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International IAML Congress in Cambridge

30th July - 4th August 2023

International Association of Music Libraries, Archives and Documentation Centres

Association Internationale des Bibliothèques, archives et centres de documentation Musicaux

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren

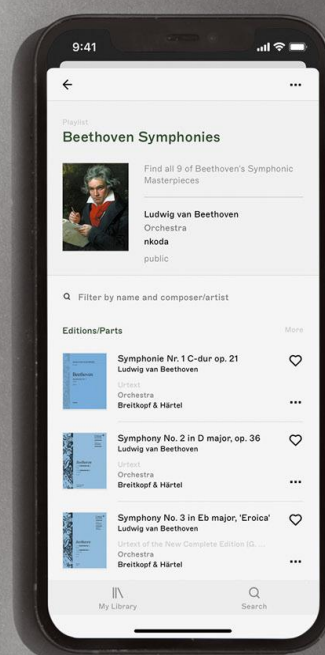
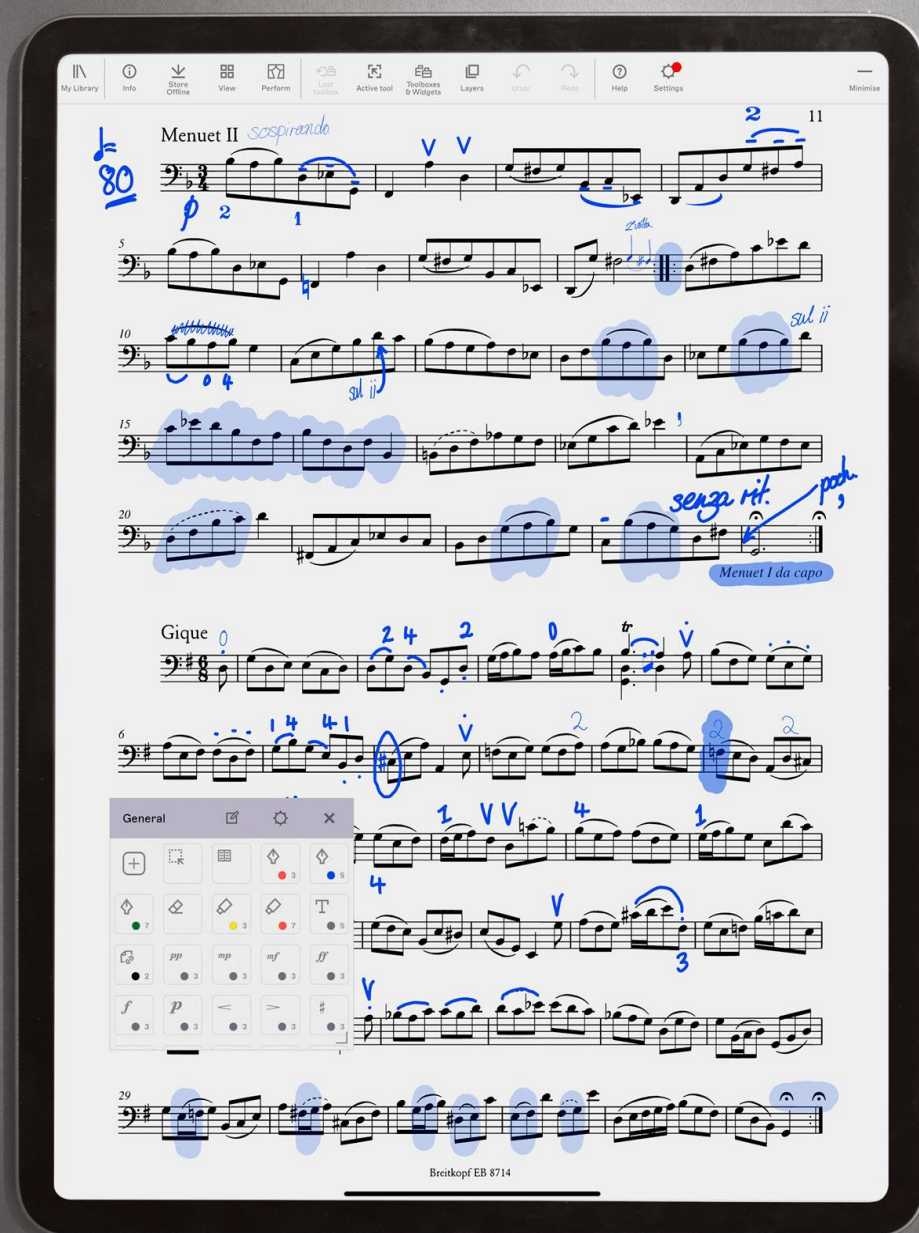
programme



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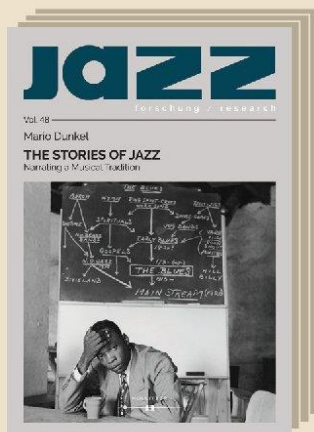


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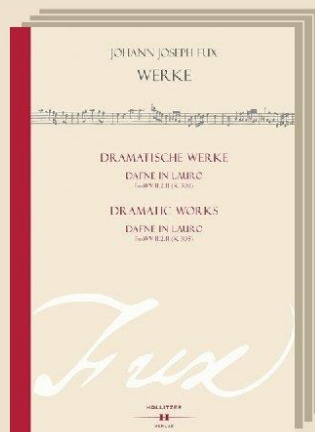
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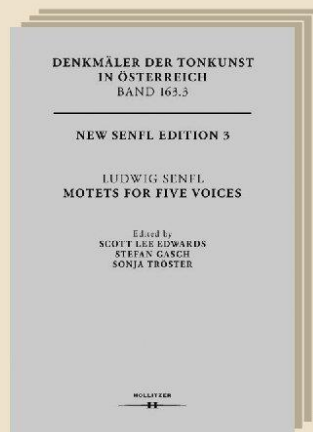
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Welcome to IAML 2023

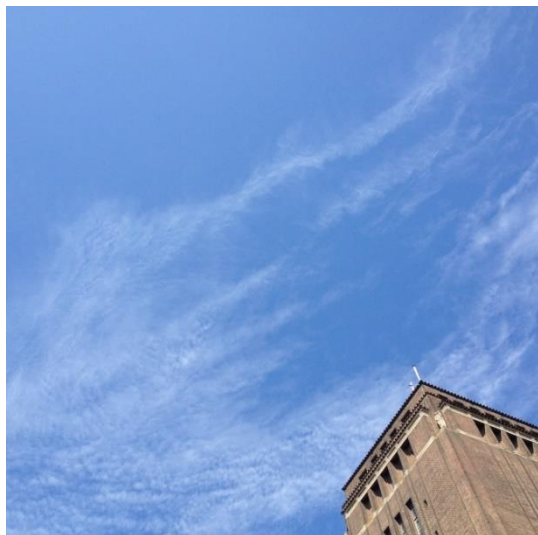
A very warm welcome to Cambridge for IAML (UK & Ireland)'s 70th anniversary!

Cambridge is a city of books, manuscripts and of music, so what better location to celebrate? This year's Congress brings together delegates from across the globe, from New Zealand to Brazil, from Finland to Oman, from the Czech Republic to Japan. When IAML was founded in Paris in 1951, the first Congress attracted 120 participants from 23 countries. This year there will be over 300 from 36 countries.

Everyone wants the opportunity to spend time in person exchanging ideas and knowledge about all things music, libraries and archives. IAML represents such a broad range of people, collections and musical genres, bringing together musicologists, librarians and archivists from academic libraries and public libraries to broadcast collections and conservatoires. Whether your passion is composer archives or folk music, IAML is a great opportunity for making friends, building networks and learning more about the profession itself from the breadth of experience across the community.

Running for a week, this Congress promises to be very special. The opening reception at Trinity College will be a celebration of IAML (UK & Irl)'s 70th birthday, along with its Swedish twin organisation, Svenska musikbiblioteksförningen. True to its subject, there are concerts taking place throughout the week, and opportunities to visit some of the remarkable libraries of Collegiate Cambridge, including the beautiful Wren Library and the striking University Library. Our library hosts will enjoy sharing their spaces and music treasures from their collections during these visits, many of which have been built through a shared passion for music with the generosity of donors over many centuries. And don't miss the Wednesday social, for trips around Cambridge and its surrounds.

Whether you try your hand at punting on the Cam, or simply spend your spare time walking through the colleges, I hope you have a wonderful week at this very special IAML Congress 2023.



*Dr. Jessica Gardner,
University Librarian, and Director
of Library Services at the University
of Cambridge*



Welcome from IAML UK & Ireland



Welcome!

It gives me great pleasure to welcome you, our colleagues and music lovers, to the 72nd IAML Congress, Cambridge, 30 July – 04 August 2023. This is the eighth time the UK and Ireland Branch has hosted the Congress and the third time we welcome you all to the beautiful, musical city of Cambridge. Events during the week will be based at the Faculty of Music at the University of Cambridge, with a chance to explore the city itself, the surrounding area and to experience quintessentially English pursuits during our Congress excursions. The week will culminate with the annual dinner which will be held in the magnificent Georgian Gothic Hall at King's College.

The UK and Ireland both have a rich and diverse musical history and traditions from folk and traditional music to church music and "classical" forms from a rich melting pot of European styles. Not forgetting that the UK has influenced modern popular music on a global scale and has one of the largest music industries: introducing the world to psychedelia, progressive rock and New Wave to name but a few. The Congress includes papers, workshops and discussion panels on composers and music genres, styles and periods as well as music cataloguing, copyright, digitisation, and the protection of music collections; along with opportunities to network with delegates and our sponsors and exhibitors, which we hope will inspire you. Throughout the week there will also be the chance to enjoy a wide range of music, including the premiere of a new work by Cecilia McDowall, that has been commissioned by IAML (UK & Irl) to celebrate our 70th anniversary and will be performed at the opening ceremony at Trinity College.

We hope that your Congress will be an interesting and thought provoking, inspiring opportunity not only to further your knowledge, but that you will feel an overwhelming sense of belonging to a global musical community willing to share thoughts and ideas.

Also that you make professional contacts, new friends and re-connect with old ones.

Let the international language of music create an enjoyable and memorable experience.

Janet Di Franco, IAML (UK & Irl) President

Welcome to Cambridge from the Organizing Committee for IAML 2023

In January 2020, there was great excitement, when IAML UK & Ireland decided to hold a Congress in Cambridge in 2023 to celebrate their 70th anniversary. Two months later everything changed as the UK went into lockdown and the whole world was affected by the Covid virus. It's been a difficult couple of years to plan a Congress, but we are delighted that all the hard work has come together as so many of you have come to the beautiful, historic city of Cambridge for IAML 2023. Cambridge is one of the world's oldest university cities, there has been learning on this site since 1209, with the University Library opening a little later in 1416. From a small chest of books, the University Library is now one of the UK's largest libraries, with probably the biggest borrowable collection of music in the country and is acknowledged as one of the great centres of learning in the world.

Held principally at the Faculty of Music on West Road, Cambridge, a very short walk from the University Library, other Congress events will happen across the University, often in sites not usually open to the general public. These include Trinity College, the Old Divinity School at St. John's College, and a final celebratory dinner at King's College. We're especially looking forward to celebrating IAML UK & Ireland's 70th anniversary in company with our Swedish colleagues, who are also celebrating their 70th anniversary. We hope you have a wonderful Congress, meeting new people and old friends, re-igniting enthusiasms, and always learning something new. Enjoy your time in Cambridge.



The Organizing Committee for IAML 2023

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Bienvenue au congrès IAML/AIBM/IVMB 2023

Nous nous souhaitons chaleureusement la bienvenue à Cambridge pour marquer le 70^e anniversaire de IAML (UK & Ireland)!

Cambridge est une cité de livres, de manuscrits, et de musique : l'endroit rêvé pour célébrer. Cette année le congrès rassemble des délégués du monde entier, de la Nouvelle-Zélande au Brésil, de la Finlande à l'Oman, de la République Tchèque au Japon. Lors de la fondation de l'AIBM, à Paris en 1951, 120 participants de 23 pays étaient présents. Cette année nous accueillons environ 300 délégués de 36 pays.

Tout le monde aime saisir l'occasion de passer du temps en personne, à échanger idées et connaissances sur la musique, les bibliothèques et les archives. L'AIBM représente un tel assemblage de gens, de collections et de genres musicaux, rassemblant musicologues, bibliothécaires et archivistes, des bibliothèques scientifiques ou publiques, de radiodiffusion ou de conservatoires. Que vos intérêts se portent sur les archives des compositeurs, ou sur la musique traditionnelle, l'AIBM vous donne l'opportunité de vous faire de nouveaux/nouvelles ami(e)s, de développer votre réseau de contacts, et d'approfondir vos connaissances de notre profession de bibliothécaire elle-même, en profitant de l'étendue d'expériences que cette communauté vous offre.


Ce congrès – qui se déroule sur une semaine entière – promet d'être très spécial. La célébration d'ouverture au Trinity College fêtera le 70^e anniversaire de la fondation du groupe du Royaume-Uni et de l'Irlande de l'AIBM, ainsi que du groupe suédois « Svenska musikbiblioteksföreningen ». De plus, pendant toute la semaine auront lieu des concerts, et vous aurez la chance de visiter quelques bibliothèques remarquables, y compris la Wren Library (au Trinity College) et l'impressionnante University Library. Vos hôtes professionnels se réjouissent de vous montrer leurs espaces et les trésors musicaux de leurs fonds pendant ces visites – trésors souvent rassemblés à travers les siècles, grâce à la générosité et à l'enthousiasme de donateurs musicaux, passionnés de partager leur amour pour la musique. Ne manquez pas le programme social du mercredi après-midi, qui comprend des visites à Cambridge et dans ses environs.

Que vous souhaitiez vous essayer à la barque sur la rivière Cam, ou simplement passer le temps d'une visite dans les collèges, j'espère que vous passerez une merveilleuse semaine à ce congrès très spécial de l'AIBM en 2023.

Dr. Jessica Gardner,

Bibliothécaire universitaire et directrice des services de bibliothèque à l'Université de Cambridge





Un accueil chaleureux, de l'AIBM (Royaume-Uni et Irlande)

Bienvenue!

Je suis très heureuse de vous accueillir, chers/chères collègues et amateurs/amatrices de musique, au 72e congrès de l'AIBM, ici à Cambridge du 30 Juillet au 4 août 2023. C'est la 8e fois que le groupe britannique et irlandais organise ce congrès international ; et la 3e fois que nous avons le plaisir de vous accueillir à Cambridge. La plupart des événements auront lieu à la faculté de musique de l'Université. Vous aurez aussi la chance d'explorer la ville et ses environs, et de vivre des activités anglaises typiques pendant nos excursions. La semaine se terminera avec le dîner de clôture dans la magnifique salle gothique géorgienne de King's College. Le Royaume-Uni et l'Irlande bénéficient d'une histoire et de traditions riches et variées, de la musique traditionnelle à la musique d'église en des formes « classiques », le tout comprenant une fusion des styles européens. N'oubliez pas que le Royaume-Uni a exercé une influence internationale sur la musique « pop », et qu'il héberge une industrie musicale énorme, ayant fait découvrir au monde la psychodelia, le rock progressif et la Nouvelle Vague, entre autres.

Le congrès comprendra des conférences, des ateliers, et des groupes de discussion sur des compositeurs ou des genres musicaux, le catalogage, le droit d'auteur, la numérisation, ainsi que des questionnements comme la protection de nos collections de musique ; le tout agrémenté d'opportunités de réseauter avec des délégués, des sponsors et des exposants qui, nous l'espérons, seront inspirants.

Tout au long de la semaine vous pourrez bénéficier d'un large spectre de musique, y compris la création mondiale d'une œuvre de Cecilia McDowall, commandée par IAML (UK & Ireland) pour fêter notre 70e anniversaire. Cette commission sera présentée à la séance d'ouverture à Trinity College.

Nous espérons que « votre » congrès sera intéressant, qu'il vous permette d'accéder à des réflexions et vous offre l'opportunité non seulement d'élargir vos connaissances, mais aussi de profiter du sentiment d'appartenance à une communauté musicale dont les membres veulent partager leurs pensées et leurs idées. Nous souhaitons aussi que vous ayez l'occasion de nouer de nouveaux contacts, de vous faire de nouveaux/nouvelles ami(e)s, et de rétablir vos connexions avec d'ancien(ne)s ami(e)s.

Que la langue internationale de la musique créera une expérience agréable et inoubliable!

Janet Di Franco, Présidente, IAML (UK & Ireland)

Bienvenue à Cambridge au nom du comité d'organisation de IAML 2023

Lorsqu'en janvier 2020 IAML (UK & Ireland) prit la décision de tenir un congrès à Cambridge, cela suscita un grand enthousiasme. Deux mois plus tard, tout avait changé : le Royaume-Uni était en état de confinement, et le monde entier était affligé par la COVID. Organiser un congrès dans un tel contexte a été difficile ; mais nous sommes ravis que tous nos efforts aient pour résultat votre venue dans notre cité belle et historique pour l'AIBM 2023.

L'Université de Cambridge figure parmi les plus anciennes du monde. L'apprentissage et l'érudition ont lieu ici depuis 1209, tandis que l'University Library a ouvert ses portes pour la première fois un peu plus tard, en 1416. D'un premier coffre de livres manuscrits, cette Bibliothèque d'Université est maintenant l'une des plus grandes du Royaume-Uni, avec vraisemblablement la plus vaste collection de musique empruntable du pays. La bibliothèque est reconnue comme étant l'un des plus grands centres d'apprentissage au monde.

Les événements du congrès auront principalement lieu à la faculté de musique à West Road, Cambridge (proche de l'University Library). D'autres auront lieu ailleurs dans l'université, dans des lieux habituellement inaccessibles au public, comme Trinity College, la « Old Divinity School » (Ancienne école de théologie) à St John's College, et King's College (pour le dîner de clôture). Nous attendons avec une impatience particulière de pouvoir célébrer le 70e anniversaire du groupe UK & Ireland de l'AIBM avec nos collègues suédois(es), qui fêtent le même anniversaire.

Nous vous souhaitons un merveilleux congrès, des rendez-vous avec de nouvelles personnes ou de vieux/vieilles ami(e)s, des opportunités de rallumer vos enthousiasmes, et d'apprendre de nouvelles choses.

Profitez bien de votre temps à Cambridge !

Le comité d'organisation de l'AIBM 2023

Nos remerciements à Adélaïde Kientzi pour son aide avec ces traductions.



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Willkommen bei der IAML 2023

Ein herzliches Willkommen in Cambridge zum 70-jährigen Jubiläum der IAML (UK & Ireland)!

Cambridge ist eine Stadt der Bücher, der Manuskripte und der Musik – welcher Ort würde sich also besser zum Feiern eignen? Der diesjährige Kongress bringt Delegierte aus der ganzen Welt zusammen, von Neuseeland bis Brasilien, von Finnland bis Oman, von der Tschechischen Republik bis Japan. Zum ersten Kongress der IAML in Paris im Gründungsjahr 1951 kamen 120 Teilnehmer*innen aus 23 Ländern. Dieses Jahr werden es über 300 aus 36 Ländern sein.

Alle wollen die Gelegenheit nutzen, um sich persönlich über Musik, Bibliotheken und Archive auszutauschen. Die IAML vertritt ein außergewöhnlich breites Spektrum an Menschen, Sammlungen und Musikrichtungen, indem sie Musikwissenschaftler*innen, Bibliothekar*innen und Archivar*innen von akademischen und öffentlichen Bibliotheken bis hin zu Rundfunksammlungen und Konservatorien zusammenbringt. Ganz gleich, ob Ihre Leidenschaft den Archiven von Komponist*innen oder der Volksmusik gilt, die IAML ist eine großartige Gelegenheit, Freundschaften zu schließen, Netzwerke zu knüpfen und mehr über den Berufsstand selbst zu lernen, indem Sie von den vielfältigen Erfahrungen der Gemeinschaft profitieren.

Dieser einwöchige Kongress verspricht ein ganz besonderer zu werden. Mit dem Eröffnungsempfang im Trinity College wird der 70. Geburtstag der IAML (UK & Ireland) zusammen mit ihrer schwedischen Partnerorganisation, der Svenska musikbiblioteksforeningen, gefeiert. Getreu dem Thema finden während der gesamten Woche Konzerte statt, und es besteht die Möglichkeit, einige der bemerkenswertesten Bibliotheken in Cambridge zu besuchen, darunter die wunderschöne Wren Library und die beeindruckende Universitätsbibliothek. Die Gastgeberinnen der Bibliotheken werden bei diesen Besuchen gerne durch ihre Räumlichkeiten führen und die Musikschätze aus ihren Sammlungen zeigen, die oft nur dank der gemeinsamen Leidenschaft für Musik und der Großzügigkeit von Spenderinnen über viele Jahrhunderte hinweg aufgebaut werden konnten.

Verpassen Sie außerdem nicht das Rahmenprogramm am Mittwochnachmittag, bei dem Sie Ausflüge in Cambridge und Umgebung unternehmen können.

Ob Sie sich nun als Stocherkahnfahrer auf der Cam versuchen oder einfach nur Ihre Freizeit mit einem Spaziergang durch die Colleges verbringen, ich hoffe, Sie haben eine wunderbare Woche auf diesem ganz besonderen IAML-Kongress 2023.

Dr. Jessica Gardner, Universitätsbibliothekarin und Direktorin der Bibliotheksdienste





Willkommen bei der IAML UK & Ireland

Herzlich willkommen!

Es ist mir eine große Freude, Sie, liebe Kolleginnen, liebe Musikliebhaberinnen, zum 72. IAML-Kongress vom 30. Juli bis 4. August 2023 in Cambridge willkommen zu heißen. Es ist das achte Mal, dass die britische und irische Sektion den Kongress ausrichtet und das dritte Mal, dass wir Sie alle in der schönen, musikalischen Stadt Cambridge willkommen heißen. Die Veranstaltungen während der Woche werden in der Musikfakultät der Universität Cambridge stattfinden, und es besteht die Möglichkeit, die Stadt und seine Umgebung zu erkunden, sowie bei unseren Kongressausflügen typisch englische Aktivitäten zu erleben. Den Höhepunkt am Ende der Woche bildet das Farewell Dinner, das in der prächtigen georgianisch-gotischen Halle des King's College stattfinden wird.

Sowohl das Vereinigte Königreich als auch Irland können auf eine reiche und vielfältige Musikgeschichte zurückblicken, die von traditioneller Volksmusik bis hin zu Kirchenmusik und "klassischen" Formen aus einem reichhaltigen Schmelztiegel europäischer Stile reicht. Nicht zu vergessen, dass das Vereinigte Königreich die moderne Populärmusik weltweit beeinflusst hat und über eine der größten Musikindustrien verfügt: Es hat die Welt mit Psychedelia, Progressive Rock und New Wave bekannt gemacht, um nur einige zu nennen. Der Kongress umfasst Vorträge, Workshops und Diskussionsrunden zu Komponist*innen und Musikgattungen, Stilen und Epochen sowie zur Musikkatalogisierung, zum Urheberrecht, zur Digitalisierung und zum Schutz von Musiksammlungen; außerdem gibt es Gelegenheit, mit den Delegierten und unseren Sponsoren und Ausstellern Kontakte zu knüpfen, die Sie hoffentlich inspirieren werden. Während der gesamten Woche haben Sie außerdem die Möglichkeit, ein breites Spektrum an Musik zu genießen, darunter die Uraufführung eines neuen Werks von Cecilia McDowall, das von der IAML (UK & Ireland) in Auftrag gegeben wurde, um unser 70-jähriges Jubiläum zu feiern, und das bei der Eröffnungsfeier im Trinity College erklingen wird.

Wir hoffen, dass Sie einen interessanten, zum Nachdenken anregenden und inspirierenden Kongress erleben werden, der Ihnen die Gelegenheit gibt, nicht nur Ihr Wissen zu erweitern, sondern auch das unvergessliche Gefühl der Zugehörigkeit zu einer globalen musikalischen Gemeinschaft zu verspüren, die bereit ist, Gedanken und Ideen zu teilen. Wir hoffen außerdem, dass Sie berufliche Kontakte knüpfen, neue Freunde gewinnen und alte wiedertreffen.

Möge die internationale Sprache der Musik angenehme und unvergessliche Erlebnisse schaffen!

Janet Di Franco, IAML (UK & Ireland) Präsidentin

Willkommen in Cambridge vom Organisationskomitee des IAML-Kongresses 2023

Im Januar 2020 herrschte große Freude, als die IAML UK & Ireland beschloss, im Jahr 2023 einen Kongress in Cambridge abzuhalten, um ihr 70-jähriges Bestehen zu feiern. Zwei Monate später änderte sich alles, als das Vereinigte Königreich abgeriegelt wurde und die ganze Welt vom Covid-Virus betroffen war. Es waren ein paar schwierige Jahre, um einen Kongress zu planen, aber wir freuen uns, dass all die harte Arbeit sich gelohnt hat, denn so viele von Ihnen sind für den IAML-Kongress 2023 in unsere wunderschöne, historische Stadt gekommen.

Cambridge ist eine der ältesten Universitätsstädte der Welt. Seit 1209 wird an diesem Ort gelehrt, die Universitätsbibliothek wurde etwas später, im Jahr 1416, eröffnet. Ausgehend von einer kleinen Bücherkiste ist die Universitätsbibliothek heute zu einer der größten Bibliotheken des Vereinigten Königreichs mit der wahrscheinlich größten ausleihbaren Musiksammlung des Landes angewachsen und wird als eines der großen Bildungszentren der Welt anerkannt.

Der Kongress findet hauptsächlich in der Musikfakultät in der West Road in Cambridge statt, nur wenige Gehminuten von der Universitätsbibliothek entfernt, aber auch an anderen Orten der Universität, die normalerweise nicht für die Öffentlichkeit zugänglich sind. Dazu gehören das Trinity College, die Old Divinity School im St. John's College und ein abschließendes Festessen im King's College. Wir freuen uns besonders darauf, das 70-jährige Bestehen von IAML UK & Ireland zusammen mit unseren schwedischen Kolleginnen zu feiern, die ebenfalls ihr 70-jähriges Bestehen begehen.

Wir wünschen Ihnen einen wunderbaren Kongress, bei dem Sie neue Leute und alte Freunde treffen, Ihre Begeisterung neu entfachen und immer etwas Neues lernen können. Genießen Sie Ihre Zeit in Cambridge.

Das Organisationskomitee für den IAML-Kongress 2023

With many thanks to Stefan Engl and Jürgen Diet for German translations.





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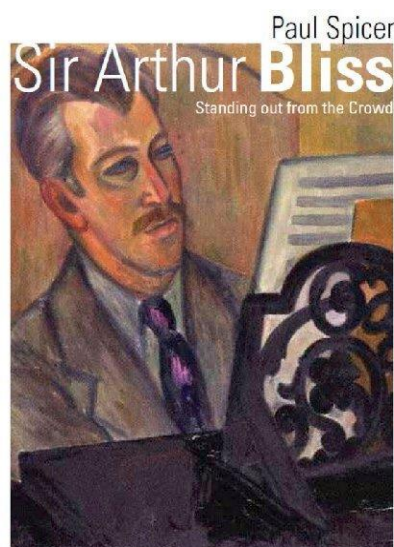
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By Paul Spicer

This new book published by The Crowood Press (www.crowood.com) in 2023 sheds light on the private figure of Arthur Bliss who stated that the only way to get to know him was through his music. Paul Spicer takes this as his starting point for this pioneering biography which underlines the timely importance of a complete reappraisal of this important composer's music.

Arthur Bliss (1891-1975) was one of the most important British musicians of his age. Born into a family where music played a highly significant role, his talent emerged early. He served with distinction in the Great War in which he was both injured and gassed. After the War he set the musical world alight with ultra-modern works, earning himself the soubriquet *enfant terrible* and leading to his first major work, the *Colour Symphony*. His dual American/British birthright led to a close connection with the USA and marriage to an American girl, Trudy Hoffman, the mainstay of his life. Before long he became the most performed British composer abroad and his portfolio of works included ballet, film (H G Wells' *Things to Come* remains one of the finest film scores), opera, orchestral, chamber, choral works and song. He served as Director of Music at the BBC from 1942-4, was knighted and soon after appointed Master of the Queen's Music.

Paul Spicer is a leading authority on twentieth-century British music. He was a student of Herbert Howells at the Royal College of Music and later wrote his biography, following this with an authoritative life of Sir George Dyson. His work as a choral conductor has seen him develop this work in performance, backed up by an extensive discography.

www.crowood.com

Acknowledgements



Many thanks to the Patron of IAML 2023, Cecilia McDowall, for our anniversary commission.

Photo copyright: Karina Lyburn Photography.

The Organizing Committee for IAML 2023 would like to thank the Faculty of Music at the University of Cambridge, Cambridge University Libraries, Meet@Cambridge, and staff across the University of Cambridge for their help,

support and encouragement throughout the planning of IAML 2023. We would particularly like to acknowledge the kindness of Jessica Gardner, Nicolas Bell, and John Rink.

The Chair of the Organizing Committee for IAML 2023, is especially grateful to the Organizing Committee for IAML 2022, Prague, for their patience in answering my many questions; and to the Organizing Committees of the Stellenbosch and Salzburg Congresses for moving their own dates around to accommodate IAML UK & Ireland's 70th anniversary. Thanks to you all.



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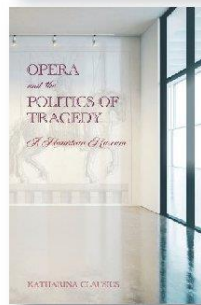
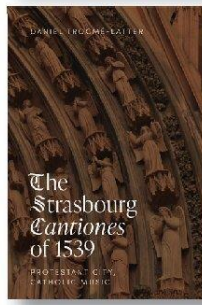
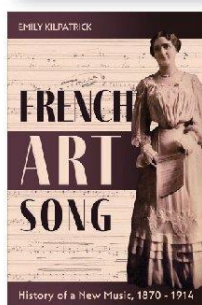
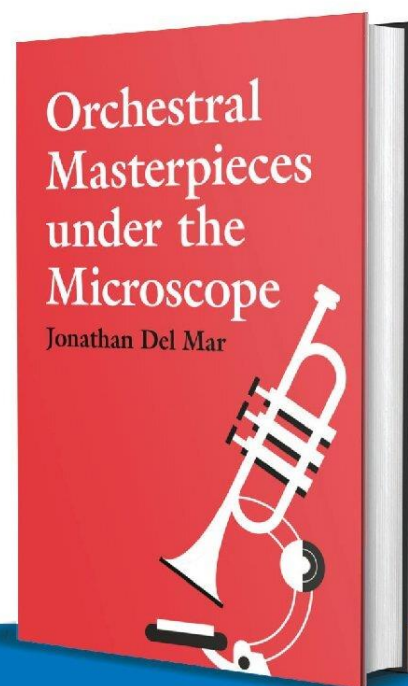
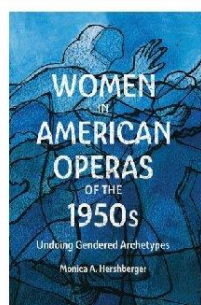
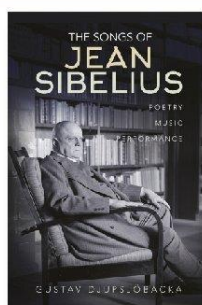
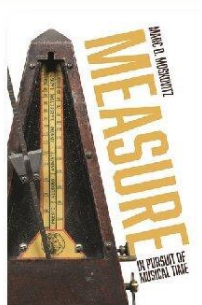
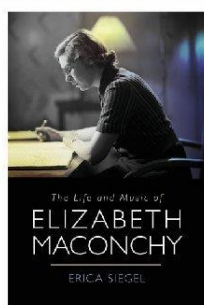
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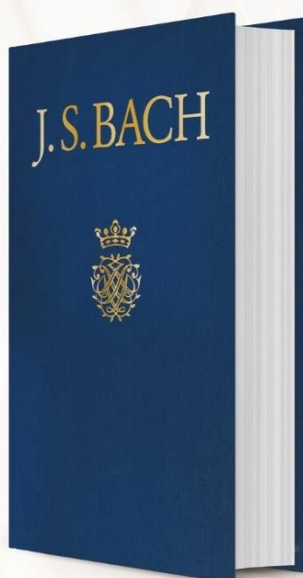
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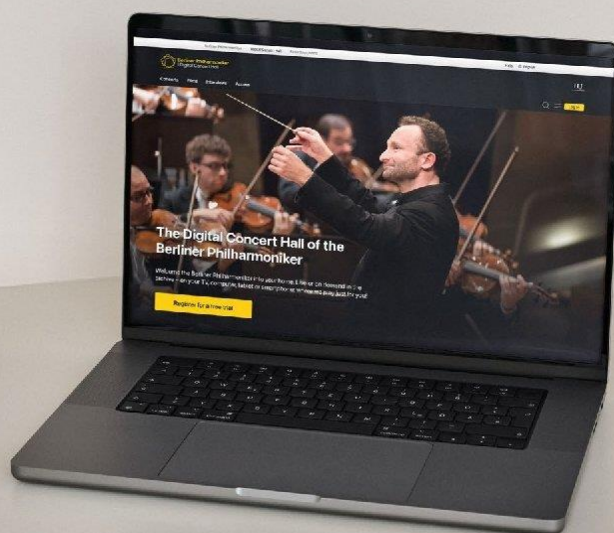
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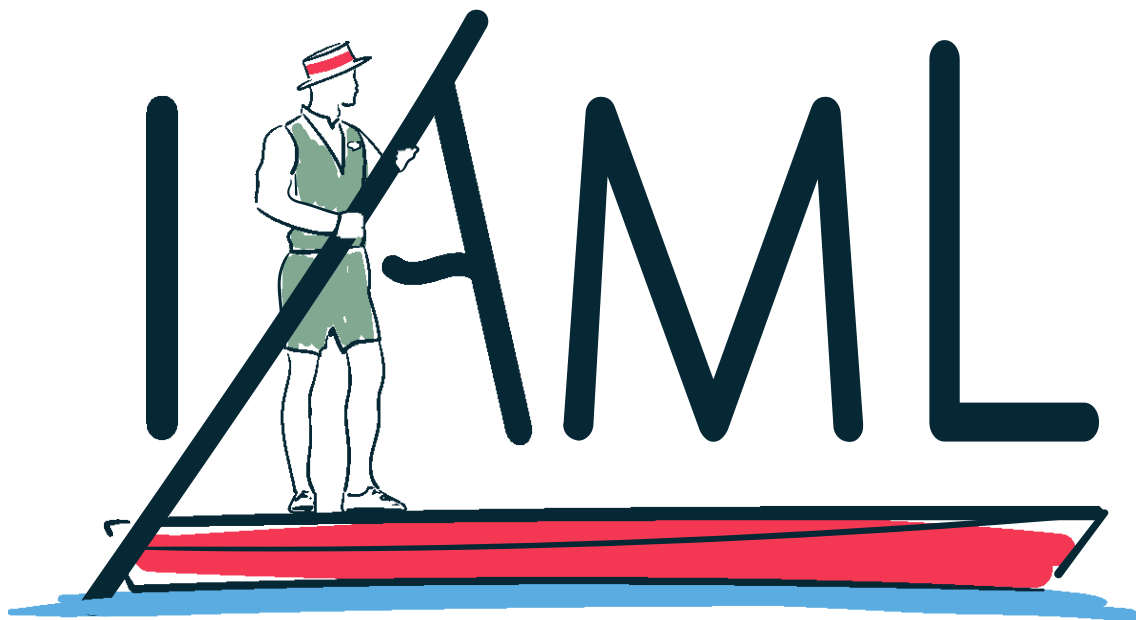
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C A M B R I D G E 2 0 2 3

International IAML Congress in
Cambridge 30th July - 4th August 2023

International Association of
Music Libraries, Archives and
Documentation Centres

programme

All venues correct as of July 13th, 2023
All sessions are held in the Faculty of Music unless otherwise stated

Faculty of Music, West Road,
Cambridge



SUNDAY, 30 JULY

9.00–16.00

Munro Room, Queens' College (morning); Pendlebury Library of Music (afternoon)

IAML Board meeting

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

Board members only

14:00 – 17:30 - Faculty of Music

Registration

16.30-17.30 - Robin Orr Recital Room

The IAML Board welcomes first-time attendees

An introductory session for those attending their first IAML Congress

19.00 - Trinity College

Opening ceremony and reception

For further information see Concerts (page 53), and Maps and plans (page 49)

MONDAY, 31 JULY

9.00–10.30 - Concert Hall

Opening plenary session

Presented by the Organizing Committee

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

Chair: **Helen Snelling** (Cambridge University)

Anna Pensaert (IAML Vice President, Cambridge University Library)

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

Margaret Jones (Cambridge University Library)

A tale of three music students: compositions, expectations and societal norms in the 20th century

John Rink (Cambridge University)

Digital editions in practice and performance

10.30–11.00

Break

Including Coffee corner for mentees and mentors

11.00-12.30

Concert Hall

Performance ephemera: digital developments and databases

Presented by the Bibliography Section

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

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

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

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

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

Anne Reese Willén (Uppsala University)

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

11.00-12.30 - Robin Orr Recital Room

Archives, composers, and the digital turn

Presented by the Forum of Sections

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


Christopher Scobie (British Library, London)

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

Éva Kelemen (Budapest)

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





Victor Gabriel Ferreira (University of Sao Paulo)

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

11.00-12.30 - Lecture Room 2

Designing the music libraries of tomorrow

Presented by the Public Libraries Section

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

Speakers include:

Ilona Heinonen (Tampere Library, Finland), **Niels Mark** (Odense Musikbibliotek),

Kateryna Romanovska (Municipal library of Prague), **Jiří Slabihoudek**

(Municipal Library of Prague)

11.00-12.30 - Lecture Room 4

Membership Committee

Working meeting

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

11.00-12.30 - Lecture Room 5

Fontes artis musicae

Working meeting (closed)

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

12.30-14.00

Lunch break

12.45-13.45 - Robin Orr Recital Room

Lunch with Nkoda

Please sign up in advance at registration desk. Limited places available

14.00-15.30 - Concert Hall

Composers and their archives

Presented by the Archives and Music Documentation Centres Section

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

Elena García de Paredes de Falla (Archivo Manuel de Falla, Granada), **Candela Tormo Valpuesta** (Archivo Manuel de Falla), **María Josefa Villanueva Toledo** (Centro de Información Documental de Archivos (CIDA). Archivos Estatales. Ministry of Culture) and **Antonio Álvarez Cañibano** (Archivos Musicales. Archivos Estatales. Ministry of Culture)

The Falla Project: an archival description of the correspondence of Manuel de Falla

Clemens Zoidl (Ernst Krenek Institute, Krems)

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

Arianne Johnson Quinn (Florida State University, Tallahassee)

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

14.00-15.30 - Robin Orr Recital Room

Music retrieval and encoding

Presented by the Forum of Sections

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

Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

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

David Day (Brigham Young University, Provo)

Connecting the dots: documenting 'airs connus' across multiple repertories using music encoding

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


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

14.00-15.30 - Lecture Room 2

Early music printing and publishing

Presented by the Forum of Sections





Chair: **Jim Cassaro** (University of Pittsburgh)
Mary Kay Duggan (University of California, Berkeley)
The beginning of music printing in Germany in the 15th century

Michael Noone (Boston College, Chestnut Hill)
Ignored and unsung: women printing music in early 17th-century Spain: the case of Susanna Muñoz in Salamanca

14.00-15.30 - Lecture Room 4

Advocacy Committee

Working meeting (open)

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

14.00-15.30 – Milstein Room (University Library)

Copyright Committee

Working Meeting (open)

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

15.30-16.00

Break

16.00-17.30 - Concert Hall

Music information services of tomorrow: an open conversation

Presented by the Service and Training Section

Speakers:

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

16.00-17.30 - Robin Orr Recital Room

Historical sound recordings, their stories and treasures

Presented by the Audio-Visual Materials Section

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

Zane Grosa (National Library of Latvia, Riga)

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

Frankie Perry (British Library, London) and **Gail Tasker** (British Library, London)
Tapes, papers, and the challenges of divided collections: reflections on the British Library's Cullen Maiden sound and manuscript materials

Alicja Zabrocka (University Library, Poznan)
A very special collection – what's remained of the first post-war record label in Poland.

16.00-17.30 - Lecture Room 2

Paper and copyists in Viennese opera scores, 1760–1775

Presented by the Forum of Sections

Speakers:

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

16.00-17.30 - Lecture Room 4

Outreach Committee

Working meeting (open)

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

16.00-17.30 – Milstein Room (University Library)

Study Group on Access to Performance Ephemera

Working meeting (open)

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

20.00 - Pembroke College Auditorium

Concert - The Flauguissimo Duo.

If you registered for this concert, or if there is additional space and you have a reserved place, you will have been given a ticket in your registration pack. For more information see Concerts and music (page 53).





TUESDAY, 1 AUGUST

9.00-10.30 - Concert Hall

Digital and physical music exhibitions – tools and experiences

Presented by the Research Libraries Section

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

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

Małgorzata Szyndkielewska (Europeana Foundation, Netherlands)
Connecting with audience - digital storytelling at Europeana

Linus Klumpner (Internationale Stiftung Mozarteum, Salzburg)
The digitization of Mozart - the manifold chances in the use of online platforms

9.00-10.30 - Robin Orr Recital Room

Beethoven and beyond: reflections on digital studies of musical arrangements

Presented by the Forum of Sections

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

Speakers:

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

9.00-10.30 - Lecture Room 2

Ontologies and bibliographic models in music cataloguing

Presented by the Cataloguing and Metadata Section

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

Sara Taglietti (Ufficio Ricerca Fondi Musicali, Milan)
From FRBR to IFLA LRM, from uniform title to title of the music work: application of the conceptual model in the new Italian cataloguing rules

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

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

9.00-10.30 - Milstein Room (University Library)

Forum of National Representatives

Working meeting (closed)

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

9.00-10.30 - Lecture Room 4

Public Libraries Section

Working meeting (open)

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

10.30-11.00

Break

10.30–11.00, 15.30–16.00 - Pendlebury Library of Music

Poster session I

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

Maaria Harviainen (University of the Arts Helsinki) and **Tiina Tolonen** (Oulu University)

An open access self-study material: a project of Librarians in Music Teaching Institutions Network


Ann Kersting-Meuleman (Universitätsbibliothek J. C. Senckenberg, Frankfurt am Main)

History of IAML Deutschland 1952-2022

Debra Lacoste and **Jennifer Bain** (Dalhousie University)

The digital analysis of chant transmission (DACT), and Cantus





David Rizo (University of Alicante / Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana) **María Teresa Delgado Sánchez** (Asociación Española de Documentación Musical (AEDOM)) and **Jorge Calvo-Zaragoza** (Universidad de Alicante)

Self-organization of sheet music through graphical patterns

Lenora Schneller (Cornell University, Ithaca)

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

Holling Smith-Borne (Vanderbilt University, Nashville)

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

Vivian Teresa Tompkins (Northwestern University, Evanston, IL)

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

11.00-12.30 - Concert Hall

Music programmes and changing realities: protecting collections, providing access

Presented by the Libraries in Music Teaching Institutions Section

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

Kaire Maimets (University of Tartu)

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

Federica Riva (Conservatorio di musica 'Antonio Scontrino', Trapani) and

Mercedes Fernández (Conservatorio Superior de Música 'Eduardo Martínez Torner', Oviedo)

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

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

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

11.00-12.30 - Robin Orr Recital Room

The impact of COVID on research and creative practice

Presented by the Forum of Sections

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

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

The influence of the pandemic on musicologists' use of technology

Karlijn Dinnissen (Utrecht University)

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

Ellen Tise (Stellenbosch University)

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

11.00-12.30 - Lecture Room 2

Music publishing in the 18th and 19th centuries

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

Loukia Myrto Drosopoulou (British Library, London)

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

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

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

11.00-12.30 – Milstein Room (University Library)

Répertoire International des Sources Musicales (RISM)

RISM Workshop 1

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

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

11.00-12.30 - Lecture Room 5

Cataloguing and Metadata Section

Business meeting (open)

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





12.30-14.00

Lunch break

12.40-13.40 - Robin Orr Recital Room

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

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

14.00-15.30 - Concert Hall

Daily work, collections and good practices in music performance archives

Presented by the Broadcasting and Orchestra Libraries Section

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

Enrique Monfort (Palau de la Música de València)

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

Paolo Violini (Banda Musicale dell'Arma dei Carabinieri)

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

Andreas Linne (Theater und Philharmonie Essen)

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

14.00-15.30 - Robin Orr Recital Room

Research topics in music copyright

Presented by the Forum of Sections

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

Hayleigh Boshier (Brunel University London)

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

Emily Hudsonn (Kings College, London)

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

Alan Blackwell (University of Cambridge)

14.00-15.30 - Lecture Room 2

Work catalogues and complete editions

Presented by the Bibliography Section

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

Andrew Frampton (University of Oxford)

Towards a critical Zelenka Complete Edition: problems and possibilities

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

Making catalogue of works by organist Bedřich Antonín Wiedermann

Carola Finkel (Deutsches Musikgeschichtliches Archiv, Kassel)

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

14.00-15.30 – Milstein Room (University Library)

Répertoire International des Sources Musicales (RISM)

RISM Workshop 2

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

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

14.00-15.30 - Lecture Room 5

Development Committee

Working meeting (closed)

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

15.30-16.00

Break

15.30-16.00 - Pendlebury Library of Music

Poster session



16.00-17.30 - Concert Hall

IAML General Assembly I

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

20.00 - Concert Hall

Concert

The **Rosetti Ensemble**. For more information see Concerts (page 53)

WEDNESDAY, 2 AUGUST

9.00-10.30 - Concert Hall

Celebrating excellence in IAML (UK & Ireland)'s music libraries, archives and documentation centres: a panel discussion

Presented by the Organizing Committee

Chair: **Margaret Jones** (Cambridge University Library)

Speakers: **Katharine Hogg** (Foundling Museum, London), **Charles Inskip** (University College, London), **Richard Jones** (Barbican Music Library, London), **Claire Kidwell** (Trinity Laban Conservatoire, London), **Anna Pensaert** (Cambridge University Libraries) and **Sandra Tuppen** (British Library)

Followed by the presentation of the Excellence Awards (IAML UK & Irl) 2023

9.00-10.30 - Robin Orr Recital Room

Performing arts collections in North America

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

Kate Lambaria (University of Illinois at Urbana-Champaign)

A review of performing arts content in US institutional repositories

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

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

Houman Behzadi (McGill University, Montreal)

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

9.00-10.30 - Lecture Room 2

Collecting music in the 18th and 19th centuries

Presented by the Forum of Sections

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

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

The music collection of the Library of Ajuda, Lisbon

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

Josepha Gräfin von Paumgarten and her music collection

Jolanta Bujas-Poniatowska (Jagiellonian University, Kraków)

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

9.00-10.30 - Lecture Room 4

Répertoire International de Littérature Musicale (RILM)

Commission Mixte, IAML representatives (closed)

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

10.30-11.00

Break

11.00-12.30 - Concert Hall

Digitisation: past, present and future

Presented by the Forum of Sections


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

Sandra Tuppen (British Library, London)

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

Ann Kersting-Meuleman (Universitätsbibliothek J. C. Senckenberg, Frankfurt am Main)





Gems of German Protestant church music from the 18th century freely accessible:
the "Telemann digital" project in the University Library Frankfurt am Main
Sascia Pellegrini (School of the Arts of Singapore)
Architectures of emptiness: musical sources, the digital *dérive*, and the senses

11.00-12.30 - Robin Orr Recital Room

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

Presented by the Libraries in Music Teaching Institutions Section

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

Speakers:

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

11.00-12.30 - Lecture Room 2

Surveying music collections: current projects

Presented by the Forum of Sections

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

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

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

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

Wilhelm Delport (University of Cape Town)
Booking a safari: a database of music libraries, archives and documentation centres on the African continent

11.00-12.30 - Lecture Room 4

Broadcasting and Orchestra Libraries Section

Working meeting (open)

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

11.00-12.30 - Lecture Room 5

Répertoire International de Littérature Musicale (RILM)

Business meeting for national committees only

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

12.30-14.00

Lunch break

13.30-18.00

Excursions – For more information and timings see Wednesday excursions (page 70)

Please note that the Faculty of Music will be closed after 14:00.

THURSDAY, 3 AUGUST

9:00-10.30 - Concert Hall

Répertoire International de la Presse Musicale (RIPM)

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

Speakers:

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

Nicoletta Betta (RIPM, Bologna)

From "giazz" to *Musica Jazz*: the growth of jazz in Italy after the Second World War

Mariana Calado (CESEM / NOVA FCSH, Lisbon)

Eco Musical (1911-1931): chronicles of Portuguese musical life





9:00-10.30 - Robin Orr Recital Room

Silent film music

Presented by the Research Libraries Section

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

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

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

Jim Cassaro (University of Pittsburgh)

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

Francesco Finocchiaro (University of Milan)

Ontological problems in silent film music between composition and compilation

9.00-10.30 - Lecture Room 2

New approaches to music publishing and retrieval

Presented by the Forum of Sections

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

Rosana Lancelotte (Musica Brasilis, Rio de Janeiro)

Musica Brasilis: making available Brazilian classical music scores

Werner J. Wolff (Notengrafik Berlin)

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

Marc Stoeckle (University of Calgary)

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

9.00-10.30 - Lecture Room 4

Cataloguing and Metadata Section

Business meeting (open)

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

9.00-10.30 - Lecture Room 5

Constitution Committee

Working meeting (closed)

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

10.30-11.00

Break

10.30–11.00, 15.30–16.00 - Pendlebury Library of Music

Poster session II

Hsiao-Fen Chen (National Taiwan Normal University)

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

Pei-Jiun Cheng (Taipei)

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

Jacek Iwaszko (The Fryderyk Chopin Institute) and **Monika Wiciarz** (The Fryderyk Chopin Institute)

Exploring Polish Digital Scores

Mercedes Fernández Menéndez (Conservatory of Music "Eduardo Martínez Torner")

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

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


Polish music heritage in open access

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

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

I-I Tseng (Taiwan Music Institute, National Center for Traditional Arts, Taipei),





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

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

11.00-12.30 - Concert Hall

Répertoire International des Sources Musicales (RISM)

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

Balázs Mikusi (RISM Editorial Center, Frankfurt am Main)

News from the RISM Editorial Center

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

Report from the RISM Digital Center

Sonia Wronkowska (National Library of Poland, Warsaw)

Report on the RISM Coordinating Committee elections

Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Opening RISM Series C to the IAML community

Balázs Mikusi (RISM Editorial Center, Frankfurt am Main) and **Rodolfo Zitellini** (RISM Digital Center, Bern)

Correcting music incipits in the RISM database

Catherine Sutherland (Magdalene College Cambridge)

Cataloguing music from Magdalene College Cambridge in RISM

Paul Sommerfeld (Library of Congress, Washington, DC)

The Power of Indigenous Song: a new RISM project at Harvard Library

11.00-12.30 - Robin Orr Recital Room

Digital lending

Presented by the Forum of Sections

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

Sean Luyk (University of Alberta, Edmonton), **Amanda Wakaruk** (University of Alberta, Edmonton) and **Lucinda Johnston** (University of Alberta, Edmonton)

Controlled Digital Lending (CDL): issues and opportunities for sheet music collections

Aleksandra Markovic (Donemus Publishing, The Hague)

New technologies in service of old procedures: switching to digital rentals

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

11.00-12.30 - Lecture Room 2

Curating and revealing valuable sound recording collections

Presented by the Audio-Visual Materials Section

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

Kayla Dold (University of Ottawa)

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

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

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

12.30-14.00

Lunch break

12.40-13.40 - Robin Orr Recital Room

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

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

14.00-15.30 - Concert Hall


Répertoire International de Littérature Musicale: past, present, future

Presented by Répertoire International de Littérature Musicale (RILM)

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

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





Zdravko Blažeković (RILM International Center, The City University of New York)
DEUMM Online: reconceptualizing the Dizionario enciclopedico universal delle
musica e dei musicisti for the 21st-century research

Tina Frühauf (RILM International Center, The City University of New York)
Creating new spaces for music knowledge: the digital archive for popular music
magazines, data visualization, and RILM networks

14.00-15.30 - Robin Orr Recital Room

Rediscovering collections and repertories

Presented by the Forum of Sections

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

Anna Salamon (Jagiellonian University, Kraków)
Life after life: the history of the PWM Edition Library

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

Vilena Vrbanić (University of Zagreb)
Flowers in bloom: international performances and recordings of music composed
by Dora Pejačević

14.00-15.30 - Lecture Room 2

Archival research on performers and performance history

Presented by the Forum of Sections

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

Lina Zikra (École Pratique des Hautes Études, Paris)
L'enseignement du piano par Marguerite Long, d'après les archives de la
Bibliothèque La Grange – Fleuret de la Fondation Royaumont

Christina Pascu ('Gheorghe Dima' National Academy of Music, Cluj-Napoca)
Archives as a space of identity reconstruction: the "La Grange-Fleuret" Music
Library from Paris and the French lineage of Romanian piano art

Stella Kourmpa (Athens Conservatoire)
Restoring history: archival material on Maria Callas at the Athens Conservatoire
Archives

14.00-15.30 - Lecture Room 4

Publications Committee

Working meeting (closed)

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

14.00-15.30 – Milstein Room (University Library)

Libraries in Music Teaching Institutions Section

Working meeting (open)

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

15.30-16.00

Break

15.30-16.00 - Pendlebury Library of Music

Poster session II

16.00-17.30 - Concert Hall

Imagine all the people living life in music libraries

Presented by the Service and Training Section

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

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

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

Michelle Rivera (University of Notre Dame)

Creating a space for aspiring and new music librarians

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

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





16.00-17.30 - Robin Orr Recital Room

British music and musicians: recent discoveries and issues

Presented by the Forum of Sections

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

Jonathan Frank (Royal College of Music, London)

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

Meg Webb (University of Cambridge)

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

Steven Jeon (University of Birmingham)

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

16.00-17.30 - Lecture Room 2

Music-making in the long 19th century

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

Gillian Dooley (Flinders University, Adelaide)

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

Raymond Heigemeir (Stanford University)

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

Nancy Bruseker (UK)

Meaning in life and music making

16.00-17.30 - Lecture Room 4

RISM Advisory Council

Working meeting (open)

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

16.00-17.30 - Milstein Room (University Library)

Development, Membership, Outreach and Advocacy Committees

Joint working meeting (closed)

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

19.00 - Old Divinity School, St. John's College

Concert

Gillian Dooley plays from the Austen family music books.

For more information see Concerts and music (page 53). Please sign up at the Faculty of Music to get a ticket for this concert.

20.00 - Old Divinity School, St. John's College

Concert

Living Songs.

If you registered for this concert, or if there is additional space, and you have a reserved place, you will have been given a ticket in your registration pack. For more information see Concerts and music (page 53)

FRIDAY, 4 AUGUST

9.00-10.30 - Concert Hall

Digital humanities and pedagogy

Presented by the Forum of Sections

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

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

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

Katie Lai (McGill University, Montreal)

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

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

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





9.00-10.30 - Robin Orr Recital Room

Connecting Manchester and Prague

Presented by the Forum of Sections

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

Geoff Thomason (Royal Northern College of Music, Manchester)

Connecting Manchester's music archives

Anna Wright (Royal Northern College of Music, Manchester)

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

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

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

9.00-10.30 - Lecture Room 2

Medieval music

Presented by the Forum of Sections

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

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

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

Eva Veselovská (Institute of Musicology, Slovak Academy of Sciences, Bratislava)

Mediaeval notations of the Augustinian Library in Klosterneuburg

Marek Bebak (Jagiellonian University, Kraków)

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

9.00-10.30 - Milstein Room (University Library)

Forum of Sections

Working meeting (closed)

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

10.30-11.00

Break

11.00-12.30 - Concert Hall

Organizational archives and digitisation

Presented by the Archives and Music Documentation Centres Section

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

Vassiliki Silia Papachatzopoulou (Athens Conservatoire)

Digitization of the archive of Athens Conservatoire

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

Sweden's first cultural politics: digitizing the archive of the Royal Swedish

Academy of Music 1771–today. A hands on presentation of a work in progress

Janneka Guise (University of Toronto)

The archives of the Canadian Branch (CAML)

11.00-12.30 - Robin Orr Recital Room

Collection management issues

Presented by the Forum of Sections

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

Kirstin Johnson (University of Illinois at Urbana-Champaign)

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

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

(University of California, Los Angeles)

Advancing music collection management

11.00-12.30 - Lecture Room 2

Cataloguing and music discovery


Presented by the Cataloguing and Metadata Section

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

Deborah Lee (University College London)

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





Michela Grossi (Conservatorio di musica 'Luisa D'Annunzio', Pescara) and
Roberta Schiavone (Conservatorio di musica 'Jacopo Tomadini', Udine)
Form/genre subject headings through the *Nuovo Soggettario* as a taxonomy of
musical information retrieval

Sharolyn Swenson (Brigham Young University, Provo) and **T.K. Edlund** (Brigham
Young University, Provo)
Program repurposing: indexing Royal Opera House concert guides

11.00-12.30 - Lecture Room 4

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed)

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

12.30-14.00

Lunch break

14.00-15.00 - Concert Hall

Hot topics

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

14.00-15.00 - Robin Orr Recital Room

Musical cultures in Eastern Europe

Presented by the Forum of Sections

Benjamin Knysak (RIPM International Center, Baltimore)

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

'A song sleeps in all things around' - the role of music cultures in the history of
Eastern Europe, presented in the Copernico web portal Eastern Europe

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

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

14.00-15.00 - Lecture Room 2

Music and musicians across borders

Presented by the Forum of Sections

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

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

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

Jeff Lyon (Brigham Young University, Provo) and **Brent Yorgason** (Brigham Young University, Provo)

British music in Hollywood: borrowed British themes in Max Steiner's film scores

15.00-15.15

Break

15.15-17.00 - Concert Hall

General Assembly II and Closing Session

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

19.00-23.00 - King's College

Farewell dinner

For more information see Maps and plans (page 49)

SATURDAY 5 AUGUST

10.00-12.30 - Milstein Room (University Library)

IAML Board meeting (closed)

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

Board members only



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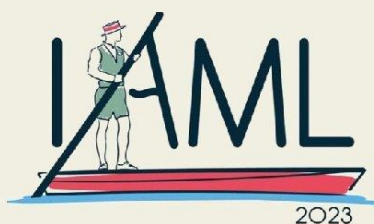
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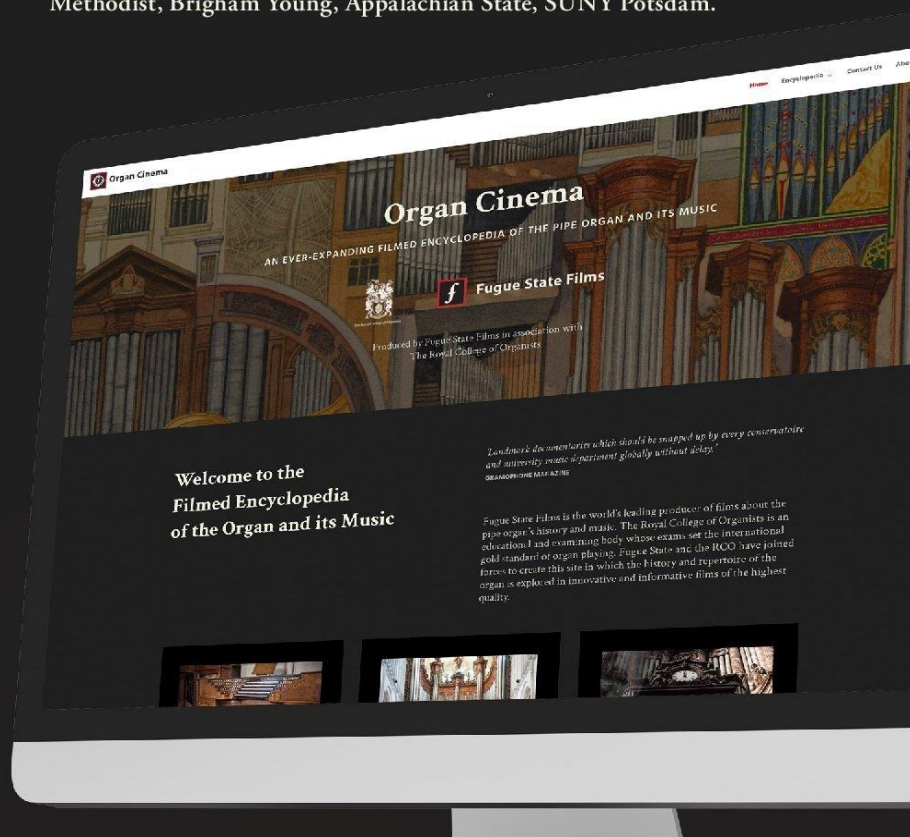
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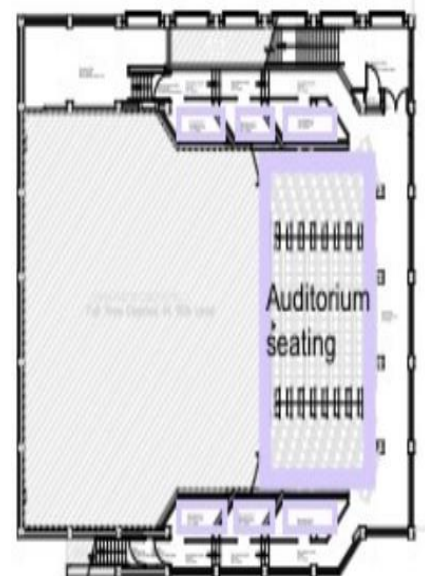
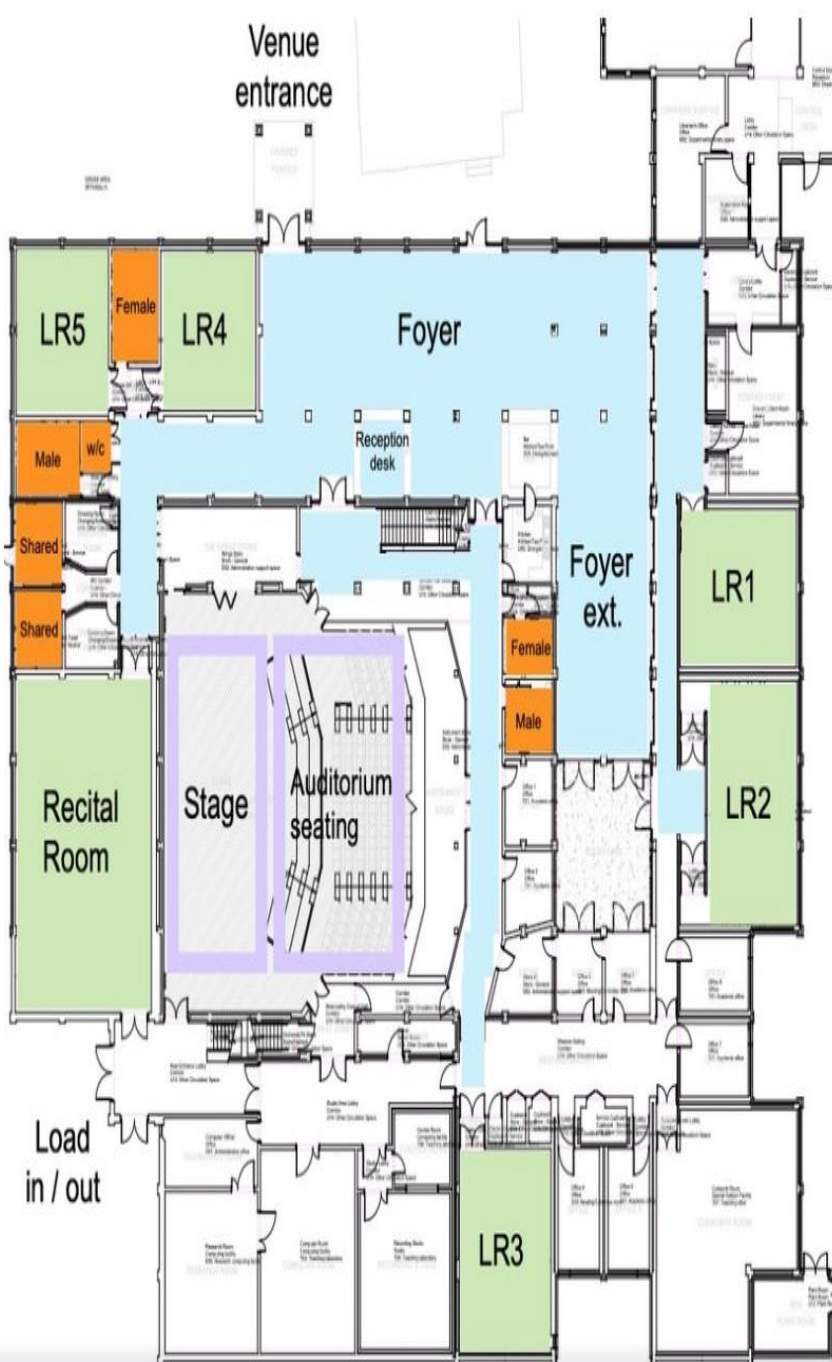


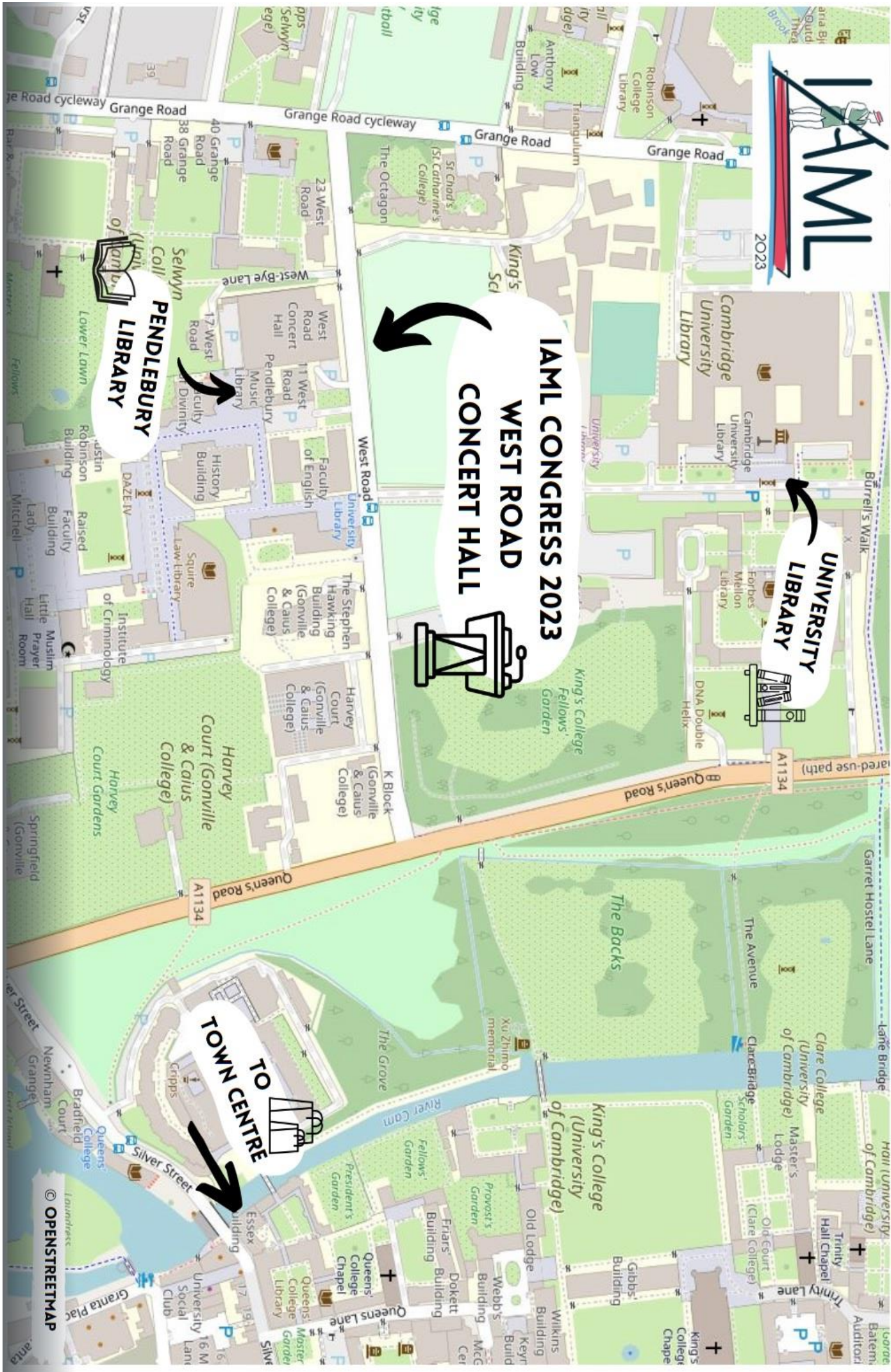
PULL OUT PLANS AND MAPS

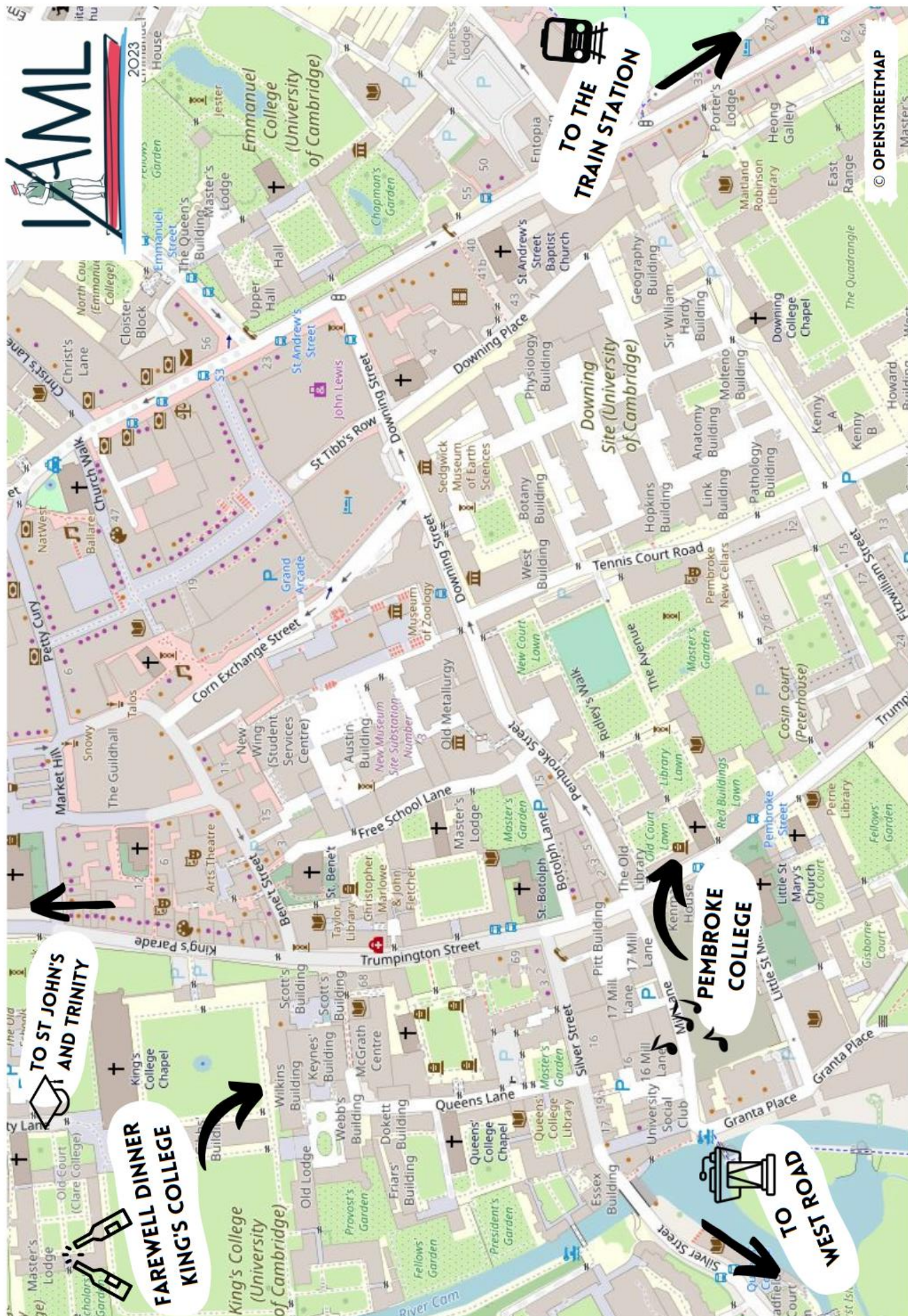
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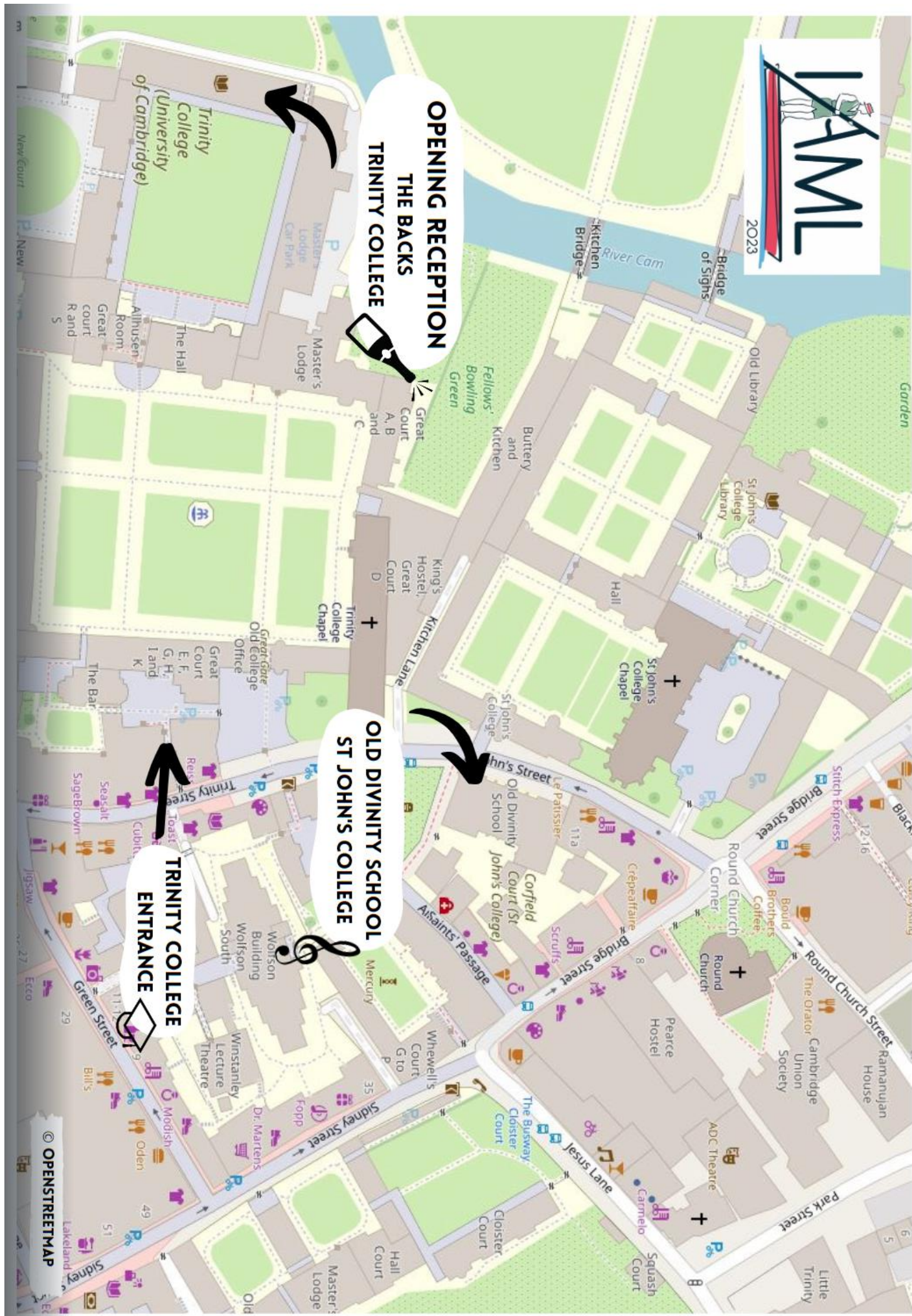
Ground floor

First floor









**OPENING RECEPTION
THE BACKS
TRINITY COLLEGE**

**OLD DIVINITY SCHOOL
ST JOHN'S COLLEGE**

**TRINITY COLLEGE
ENTRANCE**

Concerts and music

**SUNDAY JULY 30TH, 7.15 PM – WREN CLOISTERS, TRINITY
COLLEGE**

Opening event and reception

A tree is a song / Cecilia McDowall

*World premiere. Commissioned to celebrate the 70th anniversary
of IAML UK & Ireland.*

Havde jeg, o havde jeg en dattersøn, o ja / Wilhelm Stenhammar

An anniversary surprise (a new arrangement of an old favourite)

A Tree is a Song / Cecilia McDowall

The trees, they bind their whole horizon,
recording ring on ring
sunlight, shadow [and] wind and wonder,
the autumn and the spring.

The seeds, they gather up their wisdom,
enfolding all they know
of bird and breeze, the world ash tree,
the summer and the snow.

The roots, they stitch their web of meaning,
passing on the tune,
a melody from tree to tree,
a hymn to sun and moon.

A tree is a song from root to crown,
and since the world was young
oak and hawthorn, beech and rowan
all sing the heartwood's song.

© Heather Lane, 2023





Cecilia writes:

I felt it would be interesting (bringing the idea of libraries, books and music together) to commission a poem from Heather Lane who, until fairly recently, was Librarian at Cambridge's Scott Polar Research Institute. In retirement she has turned to writing poetry, which she loves, as do I. When we first discussed a possible way forward for the text we spoke of trees>paper>books>knowledge and talked about 'song/music' and how we might make the connection between them all. I also felt that a song with a light touch might be suitable for a summer's evening and so this 'song', I hope, will bring something spirited, perhaps even festive about it.

The idea begins with trees, their importance in nature, recording history in their 'rings', and their seasonal round. Their seeds are broadcast on the wind, scattered by birds, and Heather refers, in the second verse, to the World Ash Tree (the immense, sacred tree, Yggdrasil from Old Norse mythology). The roots of trees are the network, disseminating meaning, 'passing on the tune, a melody from tree to tree'. And in the final verse everything comes together in 'all sing the heartwood's song'. Heather has used bookish imagery in words such as 'bind', 'enfold', 'stitch', 'network', which I think is a lovely way of intimating a world of books, of learning and ultimately of music and song.

Born in London, British composer, Cecilia McDowall, has won many awards; in 2014 she won the Choral category of the British Composer Awards for her haunting work, 'Night Flight'. In 2020 McDowall was presented with the prestigious Ivor Novello Award for 'outstanding music collection' for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy (formerly the British Composers' Academy). In 2021 the Choir of Trinity College, Cambridge, released a CD of her choral music on the Hyperion label. She was commissioned to write a new work for the iconic King's College A Festival of Nine lessons and Carols service also in 2021. We are delighted that she has composed a new work for IAML UK & Ireland to celebrate our 70th anniversary, and look forward to welcoming her as Patron of IAML 2023 at the Opening Reception.

Poet, Heather Lane, was formerly Librarian and Keeper of Collections at the Scott Polar Research Institute in Cambridge. She now lives in the Yorkshire Dales where she runs her own cultural heritage advisory practice. Although she has written poetry throughout her life, it is only relatively recently that she considered publishing more than the occasional piece. Landscape plays an important part in her work.

A tree is a song is published by Oxford University Press.

Havde jeg, o havde jeg en dattersøn, o ja / Wilhelm Stenhammar

Wilhelm Stenhammar was, for many years, the artistic director and conductor of the Gothenburg Symphony Orchestra, the first full-time professional orchestra in Sweden (Gothenburg also happens to be home to current IAML President, Pia Shekhter). This delightful chorus has been included for our colleagues in IAML Sweden, who are also celebrating their 70th anniversary in 2023.

The Fairhaven Singers

Under Musical Director Ralph Woodward, the **Fairhaven Singers** has become one of East Anglia's foremost chamber choirs. Their diverse repertoire encompasses the sacred and the secular, spanning eight centuries, and has delighted audiences in Cambridge and across Europe. Their concerts range widely in mood and style, from intimate evenings of *a cappella* music to major choral-orchestral works with world-class soloists, but every concert offers their trademark energy, quality and warmth.

Highlights have included a collaboration with Michael Chance and the English Chamber Orchestra, a project with Dame Emma Kirkby and the City of London Sinfonia, Bach's *St John Passion* with The Parley of Instruments and the *St Matthew Passion* with Florilegium. The choir has performed several times at Snape Maltings Concert Hall for the Aldeburgh Festival and the Britten Festival, and at major venues in London. Recent international tours have taken the choir to Germany, Spain and France. The choir has appeared on BBC Radios 2, 3 and 4, and Classic FM, and has released four CDs. Their recording of Jonathan Dove's *Sappho Sings* with the London Mozart Players was released earlier this year and is widely available. Thanks to an on-screen appearance in Paul Spurrier's 2021 horror film *The Maestro: A Symphony of Terror*, the choir has a Bacon number of 2.

They are dedicated to building audiences for their repertoire and sustaining the rich tradition that gave rise to it. Why not check out their podcast?

Musical Director: Ralph Woodward: ralph.woodward@btinternet.com

Chairman: Robin Higgons: robinhiggons@virginmedia.com

www.fairhavensingers.org.uk

Ralph Woodward grew up in Durham, and studied Music as Organ Scholar at Queens' College, Cambridge. He is now Interim Assistant Director of Music at King's College, and Musical Director of the Fairhaven Singers, Full Score and Orchestral Score. He has played concertos on three instruments, worked in 20 Cambridge College Chapels, 20 UK cathedrals, six US states, and over 25 countries, and conducted the London Mozart Players, City of London Sinfonia, The Parley of Instruments, English Chamber Orchestra, and Britten Sinfonia. He carries out a wide range of editorial tasks for Oxford University



Press and a number of the country's leading composers. His choral arrangements have been performed all round Europe and on Radio 4's PM programme. Past projects have included work with Vladimir Ashkenazy, Emma Johnson, and an appearance on ITV's *Grantchester*. In addition to his musical interests, Ralph manages a cricket team, plays badminton with a degree of enthusiasm, and spends as much time as possible eating and drinking in warm countries. For more information on Ralph, please see www.ralphwoodward.net.

MONDAY JULY 31ST, 8 PM – PEMBROKE COLLEGE AUDITORIUM

Flauguissimo Duo



To the Northern Star

Sonata No. 4 for flute and basso continuo in G major

J. H. Roman (1694 - 1758)

Largo – Vivace - Allegro

The Rose

J. Oswald (1710-1769)

The Veronica

The Night Shade

Sarabande La Stuarda

F. Corbetta (1615-1681)

Autre Chaconne

Sonata No. 5 in G major for flute and basso continuo

G. F. Handel (1685-1759)

Adagio - Bourrée - Minuet

The Lass of Peatie's Mill

F. Barsanti (1690-1775)

The Birks of Envermay

From *A Collection of Old Scots Tunes*

Sonata No. 4 for flute and basso continuo in G major

J. H. Roman (1694 - 1758)

Larghetto – Piva

Frequently hailed by later historians as the Father of Swedish Music, Roman started his career at the Royal Chapel of the Swedish Court, and also studied and performed in London, where it is thought he received lessons in composition from Handel and Pepusch. This evening's concert features compositions by Roman, from around the time he was in London, with music by some of the composers that he may have met there. This concert continues the theme of 70th anniversary celebrations of IAML Sweden and UK and Ireland.

Biography

"Flautist Yu-Wei Hu was sublime and her handling of Gluck and Paganini, accompanied sensitively by guitarist Johan Löfving, was my personal highlight..."

- Tom Rhodes, Early Music Today

Flauguissimo Duo was founded by flautist Yu-Wei Hu and guitarist/theorbo-player Johan Löfving whilst studying at the Royal College of Music in London. Their imaginative programmes have dazzled audiences across the UK, and their keen interest in both early and contemporary music has made them sought-after teachers at universities and music colleges. Recent venues include Kings Place, Cadogan Hall, St. John's Smith Square, Sage Gateshead and St George's Bristol. Flauguissimo frequently expand their ensemble in collaboration with other artists as part of their vision to deliver relevant, inspiring performances of historical repertoires. In 2019 their debut album 'A Salon Opera' was released under Resonus Classics to great critical acclaim, followed in 2023 by 'To the Northern Star' featuring music by J.H. Roman. Together they are artistic directors of the Wermland Early Music Festival, Sweden.

www.flauguissimoduo.com

Please remember to bring your ticket for this concert with you.
If you have a seat, your ticket will be included in your registration pack.





TUESDAY AUGUST 1ST, 8 PM – WEST ROAD CONCERT HALL

The Rossetti Ensemble

John Lenahan – Piano
Sara Trickey – Violin
Sarah-Jane Bradley – Viola
Tim Low – Cello

The Rossetti Ensemble was created in 2018. Named after Dante Gabriel Rossetti, the eminent British poet and Pre-Raphaelite artist, the group is passionate about the repertoire of the era and composers who derived inspiration from his work during the late Romantic period and early 20th century.

In addition to piano quartets the groups is flexible, working with other high profile instrumentalists, producing imaginative, varied programmes.

William Alwyn – Sonata Impromptu for Violin and Viola
Doreen Carwithen – Sonatina for Cello and Piano
David Matthews – A Song and Dance Sketchbook Op. 65 for Piano Quartet
Frederick Delius - 2nd Sonata for Violin and Piano
Claude Debussy – Prelude from La Demoiselle Elue arr. Lenahan
Frank Bridge – Phantasy Piano Quartet in F# minor

Sonata Impromptu for Violin and Viola / William Alwyn (1905-1985)

1. Prelude: Moderato con alcuna licenza – Più mosso (Tempo scherzando) – Tempo primo
2. Theme and Variations: Moderato e semplice (Tempo di Minuetto)
3. Finale alla Capriccio: Allegretto con burla

The *Sonata Impromptu* for violin and viola was written in November 1939 and revised in March 1940. The piece is dedicated to the violinist Frederick Grinke (1911-1987) and the distinguished viola player and teacher Watson Forbes (1909-1997) who gave the first complete performance in March 1940 as part of a BBC broadcast. An earlier performance (first and third movements only) by George Stratton and Watson Forbes was given in a BBC recital in November 1939.

The *Sonata Impromptu*, in which both instruments are perfectly balanced and integrated, is in three movements: the first a *Prelude*, which after a twelve-bar introduction leads into a fugal section with a return to the opening idea concluding the movement. The second is a *Theme and Variations* of which there are seven (the first six

are to be played without a break forming one continuous movement), with the last variation, entitled *Intermezzo*, (an expressive *adagio con sordino* – with mutes) leading directly into the third and final movement marked *Finale alla Capriccio*. Again, this movement consists of fugal writing based on ideas first presented in the *Prelude*, leading to a brilliant and emphatic conclusion.

© Andrew Knowles

Sonatina for cello and piano / Doreen Carwithen (1922-2003)

1. Andante 2. Allegro 3. Andante con moto

Carwithen's *Sonatina* for cello and piano was composed between September and November 1944, while she was still a student at the Royal Academy of Music. The work is comprised of three short movements forming a slow-fast-slow structure; two outer lyrical movements frame a scherzo-like middle section.

© Andrew Knowles

A Song and Dance Sketchbook Op. 65 for Piano Quartet / David Matthews

As the title indicates, this is not so much a piano quartet in the classical tradition as a series of six short, independent movements, none of them lasting over three minutes. The majority are in dance rhythms, one is pure song, and movements 4 and 6 are song and dance. The work was written very much with the players of the Schubert Ensemble in mind, and is dedicated to them.

1. Counting the Beats

The title has nothing to do with Robert Graves's poem but rather with Count Basie: the piano part is written in homage to him and refers especially to his classic recordings of the late 1930's. I imagined the quartet as a jazz ensemble where the players would be introduced one by one, beginning with the cello, who plays pizzicato throughout; then piano, viola, and finally violin. Each plays a different kind of music.

2. Solitary Tree

This is the title of a landscape by Caspar David Friedrich – one of my favourite painters – which I saw in the German Romantics exhibition at the Hayward Gallery in London in January 1995. As I looked at the painting I heard the first chord. The piano plays this and then only three chords at the end: the remainder of the movement is for string trio, and has the slow triple metre of a sarabande. There are several references to the English folksong 'The Three Ravens'.





3. Lost Waltz

This was at first called 'last waltz', but the change seemed appropriate: the players are searching for a waltz which probably now exists only in the irrecoverable past. So the piece has a certain melancholy. The strings are muted throughout. There is another reference to 'The Three Ravens' on the piano near the end.

4. Caprice

A scherzo for solo viola, with a more lyrical trio. The cello joins in the abbreviated repeat of the scherzo.

5. Lied ohne Worte

This is largely a transcription of an earlier song of mine for voice and piano, 'Hälfte des Lebens', to words by Hölderlin. This was also set by Britten in his *Sechs Hölderlin-Fragmente*, and I have included a near-quotation from the last of Britten's songs, 'Die Linien des Lebens', on the cello at the end. This movement is dedicated to Donald Mitchell, whose seventieth birthday fell in February 1995.

6. The sun has set

The beginning of the finale is another near-quotation: of the opening of the slow movement of Schubert's E flat piano trio. Schubert's cello tune is based – rather distantly – on a Swedish song called 'The sun has set'. I have transformed the tune into a somewhat gypsy-like folksong that I imagined Schubert might have heard instead. There is another Schubert quotation, from the late A major piano sonata, in the middle of the movement. In Schubertian tradition, there are some rather abrupt modulations.

A Song and Dance Sketchbook was commissioned by the Newbury Spring Festival for the Schubert Ensemble of London with funds from Southern Arts and the Schubert Ensemble Trust. It was written in January and February 1995 and first performed at the Newbury Spring Festival on 12 May 1995. DM

Duration: ca. 15 minutes

Second sonata for violin and piano / Frederick Delius (1862-1934)

The second violin sonata is one of Delius' most personal works. By 1923, Delius had become an invalid. Although the composer was not yet blind, he could not have completed the sonata without the help of his wife, Jelka, who followed her husband's dictation. As Lyndon Jenkins, former chairman of the Delius Society, comments this was no small feat, as the piano part was well beyond Jelka's own talents as a pianist. The work shines with the love of the composer for the violin ; the instrument that he first played as a small boy, and which set him on his path towards a life in music. MJ

*Prelude from La Demoiselle Elue / Claude Debussy (1862-1918);
arranged John Lenahan*

Claude Debussy composed his prelude to *La Demoiselle elue (The Blessed Damsel)* in 1888, based on a poem by Dante Gabriel Rossetti. The poem tells the story of a young woman who has died and ascended to Heaven, where she waits for her lover to join her. Debussy's music evokes the ethereal and mystical atmosphere of the poem, with rich harmonies, fluid melodies and shimmering textures.

John Lenehan is a renowned pianist, composer and arranger, who has performed and recorded with many leading musicians and orchestras. He has also written scores for silent films and original compositions for various ensembles. His transcription of Debussy's prelude for piano quartet (violin, viola, cello, and piano) is a delicate and faithful adaptation that preserves the essence and beauty of the original work. It was first performed by the Rossetti Ensemble in 2019, as part of a programme inspired by Rossetti's poetry.

Phantasy piano quartet in F sharp Minor / Frank Bridge (1879-1941)

Frank Bridge is perhaps now best known as the teacher of Benjamin Britten. They met when Britten was just 12 years old, and Bridge was so impressed by the young man's compositions, that he immediately invited him to become his pupil. Britten in turn had been deeply moved by a performance of Bridge's orchestral poem, *The Sea*, which he had heard the year before they met.

Bridge had studied under Stanford, who was working both at the Royal College of Music, when he met Bridge, and as a Professor of Music at the University of Cambridge. The *Phantasy piano quartet in F sharp minor* dates from the end of Bridge's earlier period, and was commissioned by Walter Wilson Cobbett, whose name would become synonymous with various Cobbett prizes and medals, renowned in British music. (Doreen Carwithen, who featured earlier in this programme was a Cobbett Award winner).

Although initially trained as a violinist, Bridge had moved to the viola, and continued his career as an instrumentalist alongside his work as a composer and teacher. He became especially renowned as a composer for his chamber music, an area in which he also excelled as a performer.

It is his pupil, Benjamin Britten, who best describes this work in a programme note for the 1948 Aldeburgh Festival: "...grateful to listen to and to play. It is the music of a practical musician, brought up in German orthodoxy, but who loved French romanticism and conception of sound – Brahms happily tempered with Faure."

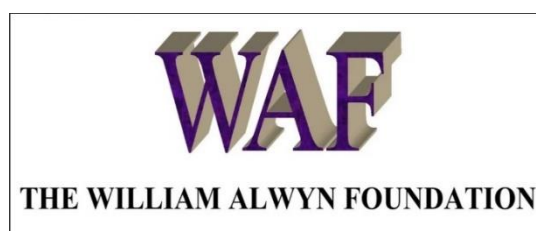
MJ



With many thanks to the Delius Trust, and the William Alwyn Foundation for sponsoring the Tuesday concert.

The Delius Trust is delighted to give financial support to this concert. The Delius Trust supports performances and other projects involving the music and life of Frederick Delius. It has a large archive of material including scores, periodicals, letters, concert programmes, images and ephemera. The archive is freely open to researchers by appointment. Contact deliustrust@deliustrust.org.uk.

With its sister organisation, the Delius Society, the Trust has a website which has more details of events and activities. <https://www.delius.org.uk>.



The William Alwyn Foundation was founded in 1990 by Mary Alwyn (aka Doreen Carwithen), William's widow in order to promote his life and work.

Since then the Foundation has sponsored a long running Alwyn Festival celebrating the work of Alwyn, Carwithen, and many of their contemporaries, and worked with Naxos on a series of recordings, many of which were world premieres. It has also supported performances across the world with an Alwyn or Carwithen connection. In 2022 the Foundation was proud to sponsor the first Doreen Carwithen Festival held in her home town of Haddenham, Buckinghamshire.

For more information on the work of the Foundation email contact@williamalwyn.co.uk.

The William Alwyn and Doreen Carwithen Archives are held at Cambridge University Library. For more information on these, including how to access them email music@lib.cam.ac.uk.

THURSDAY AUGUST 3RD, 7 PM – THE OLD DIVINITY SCHOOL

Jane Austen's musical relationships, with Gillian Dooley.

A short programme of music that variously illustrates Jane Austen's musical connections with her family circle, including her first teacher, Ann Cawley, her sister Cassandra, her sisters-in-law Eliza and Elizabeth, and her nieces Fanny, Anna and Caroline. There are

songs by Thomas Arne, François Devienne, the Duchess of Devonshire, and Haydn, as well as some folk melodies and country dances.

Gillian was formerly Special Collections Librarian at Flinders University, Australia, and is now an Honorary Associate Professor in English Literature there. She recently completed a project to catalogue the complete music collection of Jane Austen and her family, which may be found on the University of Southampton's catalogue. Her book, *She played and sang: Jane Austen and music* will be published by Manchester University Press in 2024. She has played at Chawton, Jane Austen's home, and regularly presents programmes of music from Austen's personal collections.

If you wish to attend this concert, please ask the Congress Organizing team for a ticket. Seats are limited.

Please note that a ticket for the later concert at the Old Divinity School does not guarantee you access to this event.

THURSDAY AUGUST 3RD, 8 PM – THE OLD DIVINITY SCHOOL




SONGS FROM THE EXOTIC (1987)

Judith Weir (b.1954)

These four songs were inspired by the vernacular traditions of Serbia, Spain and Scotland. In each case the text comes from a folksong source, but the music is entirely invented.

1. Sevdalino, my little one (Serbian folksong)
2. In the lovely village of Nevesinje (from a Serbian epic)
3. The Romance of Count Arnaldos (Anonymous 15-16th century Spanish song)
4. The Song of a girl ravished away by the fairies in South Uist (Scottish-Gaelic folksong)

Songs from the Exotic was written for the eminent English new music singer Josephine Nendick who gave a series of farewell recitals in 1987 before settling in France. She was accompanied by the composer/pianist Michael Finnissy, who has been a huge influence on my own work. *Songs from the Exotic* is a set of four simple songs which have odd corners; all of them use folk or anonymous texts. *Sevdalino, my little one* is a Serbian



lyric; I was thinking of the sound that voluminous Russian or Bulgarian contraltos make in opera, colliding with this rather strange story about a man who cannot afford to buy a pair of trousers. *In the lovely village of Nevesinje* comes from a much longer Serbian epic. I was intrigued by the way that the violent confrontations of the story are carried on by letter - and by the John Wayne-like literary gesture which concludes this extract: "He reached for his inkwell, and wrote the Bey an answer". *The Romance of Count Arnaldos* is the only song sung in its original language, and is a much more 'literary' text than others, with its spectral story which has echoes of the legend of the Flying Dutchman. *The Song of a Girl Ravished Away by the Fairies in South Uist* quotes a Gaelic song, much altered in this version, whose title is *A ghaoil lig dhachaigh gu m'mathair mi*.
Judith Weir

IN ANTARCTICA (2021)
(world première performance)

Edward Nesbit (b.1986)

Text: from the journal of Captain R.F. Scott

- I Sky
- II Penguins
- III The Gramophone
- IV Marching
- V Daydreams
- VI Cold

In November 1911, Robert Falcon Scott and a large support party set out from their hut on Ross Island, Antarctica, in a bid to become the first people to reach the South Pole. A much reduced 'polar party', consisting of Scott and an inner circle of four other men, reached the pole the following January, only to find that the Norwegian explorer Roald Amundsen had beaten them to it by five weeks. All five men died on the return journey.

The story has maintained its iconic status in part because of the remarkable journal that Scott wrote while on the expedition. *In Antarctica* sets six extracts of this journal, starting with the journey to Antarctica on board the *Terra Nova* and ending with Scott and his two surviving companions extremely cold and short of food, knowing that the short journey to the next supply depot will prove to be beyond them. The first three songs take place before Scott and his companions embark on the Southern Journey – the final bid to reach to the Pole – and these songs are relatively light-hearted; the final three songs narrate the explorers' increasingly precarious situation over the course of the Southern Journey, and are correspondingly darker in tone.

In the immediate aftermath of the expedition, Scott was constructed as an English hero who had lain down his life for his country – a sentiment that, more than a century later,

seems more than a little problematic. I am, however, inspired by the sheer resilience of these men, as well as by their idealism, and am fascinated by their willingness to put their bodies through such extreme pain for such an intangible purpose. It is this human aspect of the expedition that I have attempted to explore in this song cycle; I am interested in Scott not as a hero, but as a human being.

KALYANI (2015)

Litha Efthymiou (b.1980)

solo piano

Kalyani is a Melakarta raga in the southern Indian musical system, from which the main theme of this piece derives. Fragments of the raga are heard in various guises throughout the work, sometimes presented aggressively in a percussive context, at other times in a more serene and melancholy manner.

POEMS ALMOST OF THIS WORLD (2005)

Richard Causton (b.1971)

solo soprano

Text: Poems of the late T'ang

- I Exile
- II On The Frontier
- III Night Rain
- IV *from* The Autumn Wastes
- V Farewell Poem

These unaccompanied songs are settings of Chinese poetry from the period of the late T'ang Dynasty (8th-9th Century AD). *Night Rain*, the first to be composed, is an extremely famous poem, studied by generations of schoolchildren in China and the themes of departure, separation, and the beauty of nature dominate all five poems. They were composed especially for Jessica Summers, who gave the work its première at Trinity College, Cambridge on 1st July 2005. RC

JAPANESE DEATH POEMS Book Two (2023) – Robert Peate (b.1987)

Texts : Song 1 - Koseki, Basho, Sobuku, Kasenjo

Song 2 - Kimpo, Hamei, Zaishiki, Hakusetsu

Written for soprano Jessica Summers and pianist Jelena Makarova to premiere on 'Earth Day 2023', this set of eight Japanese death poems is intended to explore the themes surrounding climate change, and the gradual disappearance of wildlife.

The first part may be seen to represent the disappearance of life on earth beginning with a desperate (but ultimately vain) plea for life to endure. The second part represents more of a farewell, exploring the transience of things, and concluding with the idea of nature enduring in the universe, regardless of the fate of the earth and humankind. RP

LONDON'S BURNING (2006)

Poet: Errollyn Wallen

Errollyn Wallen (b.1958)

Jessica Summers (soprano) has performed around the UK both in concerts and in opera. An alumna of the Britten-Pears Young Artists Programme (Contemporary Performance directed by the late Oliver Knussen) and New Vocal Repertory courses (directed by Jane Manning), Jessica has performed twentieth and twenty first century music in a wide range of venues and festivals including the Three Choirs Festival, Holywell Music Room, Oxford (Pierrot Lunaire), St John's Smith Square, Brighton Festival, York Late Music Festival, King's Lynn Festival, Dartington Hall, Ripon Cathedral, Science Museum (London) and the St Martin in the Fields *New Music Series*. She has sung in several tours for English Touring Opera, for Opera North (Education) and for the Royal Opera, Covent Garden.

Committed to singing new music, she has performed pieces such as *A Mind of Winter* (George Benjamin), *Ring A Dumb Carillon* (Birtwistle) & *Beuk o' Neucassel Sangs* (Finnissy), *Poems Almost of this World* (Richard Causton) as well as giving the first performances of many new vocal pieces.

Jessica is passionate about music education and outreach. As an animateur, she has led a wide range of projects for music / community organisations nationally and internationally (Belize and India). She is the vocal consultant for the award winning Tower Hamlets Music Hub, THAMES, in London, overseeing singing in primary and secondary schools across the borough. She has led workshops for performers and composers at Royal Holloway University and Brunel University and teaches singing at St Catharine's College, Cambridge University. Jessica is an ardent supporter of refugees and those who have been displaced. She is a former orientation volunteer for the Red Cross Refugee Unit in London and continues to volunteer, fundraise and raise awareness of the current global refugee crisis. www.jessicasummers.co.uk

Jelena Makarova is an award winning Russian-Lithuanian pianist based in London. She studied at the Lithuanian Academy of Music and Drama and at the Royal Academy of Music, where she participated in masterclasses with Pierre Laurent-Aimard and György Kurtág.

She is in high demand as a soloist, chamber musician, accompanist. Performances include concerts at Carnegie Hall, New York; Mozart's Konzerthaus, Vienna; St. Martin-in-the-Fields; St. James's Piccadilly; St. John's Smith Square and St. George's Hall, Bristol. Jelena has also collaborated with the New London Orchestra, National Youth Wind Orchestra of Great Britain, Baltic Art Form and the Royal Ballet School. She is a co-founding member of Living Songs, Chromatikon collective and Trio Sonorité, which was featured on Women's Radio Station as part of the Future Classic Awards.

Jelena recently performed in the *Illuminate* series of concerts by women composers, where she performed music by historic and living composers, including Angela Elizabeth Slater, Sarah Westwood and Lithuanian composer Zita Bružaitė. During the Covid pandemic in 2020, she performed for the *Bitesize Proms* online concert series run by Help Musicians UK, giving the première of a set of piano miniatures entitled "*Kindred*", written and dedicated to her by Sarah Westwood. This was recorded, as well as music by Rameau, for her upcoming album. She also gave the online première performance of "Edge of Time" by Ruta Vitkauskaitė, (co-funded by Help Musicians UK) with her ensemble Trio Sonorité (cello, clarinet & piano). Jelena has recently been awarded a prestigious individual scholarship from the Lithuanian Cultural Council to première piano works by Lithuanian composers Medekšaitė, Bružaitė and Vitkauskaitė in the UK. As well as performing, Jelena is a highly experienced piano teacher and has taught for over 15 years in east London primary & secondary schools. www.jelenamakarova.com

LIVING SONGS was started in 2013 to share the vast wealth of compositional talent from composers living among us today and the songs they are writing. With the exception of a grant in 2019 from the RVW Trust, it is entirely self-funded. So that LIVING SONGS can grow and develop, please consider making a £5 donation on <https://www.buymeacoffee.com/LivingSongs>, Twitter: @LivingSongs21, www.livingsongs.co.uk

Please remember to bring your ticket for this concert with you.

If you have a seat, your ticket will be included in your registration pack.



With thanks to John Rink and St. John's College, Cambridge.



FRIDAY AUGUST 4TH, 7 PM – KING'S COLLEGE DINING HALL

Farewell dinner with music by the Ensemble of Friends

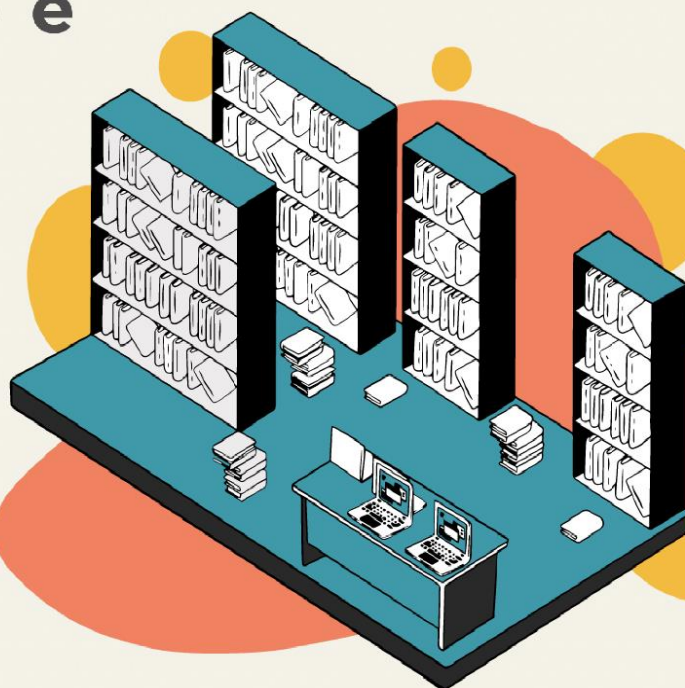
The Ensemble of Friends

The Ensemble of Friends is an a cappella chamber choir formed in 2011, based in Pottton, Bedfordshire. The repertoire is an extensive and eclectic one ranging from the 13th century to songs from musicals. Much of the music is arranged for the Ensemble by their founder and conductor, Douglas Coombes. They have performed in a variety of prestigious locations, as well as many local fundraising events and a number of schools as part of their commitment to outreach.

The music of the Farewell Dinner reflects the range of the Ensemble of Friends' musical interests, an iconic British location, and the worldwide reach of IAML. It includes a new secular grace and setting of Auld Lang Syne made especially for IAML 2023 by Douglas. Full details of the programme may be found on the Farewell dinner menu. With many thanks to PTFS for sponsoring the Farewell dinner.



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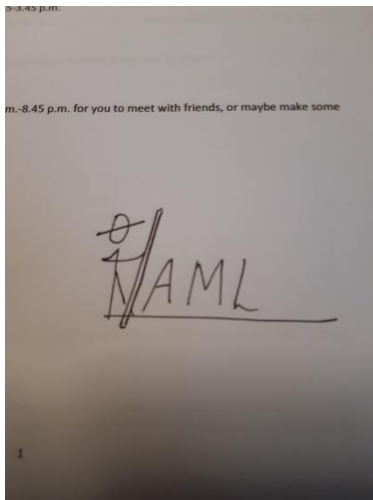


THE STORY OF A LOGO

One of the first things I was asked once Cambridge had won the Congress bid (yes, we had an Olympic style competition within IAML (UK & Irl) for the right to host IAML 2023) was what sort of logo would we have? Logos were tricky things, or so I was told. Trusting to the hive mind of IAML (UK & Irl), I decided to ask the members for ideas. It was April 2021, and the in person Annual Study Weekend had been postponed yet again, but thanks to some clever work, a virtual event was set up.

I gave a sneak preview of IAML 2023, and asked if anyone had any ideas for a logo. Within seconds I received a scribble from Karen McAulay at the Royal Conservatoire of Scotland (also now a member of the Organizing Committee). Shortly afterwards it was followed by another photo, and the words "I can't draw, but I can sew."

Sarah Chapman, my colleague in the Music Department at Cambridge University Library (popularly known as the UL) has a relative who's a graphic designer, and we asked her if it was possible to convert an embroidery to a Congress logo. Of course, she said, and immediately told me how much she liked the design, and so we went from this...to this...to this...



In the end, we only had one idea for a logo, but I don't think I'm alone in thinking that it was a rather good one. Thanks, Karen!

Margaret Jones, Chair Organizing Committee, IAML 2023

With many thanks to Karen McAulay, and Louise Clark of Louise Clark Design - <https://louiseclark-design.myportfolio.com/>



WEDNESDAY EXCURSIONS

All tickets may be found in registration packs.
Any questions ask a member of the Organizing Committee or a IAML 2023 volunteer.

ANGLESEY ABBEY

The coach will depart from the Faculty of Music at 2 pm
Tour leader – Helen Snelling

ELY

The coach will depart from the Faculty of Music at 1.30 pm. (Please note earlier start time)
Tour leader – John Wagstaff

HANDEL AT THE FITZ

The tour will leave from the Faculty of Music at 2 pm
Tour leader – Kate Crane

A WALKING TOUR OF CAMBRIDGE AND KING'S COLLEGE CHAPEL

All tours will leave from the Faculty of Music at the stated times

There are staggered start times which will be printed on your registration pack ticket. It may be possible to swap some times around, but this cannot be guaranteed on the day

Start times: 2:15, 2:30, 2:45, 3 pm

OLD LIBRARIES TOUR

The tour will leave from the Faculty of Music at 2 pm
Tour leader – Susi Woodhouse

ORGAN CRAWL

The tour will commence at the Church of Our Lady of the Assumption and the English Martyrs, the Roman Catholic Church on the corner of Hills Road. Post code CB2 1JR, at 2 pm. If you're unsure how to get to the church, ask a volunteer, and an earlier meet-up can be arranged from the Faculty of Music.
Tour leader – Meg Webb

WALK AND PUNT

All tours will leave from the Faculty of Music at the stated times

There are staggered start times which will be printed on your registration pack ticket. It may be possible to swap some times around, but this cannot be guaranteed on the day

Start times: 2:10, 2:25, 2:40, 2:50, 3 pm

SPECIALIST MUSEUMS WITH A CREAM TEA

All tours will leave from the Faculty of Music at 2 pm

Tour leaders – Margaret Jones, Anna Pensaert, Libby Tilley

ACCOMPANYING PERSON TOUR TO THE BOTANIC GARDENS

TUESDAY 1ST AUGUST

Meet at the Botanic Gardens (Station Road entrance) at 10 am

Tour leaders – John Wagstaff and Tom Kearns

Ask a IAML 2023 volunteer if you need further directions

POST-CONGRESS TOUR TO SNAPE AND ALDEBURGH

SATURDAY 5TH AUGUST

The coach will leave from the Faculty of Music at 8.45 am, returning to Cambridge around 8.30 pm. Visiting Snape Maltings, Benjamin Britten's home - the Red House, at Aldeburgh, and Aldeburgh sea-front

There will be time to lunch and dine at Snape and Aldeburgh (not included in tour price)

Tour leader – Margaret Jones.

With thanks to Christopher Hilton and Nick Clark at the Red House for their assistance in planning this trip





LIBRARY TOURS AND EXHIBITIONS

THE UNIVERSITY LIBRARY

There will be an exhibition in the Anderson Room (Music Reading Room), and a tour of the UL at 10 am on Tuesday 1st August, and Thursday 3rd August

Delegates can enter the UL any time, Monday-Friday 9-6.30, Saturday 9-4.30, by showing their delegate badge at the Entrance Desk

You may also be interested in the Raymond Briggs exhibition, which is taking place in the University Library

For more information and to book a free ticket see <https://www.lib.cam.ac.uk/briggs>

THE WREN LIBRARY, TRINITY COLLEGE

There will be an exhibition especially for IAML delegates in the Wren Library, Trinity College

Delegates can attend during the Opening event on Sunday 30th July, or can visit 9-5 during the week

Please show your delegate badge to the porters. For Wednesday delegates on the King's Tour, there will be a further opportunity to see some different aspects of Trinity's collections, so do enjoy both exhibitions!

THANK YOU TO OUR OUTREACH FUND DONORS (TO 13TH JULY 2023)

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Practical Information and Covid guidance

SOME ADVICE FROM THE ORGANIZING COMMITTEE FOR IAML 2023

At the time of writing, the United Kingdom Government has no COVID restrictions in place relating either to the UK population or to travellers arriving in the UK from other countries. Mandatory testing of travellers arriving in the UK – for example, at airports – is therefore no longer required. However, we recognise that there may still be restrictions in force in their home countries for some of those travelling to Cambridge for the congress.

Everyone attending IAML 2023 will be hoping, as we are, for a COVID-free event. While in Cambridge you are unlikely to see many people on the street, on public transport, in restaurants or in other group settings who are wearing masks. Despite that, all delegates to the Congress are invited to take whatever personal protective measures they feel appropriate to their own situation and for their own peace of mind. For example, if you wish to wear a mask during all or part of the Congress, you should feel completely free to do so, regardless of whether others are taking such precautions or not. Conversely, those not wishing to take such precautions will not be criticised for their choice. Should you wish to have a mask during the Congress, please ask one of the IAML 2023 volunteers.

The UK Government has guidance on its website regarding COVID. You can find this guidance at: <https://www.gov.uk/coronavirus>

Please bear in mind, though, that a lot of the advice at that website is applicable only to British nationals who have access to the UK National Health Service (NHS). Nonetheless, it is useful to know about the website because if the Government advice does change, the new official advice will quickly appear there. Moreover, the site contains a lot of good general COVID advice.

If you have concerns or questions about COVID as it relates to your own attendance at the Congress, please raise them with the Congress organisers at enquiries@iaml2023.org, or at the Congress office in the Pendlebury Library at the Faculty of Music. You can also contact a volunteer on +44-(0)1223-335182.

Finally: the NHS has a useful webpage for those who suspect/are not sure whether they may have contracted COVID. This is at: <https://www.nhs.uk/conditions/covid-19/covid-19-symptoms-and-what-to-do>

The Organizing Committee for IAML 2023

REGISTRATION DESK – PENDLEBURY LIBRARY OF MUSIC,

FACULTY OF MUSIC

Sunday – 14:00 – 17:30

Monday – 08:45 – 17:30

Tuesday – 08:45 – 17:30

Wednesday – 08:45 – 13:00

Thursday – 08:45 – 17:30

Friday – 08:45 – 17:30

NAME BADGES

Delegates will each receive a badge upon registration. Please wear this badge during all Congress events and activities.

TEA AND COFFEE

Tea and coffee will be served in the foyer of the West Road Concert Hall, Faculty of Music.

LUNCH

Although lunch will not be served on site (except for Lunch with nkoda on Monday – please register for this at the Registration desk, places are limited), there are a number of places locally where you will be able to find something to eat, if not a cooked meal.

Almost next door to the Faculty of Music on the left hand side of the Sidgwick site is the ARC café, slightly further into the Sidgwick site on the right hand side is the Buttery.

Through the Sidgwick site and across Sidgwick Avenue is the Iris, the café of Newnham College.

There is a tea-room at the University Library at which you can get sandwiches, cake, and other snacks as well as a range of teas and coffees.

If you turn left from the Faculty of Music and then right at the top of West Road, you will come to Robinson College, which has the Red Brick Café, and a welcoming atmosphere.



Be aware that many of these cafes accept card payments only.

If you head back up Silver Street into town (see map on page 50), there are several pubs en route that serve good food, both snacks and more substantial meals. There is also cheaply priced and tasty street food available on the market square.

EMERGENCY NUMBERS

Emergency – Fire, Police or Ambulance – 999 or 112

Non-urgent health advice - 111

Non-emergency police (for example, to report a theft) – 101

For help from a IAML volunteer – +44-(0)1223-335182

RENSEIGNEMENTS PRATIQUES ET CONSEILS CONCERNANT LA COVID, DU COMITE D'ORGANISATION IAML 2023

En ce moment, le gouvernement britannique n'a émis aucune restriction en relation avec la COVID auprès de la population du Royaume-Uni, ni aux voyageurs qui arrivent d'autres pays. Donc, le dépistage COVID est inutile. Nous savons néanmoins qu'il peut toujours y avoir des restrictions COVID dans les pays de domicile de certain(e)s collègues qui ont l'intention de nous rejoindre à Cambridge pour le congrès AIBM.

Chaque personne qui assiste au congrès souhaite assister à un événement sans COVID. Pendant votre séjour à Cambridge il est peu probable que vous aperceviez des gens dans la rue, dans les transports en commun, dans les restaurants, etc. avec un masque anti-COVID. Néanmoins, nous invitons tous/toutes nos délégué(e)s à prendre aucunes précautions contre la COVID qu'ils/elles considèrent comme appropriées à leur propre situation et pour leur tranquillité d'esprit. Par exemple, si vous voulez porter un masque pendant le congrès, sentez-vous libre de le faire. Inversement, ceux/celles qui ne veulent pas adopter de telles mesures ne seront pas critiqué(e)s pour leur choix.

Si vous voulez porter un masque pendant le congrès mais que vous n'en avez pas, veuillez en demander un auprès d'un(e) de nos volontaires.

Pour information, le gouvernement britannique a publié des conseils sur la COVID sur son Site-Web <https://www.gov.uk/coronavirus>

Cependant, nous portons votre attention au fait que la plupart des conseils sur ce Site-Web s'appliquent seulement aux citoyens britanniques qui ont accès au Service National

Britannique de Santé (« National Health Service », ou « NHS »). Malgré tout, il est utile pour tous/toutes nos collègues de connaître l'existence du site, parce-que, si les restrictions COVID deviennent à nouveau nécessaires, les nouveaux conseils officiels seront publiés là. De plus, le site contient des renseignements généraux et utiles pour tous/toutes.

Pour toutes questions sur la COVID, veuillez les adresser aux organisateurs : e-mél enquiries@IAML2023.org, ou vous pouvez parler au personnel du Bureau du Congrès à la Pendlebury Library dans la Faculté de Musique. Vous pouvez alternativement contacter un(e) de nos volontaires, tél. +44(0)1223-335182.

Pour finir, la NHS a son propre Site-Web pour toute suspicion de COVID. Ce site se trouve à <http://www.nhs.uk/conditions/covid-19/covid-19-symptoms-and-what-to-do>

BUREAU D'ENREGISTREMENT

(PENDLEBURY LIBRARY OF MUSIC, FACULTÉ DE MUSIQUE)

Horaires d'ouverture :

dim : de 14h00 à 17h30

lun, mar, jeu, ven : de 08h45 à 17h30

mer : de 08h45 à 13h00

BADGES NOMINATIFS


Chaque délégué(e) reçoit un badge lors de l'inscription au congrès. Nous vous prions de porter votre badge lors de tous les événements et activités du congrès.

RAFRAICHISSEMENTS

Les rafraîchissements (thé/café) seront disponibles dans le hall de la West Road Concert Hall dans la Faculté de Musique.

DEJEUNER

Bien que le déjeuner ne soit pas disponible sur site (sauf le déjeuner avec nkoda le lundi; veuillez-vous inscrire pour cela au Bureau d'Enregistrement), vous pourrez trouver un nombre d'endroits sur place qui offrent quelque chose à manger, si ce n'est pas un repas cuisiné.



Presque à côté de la Faculté de Musique, sur le côté gauche du « Sidgwick Site », se trouve l'ARC Café ; et, à quelques pas plus loin, le « Buttery ».

A travers le Sidgwick Site et à travers l'Avenue Sidgwick se trouve le café « Iris » de Newnham College.

Il y a un salon de thé dans la University Library, où on peut acheter sandwiches, gâteaux et autres collations, ainsi qu'une sélection de thés et cafés.

Tournez à gauche en partant de la Faculté de Musique, et puis à droite en haut de West Road, vous parviendrez au Robinson College et à son « Red Brick » café. Ce café offre une atmosphère accueillante et chaleureuse.

!!Attention : certains de ces cafés ne prennent que les paiements par carte !!

Si vous vous dirigez vers la ville par Silver Street (voyez la carte p. 50), vous allez trouver en route plusieurs « pubs » (auberges brasseries) qui offrent de la bonne nourriture – collations ou repas plus substantiels. Cuisine de rue savoureuse et bon marché est disponible sur la place du marché.

EN CAS D'URGENCE...

Pompiers, police, ambulance : 999 ou 112

Conseils de santé non urgents : 111

Police, conseils non urgents (par exemple, pour signaler un vol) : 101

Contacter un(e) bénévole AIBM : +44(0)1223-335182

PRAKTISCHE INFORMATIONEN UND COVID-ANLEITUNG

EINIGE RATSCHLÄGE DES ORGANISATIONSKOMITEES FÜR IAML 2023

Zum Zeitpunkt des Verfassens dieses Artikels hat die Regierung von Großbritannien weder für die britische Bevölkerung noch für Reisende, die aus anderen Ländern ins Vereinigte Königreich einreisen, COVID-Beschränkungen erlassen. Eine Testpflicht für in Großbritannien ankommende Reisende – beispielsweise an Flughäfen – entfällt daher. Wir sind uns jedoch bewusst, dass für einige derjenigen, die zum Kongress nach Cambridge reisen, in ihren Heimatländern möglicherweise weiterhin Einschränkungen gelten.

Jeder, der an der IAML 2023 teilnimmt, hofft wie wir auf eine COVID-freie Veranstaltung. Während Ihres Aufenthalts in Cambridge werden Sie wahrscheinlich nicht viele Menschen auf der Straße, in öffentlichen Verkehrsmitteln, in Restaurants oder in anderen Gruppentreffen sehen, die Masken tragen. Dennoch werden alle Delegierten des Kongresses aufgefordert, alle persönlichen Schutzmaßnahmen zu ergreifen, die sie für ihre eigene Situation und für ihren eigenen Seelenfrieden als angemessen erachten. Wenn Sie beispielsweise während des gesamten Kongresses oder eines Teils davon eine Maske tragen möchten, sollten Sie sich dazu völlig frei fühlen, unabhängig davon, ob andere solche Vorsichtsmaßnahmen treffen oder nicht. Umgekehrt wird derjenige, der solche Vorkehrungen nicht treffen möchte, für seine Entscheidung nicht kritisiert. Wenn Sie während des Kongresses eine Maske haben möchten, wenden Sie sich bitte an einen der Freiwilligen der IAML 2023.

Die britische Regierung stellt auf ihrer Website Leitlinien zu COVID bereit. Diesen Leitfaden finden Sie unter: <https://www.gov.uk/coronavirus>

Bitte beachten Sie jedoch, dass viele der Ratschläge auf dieser Website nur für britische Staatsangehörige gelten, die Zugang zum britischen National Health Service (NHS) haben. Dennoch ist es hilfreich, die Website zu kennen, denn wenn sich die Regierungsempfehlung ändert, wird die neue offizielle Empfehlung schnell dort erscheinen. Darüber hinaus enthält die Website viele gute allgemeine COVID-Ratschläge.

Wenn Sie Bedenken oder Fragen zu COVID im Zusammenhang mit Ihrer eigenen Teilnahme am Kongress haben, wenden Sie sich bitte an die Kongressorganisatoren unter enquiries@iaml2023.org oder an das Kongressbüro in der Pendlebury Library der Fakultät für Musik. Sie können einen Freiwilligen auch unter +44-(0)1223-335182 kontaktieren.

Abschließend: Der NHS verfügt über eine nützliche Webseite für diejenigen, die den Verdacht haben/nicht sicher sind, ob sie möglicherweise an COVID erkrankt sind. Diese



finden Sie unter: <https://www.nhs.uk/conditions/covid-19/covid-19-symptoms-and-what-to-do> .

KONGRESSBÜRO – PENDLEBURY MUSIKBIBLIOTHEK

FAKULTÄT FÜR MUSIK

Sonntag – 14:00 – 17:30

Montag – 08:45 – 17:30

Dienstag – 08:45 – 17:30

Mittwoch – 08:45 – 13:00

Donnerstag – 08:45 – 17:30

Freitag – 08:45 – 17:30

NAMENSSCHILDER

Bei der Anmeldung erhält jeder Delegierte ein Namensschild. Bitte tragen Sie dieses Namensschild bei allen Kongressveranstaltungen.

TEE UND KAFFEE

Tee und Kaffee werden im Foyer der West Road Concert Hall, Fakultät für Musik, serviert.

MITTAGESSEN

Obwohl beim IAML-Kongress kein Mittagessen serviert wird (mit Ausnahme des Mittagessens mit Nkoda am Montag – bitte melden Sie sich dafür am Registrierungsschalter an), gibt es vor Ort eine Reihe von Orten, an denen Sie etwas zu essen finden können, wenn nicht sogar eine gekochte Mahlzeit.

Fast neben der Musikfakultät auf der linken Seite des Sidgwick-Geländes befindet sich das ARC-Café, etwas weiter im Sidgwick-Gelände auf der rechten Seite befindet sich das Buttery.

Durch das Sidgwick-Gelände und auf der anderen Seite der Sidgwick Avenue befindet sich das Iris, das Café des Newnham College.

In der Universitätsbibliothek gibt es eine Teestube, in der Sie Sandwiches, Kuchen und andere Snacks sowie eine Auswahl an Tees und Kaffees erhalten.

Wenn Sie von der Musikfakultät links abbiegen und dann am Ende der West Road rechts abbiegen, gelangen Sie zum Robinson College mit dem Red Brick Café und einer einladenden Atmosphäre.

Beachten Sie, dass viele dieser Cafés nur Kartenzahlungen akzeptieren.

Wenn Sie die Silver Street hinauf in die Stadt zurückgehen (siehe Karte S. 50), gibt es unterwegs mehrere Pubs, die gutes Essen servieren, sowohl Snacks als auch deftigere Mahlzeiten. Auf dem Marktplatz gibt es auch günstiges und leckeres Streetfood.

NOTFALL-TELEFONNUMMERN

Feuerwehr, Polizei oder Notarzt – 999 oder 112

Gesundheitsfrage (kein Notfall) - 111

Polizei (kein Notfall, z.B. Meldung eines Diebstahls) – 101

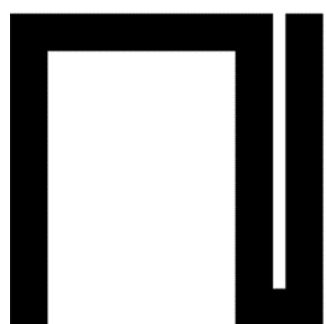
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Join us for IAML 2024 in Stellenbosch
23rd-28th June 2024



Exhibitor Days

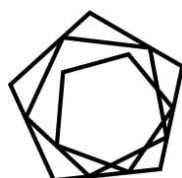
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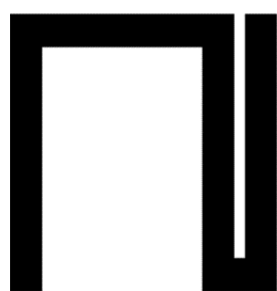
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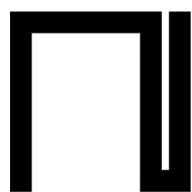
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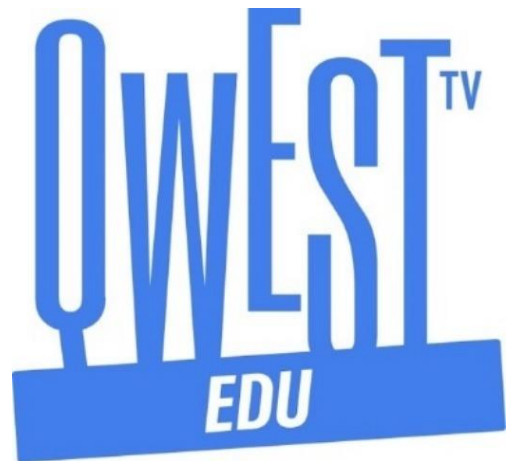
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