xenakis's CEMAMu (1972) in Paris, had, as a main goal, the research and development of computer based electroacoustic music in Greece. Standing at the helm of contemporary music creation in Greece for more than three decades, the KSYME Archives currently constitutes the most important Greek archive for music during the last half-century and possesses rare and valuable material documenting unknown chapters of athenean musical activity. As far as Xenakis is concerned, the KSYME Archives possesses letters, scores, concert programs, posters, recordings, photographs, an actual early-generation UPIC, etc.: a unique cultural heritage that constitutes the largest collection of Xenakis's documents in Greece. This presentation will focus on the discovery and evaluation of Xenakis's material conserved within KSYME's Archives, which, since 2018, are hosted at the Athens Conservatoire's Archives.

This presentation is complementary to Katerina Tsioukra's paper, "Contemporary Music Research Center: Revealing the history of the Athens-based Xenakis Center", in the context of the participation of the Athens Conservatoire Archives and Documentation Centre in the "Meta-Xenakis" international celebration of Iannis Xenakis's centenary.

Katerina Tsioukra (Athens)

Contemporary Music Research Center: revealing the history of the Athens-based Xenakis Center

In the past years, many researchers have unveiled the elements of the Hellenic heritage in Iannis Xenakis's creative thinking. Shortly after the restoration of his passport, and his triumphant reception in regime changing Greece, Xenakis aimed to create more concrete ties to his country, that have not been extensively presented so far. The Contemporary Music Research Center or KSYME -its abbreviation in Greek- is an institution that was founded in 1979 by Xenakis, its inspirer and first president, and a group of visionaries who followed his dream of creating a unique center in the composer's homeland, based on his already successful French center CEMAMu. Intense political, socioeconomic and cultural circumstances in Greece defined not only Xenakis's life, but also KSYME's history of forty-three years. However, KSYME has been one of the most important musical institutions in Greece, inspiring a great number of young composers, educators, performers and researchers. In that way, it is without a doubt that the Xenakis's center managed to influence, affect and sometimes define the creation of contemporary music in Greece. Since 2018, KSYME's archives are available to a wider audience, after the center relocated to the Athens Conservatoire. This paper will present the history of KSYME for the first time, based on the center's newly discovered archival material, starting from its inception.

This presentation will take place in the context of the "Meta-Xenakis" international celebration of Iannis Xenakis's centenary and is complementary to Stella Kourmpana's "Xenakis's legacy in Greece: The KSYME Archives within the Athens Conservatoire's Collection".

Sharon Kanach (Centre Iannis Xenakis / GRHis / Université de Rouen Normandie, Rouen) and **Cyrille Delhay** (Centre Iannis Xenakis, Rouen)

Creating new cultural content from old archival materials

Following up on Cyrille Delhay's 2015 IAML presentation in New York, the Centre Iannis Xenakis has pursued its archival inventory and cataloging and the interoperability of our metadata and rapprochement with the CNRS - TGIH HumaNum means that CIX's data are now harvested in Isidore, the French archive search engine of digital humanities). Furthermore, in part motivated by new archival bequests – we are actively generating new cultural content aimed at broadening our audience. The Meta-Xenakis international consortium created in the context of Xenakis's centennial in 2022 provides the perfect platform to disseminate these projects:

- New developments in our compositional software program UPISketch, thanks in particular to the bequest of Marie-Hélène Serra, formerly an assistant of Xenakis, notably for the development of GENDYN (dynamic stochastic synthesis program).
- In Cyrille Delhay's course last semester at the University de Rouen within the Music Department's Cultural Sector training program, his students were tasked to curate an exhibition from Bruno Rastoin's personal archives concerning Xenakis, and in particular his extensive collection of rare and mainly unpublished photographs: *Le Diatope de Xenakis: regard d'un plasticien*, Bruno Rastoin.
- In 2020, as one of the projects of the Interfaces European project, the CIX, in collaboration with ZKM, produced a 700-plus page book, bringing to light many elements both from CIX's archives as well as those of KSYME: *From Xenakis's UPIC to Graphic Notation Today*.
- Henning Lohner, former student of Xenakis, followed the composer around the world documenting in photographs and in film: teaching, lecturing, rehearsing with musicians, award ceremonies, sharing dinner with colleagues as well as in extensive discussion with Frank Zappa. This goldmine of over 1000 photos and several hours of film has recently been donated by Lohner to the CIX. In the context of Meta-Xenakis, Lohner and renown curator Hubertus von Axelunxen have created an immersive, digital exhibition *Iannis Xenakis – Visions*.
- A recent bequest comes from Robert Dupuy, personal assistant to Xenakis for the realization of his *Polytope de Cluny (1972-73)*. In collaboration with the Hochschule für Kunst (Bremen), the independent researcher and polytope specialist Daniel Teige will complete a research residency at CIX in order to develop a state-of-the-art reinterpretation of this pioneering work.

All of these projects are designed to travel and will also be documented virtually on the meta-xenakis.org website as well as that of CIX's and other partners.

9.00-10.30

HALL C

Czech and Polish music and musicians in the early twentieth century

Presented by the Forum of Sections

Chair: **Filip Šír** (National Museum, Prague)

Katie Buehner (University of Iowa, Iowa City) and **Filip Šír** (National Museum, Prague)

Ed. Jedlička: early Czech recordings in the United States

Eduard Jedlička immigrated to the United States (New York) from Czechia in the late 19th century. In addition to having a career as a jeweler, Jedlička recorded all manner of Czech songs and poetry on his own label, both by working with musicians in the community and recording himself singing and reading. Jedlička's cylinders are some of the first recordings made for a specific ethnic group in the United States. This presentation will trace the history of Jedlička, his label, and the recent discovery

of original Ed. Jedlička cylinders belonging to two families; Czech immigrants who settled in Cedar Rapids, Iowa and Jedlicka's great, great grandchildren living, now living in Omaha, Nebraska. The National Museum of Prague's work to identify, describe, transcribe, and translate these cylinders in collaboration with the University of Iowa's Rita Benton Music Library, where over 80 Jedlička cylinders are now held in collection, will also be discussed.

Paweł Nodzak (Stanisław Moniuszko Academy of Music, Gdańsk)

Treasury of the 20th century accordion music – the Jerzy Jurek Vinyl Collection in the Library of the Stanisław Moniuszko Academy of Music in Gdańsk

The purpose of paper is to present the person of Jerzy Jurek (1945-2011) and his activity as an outstanding accordionist, lecturer at the Fryderyk Chopin University of Music in Warsaw and Academy of Music in Łódź, and to present his collection of gramophone records stored at the Library of the Stanisław Moniuszko Academy of Music in Gdansk.

Jerzy Jurek was very active as a musician. In youth he participated in many competitions e.g.: Pallanza (Italy), Klingenthal (Germany), Versailles, Annemasse (France). Later as a solo artist or member of the Warsaw Accordion Quintet he visited with concerts many countries around the world (Austria, Czechia, Estonia, Finland, France, Jordan, Korea and many more).

As a result of those travels Jerzy Jurek gathered an extensive collection of recordings of various artists from different parts of Europe and the world. The distinguishing feature of this collection is that it refers only to literature intended for the accordion – both solo and in chamber or orchestral compositions.

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

Sources and printed documents on the life and work of organist Bedřich Antonín Wiedermann

The most important Czech organ figure of the first half of the 20th century was Bedřich Antonín Wiedermann (1883–1951): he was an organ virtuoso, church organist, prolific composer, pedagogue of the Prague Conservatory and, briefly, of Academy of Performing Arts. He died relatively recently - 71 years ago - and some information about his life and work is difficult to prove. Most documents are easily accessible such as the birth register, but we don't have any official information about his four marriages. The most important source is his legacy kept in the Czech Museum of Music in Prague, there are mainly his compositions in autographs, authorized copies and prints (both from Wiedermann's devoted copyist and printer Josef Milota), correspondence (unfortunately not personal, but mostly official or formal as birthday congratulations, condolences to his wife). There is also, for example, a list of his concerts with places and dates. The Prague Conservatory keeps documents about Wiedermann's work at this school (since 1917, full professor since 1920). Individual sources are to be found in the music archive of Czech Radio, the Theater Department of the National Museum, the Archive of the Capital City of Prague, the State District Archive in Olomouc, the Diocesan Archive of the Brno Diocese, and a number of materials are kept in private archives of Wiedermann's relatives, pupils and organ enthusiasts. There are plenty of articles, mainly memories and concert reviews published in Czech journals, but only a few abroad. The paper will present available sources and printed materials and will mention gaps in Wiedermann's life which must be filled up.

9.00-10.30**MEETING ROOM 2****Forum of Sections****Working meeting (closed)**

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

10.30-11.00**Tea and coffee****11.00-12.30****HALL A****Look at all the library people: shifting roles and staff development**

Presented by the Service and Training Section

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

Barbara Fuchslehner (University of Music and Performing Arts Vienna, Vienna) and **Anna Eberhöfer** (University of Music and Performing Arts Vienna)

Academic writing support – a new field of activity for music librarians?!

Academic writing support – a new field of activity for music librarians?! Writing skills have become an important part of everyday working life of professional musicians, for example for writing concert programs, presentations or applications. Nevertheless, academic writing skills often play second fiddle to performance skills for music students. Indeed, music curricula generally do not include courses in information literacy or academic writing. However, such skills are required at least for graduation in form of a final thesis. To address issues concerning academic writing many general universities have founded writing centers. In spring 2018 the Library of the University of Music and Performing Arts Vienna, one of the world's largest and most renowned universities specialized in the performing arts of music, theatre and film, started providing a writing tutorial service for students. Since then this service has gradually been extended with additional workshops and self-learning materials. In this presentation we look back at the first four years of academic writing support at our library. Much has changed since we started as novices in 2018, not only due to the pandemic. We will report on ups and downs and the lessons learned. In addition, we will give insight into our daily work experience with students who usually are second language writers from different writing cultures, most of them with little experience in academic writing. Furthermore, we will outline a framework for services regarding writing support addressing questions like: Why set up a writing support service at a music library? What are the implications and potential benefits of this service? Which competences are essential for high quality writing tutoring and what skills do librarians bring to the task? Finally, the chances and challenges for music librarians eager to engage in this field will be discussed.

Training for music library staff: a discussion

Speakers: **Katherine Penner** (University of Manitoba, Winnipeg). **Janneka Guise** (University of Toronto), **M. Nathalie Hristov** (University of Tennessee, Knoxville)

We all have said it before: "Working with a music collection is different". It can be difficult to put together ideas for developing skills with music library staff who need training for working with our

special collections and resources. One goal of the Service & Training Section is to help with that process.

This session will be a panel discussion with librarians from differently sized libraries about how training is delivered both online and in person, including resources and activities for music library/music archives staff who do not have formal MLIS or music training. Guiding questions will be provided to the panelists, but attendees are encouraged to bring their own questions and additions to the conversation.

11.00-12.30

HALL B

Opening up the digital archive: insights on openness in digitisation and digital archiving from the InterMusE project

Presented by the Forum of Sections

Chair: **Rachel Cowgill** (University of York)

Speakers include: **Rachel Cowgill** (University of York), **Charlotte Armstrong** (University of York), **Alan Dix** (Swansea University) and **J. Stephen Downie** (University of Illinois Urbana-Champaign)

Funded by the AHRC's UK-US New Directions for Digital Scholarship in Cultural Institutions programme, InterMusE is a two-year project that is developing new ways of capturing and linking different forms of data around musical events to form a dynamic, open-access digital archive. Our project is attempting to incorporate and interrogate different forms of openness, from opening up the digitisation process to the use of open source code and Linked Open Data. In doing so, both the methods and outcomes of our project will be accessible and usable for all. Although a noble aspiration with the potential to transform approaches to digital archiving initiatives, openness raises a number of challenges and even contradictions.

- How might we embrace inconsistencies in digitised materials when opening up the digitisation process to non-professionals?
- How do we strike a balance between open access and issues around IP and GDPR?
- Similarly, can we (and should we) find a balance between our aspirations for openness and the restrictions that may be imposed on content by our collection-holding partners?
- How might we adapt the way we produce metadata in order to maximize opportunities of openness?
- Can we adapt concepts from open source software to meet our need for openness (e.g. beta releases, agile and waterfall approaches)?

This panel discussion brings together members of the InterMusE project team from humanities and computing backgrounds to demonstrate how we are working to address and embrace the challenges of openness. In encountering such a diverse range of issues within the context of a single project, we find ourselves at a unique vantage point from which to highlight and attempt to unpick the implications, challenges and opportunities of openness for both community digitisation projects and broader approaches to handling music ephemera found in library and archive collections.

11.00-12.30

HALL C

Music Archives in Belgium and Canada

Presented by the Archives and Music Documentation Centres Section

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

Regina Landwehr (University of Calgary) and **Robb Gilbert** (University of Calgary)

The archives of EMI Music Canada: acquisition, processing, preservation and access

In spring 2015, the University of Calgary, Archives and Special Collections received the first shipment of the massive 5,000 box corporate archives of the Toronto based music label EMI Music Canada. The archives spans the label's entire history from the 1950s to 2012 and consists of audio and video recordings from artist studio sessions to final mixes for distribution, album cover artwork, music awards, artist photographs, and the entire body of administrative records from its various corporate and manufacturing departments. EMI Music Canada and its incorporated label Capitol Records had a significant impact on Canadian popular music culture developing Canadian acts in a range of genre including Tom Cochrane, Stompin' Tom Connors, Anne Murray, Glass Tiger, Helix, the Rankin Family, Susan Aglukark, the Tea Party, and Nickelback. As Canadian distributor of parent EMI UK, it also promoted the great British acts including David Bowie, The Beatles and Kate Bush. The EMI Music Canada archives shows the evolution of a major record label in one country, Canada, and at the same time illuminates the global network of the music industry. When EMI Canada was sold to Universal Music Canada, part of Universal Music Group, in 2012, its corporate records were at once closed and historically significant holdings were soon at risk of being dispersed and sold into private hands.

This presentation will provide an overview with illustrations of the complexity, challenges, and opportunities of this acquisition over the past seven years, from decisions on archival appraisal, the multi-year planning and funding for the archival processing of one of the largest music label archives acquired by a government funded post-secondary education and research institution, the preservation and migration of obsolete magnetic media, rights management, and the establishment of a digital preservation and access program. The presentation will also address issues regarding donor relationships and the certification of the archive as designated Canadian cultural property.

Mariet Calsius (CEMPER, Mechelen)

Future proofed? Non-binding surveillance on archives of music organisations in Flanders

Professional arts organisations based in Flanders and Brussels can apply for multi-annual subsidies according to the 'Arts Flemish Parliament Act'. In order to qualify for this funding, institutions are required to take care of their archives, called basic preservation. To support arts organisations, a partnership was established to develop a toolbox and guidelines for the preservation of art organisations' archives and collections.

As interface centre, CEMPER, Centre for Music and Performing Arts Heritage in Flanders (Belgium), supports individuals and organisations in safeguarding their tangible and intangible heritage. In the spring of 2022, CEMPER will be organizing for the fourth time a course for music, theater and dance organizations to survey the way in which they have set up the basic preservation of their archives. Afterwards the participants will receive a report, evaluating their efforts and with advice and suggestions to improve their archives describing their efforts and giving advice and possible actions to improve their archival care.

This presentation will discuss the course's results, outlining the organisations' needs, differences and issues regarding archiving, with a particular focus on the music organizations. Following these results, I will explain the extent to which this method has helped to improve archiving in the music sector.

Pascal Landry (Université Laval, Québec)

Archives, improvisation musicale et trajectoires documentaires: le cas de Libr'aerie

Dans plusieurs courants musicaux, la pratique d'improvisation se construit autour d'un langage structuré autour de codes stylistiques préétablis. Des formes d'improvisation plus libres se sont développées pour se soustraire de tout idiome. C'est le cas dans l'improvisation musicale non idiomatique, ou l'improvisation libre, où le produit et le processus semblent strictement coïncider. La possibilité d'une préservation matérielle de cette musique semble alors glisser du produit de la performance au contexte de production. Pourtant, des efforts de consignation et d'archivage d'improvisations musicales se sont déployés, entraînant la diffusion subséquente d'objets-archives. À travers l'étude de cas de Libr'aerie, album issu d'une performance live d'improvisation musicale, nous proposons d'étudier une certaine dimension inarchivable de l'activité humaine. Nous considérerons alors l'archivistique à partir de ses angles morts, de ce qui est « soit exclu, soit invisible, soit interdit ou encore impensable au sein de la discipline » (Lemay, 2019). Nous remettrons conséquemment en question le caractère totalisant du traitement documentaire de l'activité humaine par l'institution archivistique. Le thème central de la présentation sera d'interroger à partir d'un cas concret la définition de l'archive et le rôle de l'archivistique dans le contexte de productions artistiques performatives, non reproductibles, qui supposent l'absence de documents.

11.00-12.30**HALL D****Répertoire International des Sources Musicales (RISM)****Commission Mixte (closed)**

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

11.00-12.30**MEETING ROOM 2****Cataloguing Section****Business Meeting (open)**

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

12.30-14.00**Lunch****14.00-15.00****HALL A****Hot topics**

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

14.00-15.00**HALL B****Medieval manuscripts and invisible publishers**

Presented by the Forum of Sections

Chair: **Eva Neumayr** (Archiv der Erzdiözese Salzburg / Internationale Stiftung Mozarteum, Salzburg)**Veronika Garajová** (Institute of Musicology, Slovak Academy of Sciences, Bratislava)

"Bohemian elements" in medieval notated manuscripts from Slovakia

The subject of the paper is a presentation of research of Bohemian elements from selected notated fragments and manuscripts from the territory of Slovakia and Slovak origin abroad, that document the Bohemian (Prague/Rombic) notation or Prague liturgical and musical tradition. The main aim of the paper is to trace the presence of Bohemian notation in medieval manuscripts from Slovakia and in the only known primary evidence of medieval musical culture from the territory of the Váh Plain is from Skalka near Trenčín. The Bohemian notation system is the third most widespread used notation in notated manuscripts of Slovak archives and libraries. It is a notation of the diocesan circle, which was used by the parish churches, chapter houses or schools. Bohemian notation has been preserved in a large number of manuscripts not only in the Czech Republic, but also in Poland, Switzerland, Germany, Austria, Croatia, Hungary and also in Slovakia. Under the influence of Bohemian notation, notated parts of the Bratislava codices of the former Capitular Library in Bratislava - Bratislava Missal D (Clmae 216, Hungarian National Library in Budapest), The Psalter of Canon Blasius (Clmae 128, Hungarian National Library in Budapest), Bratislava Antiphonary V (17, Slovak National Archives) and several dozen fragments were created. The paper deal mainly with the intersection of elements from the bohemian environment in selected manuscripts from western Slovakia (fragments from the State Archives in Trenčín, Bratislava, Modra) and the only known primary evidence of medieval musical culture from the territory of the Váh Plain is from Skalka near Trenčín.

Maria João Albuquerque (INET-md/Nova University of Lisbon; Ajuda Library, Lisbon)

Invisible publishers: women music publishers in Portugal in the 19th century

Music printing and publishing, as a specialized and independent activity from book publishing, arrived relatively late in Portugal. Only in the first half of the 18th century, a music publisher established for the first time in Lisbon. Despite being supported by the State, the genesis of these companies was generally linked to individual initiative and, for the most part, they were composed by family members. Some publishing houses were dynasties passing their ownership from one generation to the following.

The participation of women in this activity came naturally. Being the wife or daughter of a printer meant participation and knowledge of the craft. The history of 19th-century Portuguese publishing houses reveals that when a publisher died, it was common for his widow to continue the business after his death, possibly due to their previous deep involvement in production and management of the business.

However, when we study the major Portuguese publishers, the female figures, assuming the businesses of the family, are not easily noticed, keeping her husband's surname in the name of the companies. This paper aims to bring some of these women to the fore and to show their contribution to music publishing in Portugal.

14.00-15.00**HALL C****Contemporary music archives**

Presented by the Forum of Sections

Chair: **John Wagstaff** (IAML historian, Ely, UK)

Joevan de Mattos Caitano (Hochschule für Technik und Wirtschaft Dresden)

Internationales Musikinstitut Darmstadt dans les échanges avec l'Amérique du Sud de 1950 à 1990: Introduction aux archives de l'IMD et autres sources.

In the 1950s and 1960s the *Internationale Ferienkurse für Neue Musik in Darmstadt* represented the avant-garde and consequently aroused the interest of South American composers, instrumentalists, musicologists, journalists, music critics at different times. Between 1950 and 1990, representatives of institutions in the new continent exchanged correspondence with the directors of the Internationales Musikinstitut Darmstadt such as Dr. Wolfgang Steinecke, Ernst Thomas, Friedrich Hommel, and Solf Schäfer. In Brazil, key persons such as Hans-Joachim Koellreutter, Ernst Huber-Contwig, Gilberto Mendes, Willy Corrêa de Oliveira, Paulo Affonso De Moura Ferreira, Jorge Antunes, Flávia Cimieri, Alexandre Pascoal, Maria Lúcia Pascoal, and Antonio Cunha put Brazilian culture on the map in Darmstadt. Argentina was represented by the pianist Jorge Zulueta, Enzo Valenti from the magazine *Buenos Aires Musical*, Raúl R. Bulgheroni from the *Universidad Nacional de Córdoba* - Escuela de Artes, Mauricio Kagel, José Luis Campana, and Mariano Etkin.

From Venezuela, Yannis Ioannidis, Alfredo Rugeles and other colleagues were instrumental in the Darmstadt and Caracas convergence. Domingos Santa Cruz, Gustavo Becerra at the *Instituto de Extensión Musical* of the University of Chile, Magdalena Vicuña from the *Revista Musical Chilena*, Fernando Rosa, Leni Alexander, Mauricio Rosenmann, José Vicente Asuar, Claudio Lewysohn, Eugen-Mihai Márton, contributed significantly to the interaction between Darmstadt and Santiago/Valparaíso. The Peruvian Luis Iturrizaga was present on several occasions at the Darmstädter Ferienkurse and participated in the project Latin American composers elaborated by Friedrich Hommel. In Uruguay, Francisco Curt Lange, Hans Bunte, Coriún Aharonián, León Biriotti, Julio Levinas, Carlos Pellegrino, Graciela Paraskevaïdis, Alvaro Carlevaro had critical experiences in Darmstadt. Among the Ecuadorians, Mesías Maiguashca played a central role in the connection between Darmstadt and Quito.

The preservation of this historical material constitutes a cultural wealth that should be explored and discussed. Anchored in photos, letters collected in the IMD Archiv, interviews with some protagonists, and analysis of specialized literature, this paper intends to give visibility to the importance of South Americans in the construction of the history of the *Darmstädter Ferienkurse für Neue Musik* in the twentieth century, analyzing the impact of Darmstadt in the career of some South Americans.

Brian Inglis (Middlesex University, London)

Erik Chisholm and the Active Society for the Propagation of Contemporary Music: an archival research scoping study

This paper presents preliminary findings from a scoping study for a new research project. The research explores promotion and reception of modernist music promulgated by the Active Society for the Propagation of Contemporary Music in Glasgow in the 1930s; internationalism and inclusion in its aims and participants; and more specifically, the role of Kaikhosru Sorabji (1892-1988) as key participant in this concert series: the impact on his life and career of this outlet and his relationship

with its director, Erik Chisholm (1904-1965). The ASPCM ran from 1930-1937 and featured guest appearances from leading composer/performers from across Europe including Casella, Hindemith, Bartok, Bax, Medtner, Walton, Sorabji, Bernard van Dieren, Francis George Scott, Florent Schmitt and Ethel Smyth.

The primary source for this research is the extensive archive of Erik Chisholm himself, only part of which has been digitised. The archive collections are now held by the Jagger library of the University of Cape Town, South Africa (which includes documents relating to the ASPCM) and the archive of the Royal Conservatoire of Scotland in Glasgow (which includes the correspondence with Sorabji). As well as sharing preliminary results of the scoping study, I will explore the complexities of researching a split archive during the last three years, complete with COVID-19 related closures in Scotland and a devastating fire at the Jagger library in April 2021.

The research is revealing much about Chisholm's enterprise as curator and administrator, and how an eclectic group of international composers were received in Scotland during the difficult decade of the 1930s. Reactions which range from being fascinated and extraordinarily impressed, through qualified praise, to disinterest, to exoticising and othering; dismissal and rejection. At the same time Chisholm was faced with challenges both ideological and logistical (not unusual in promoting contemporary music, then or now); and all the complexities of personal interaction with somewhat diverse individuals.

14.00-15.00

MEETING ROOM 2

RISM Coordinating Committee

Working meeting (closed)

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

15.00-15.15

Break

15.15-17.00

HALL A

General Assembly II and Closing Session

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

19.00-23.00

Farewell dinner

SATURDAY 30 JULY

10.00–12.30

NATIONAL LIBRARY, MUSIC DEPARTMENT

IAML Board meeting (closed)

Board members only

Post-Congress Event**RISM Day****30 July 2022, National Library, Prague**

Moderation: Balázs Mikusi

- 9:00** **Opening address** (Klaus Pietschmann)
 Describing sources internationally – experiences from 30 years (Klaus Keil)
 An overview of the activities of the Czech working group and its publication series of thematic catalogues (Zuzana Petrášková & Eliška Šedivá)
 Report from the Project Group on RISM Series C (Aris Bazmadelis)
- 10:30** *Coffee break*
- 11:00** **Cataloguing printed editions for RISM – an overview** (Jennifer Ward)
 [s. d.], or some thoughts on the challenges of dating printed editions (Martin Bierwisch)
- 12:00** *Buffet lunch (provided for all participants)*
- 13:00** **Latest news about the RISM OPAC** (Jürgen Diet and Bernhard Lutz)
 RISM Online – presentation & open discussion (Andrew Hankinson & Laurent Pugin)
- 14:30** **RISM's new incipit project** (Balázs Mikusi & Laurent Pugin)
 Muscat Coffee Hour "Live" (Jennifer Ward & Rodolfo Zitellini)
- 15:30** **Farewell**