

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

MOSCOW, RUSSIA

27 June – 2 July 2010

ABSTRACTS

Monday June 28 11.00 – 12.30

MANUSCRIPTS, MUSICAL STORIES, AND DIGITAL TRANSFORMATIONS

Sponsored by the IAML Programme Committee.

Chair: Thomas Kalk (Stadtbüchereien Düsseldorf, Musikbibliothek).

Georgiana McCrae's manuscript music collections.

Speaker: Rosemary Richards (University of Melbourne).

In this paper, I will consider the significance of music belonging to the diarist, artist and musician, Georgiana McCrae, who arrived in Melbourne, Victoria, Australia from Britain in 1841. I will focus on manuscript music held in the La Trobe Library Australia Manuscripts Collection, State Library of Victoria; the McCrae Homestead Collection, National Trust of Australia (Victoria); and the Fisher Library at the University of Sydney. In examining these collections, I will consider reception and provenance issues as well as class, gender, taste and style. I will also raise the question of why some people's collections have survived while others may not have and how this affects our conception of history.

Getting to know music: a musical story for the young.

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

A presentation of the educational project "Getting to know music: A musical story for the young" of the Music Library of Greece 'Lilian Voudouri', which will be accessible through the internet. The project, available in the Greek language, aims at the introduction of western music to high school and conservatory students and music lovers who are in the early stages of their acquaintance with music.

This didactic project incorporates images, scores, articles, recordings and videos deriving from the Library's collection and Megaron, the Athens Concert Hall, recording archives. The outcome of this project will be an interactive portal. The main idea is to create and expand on a History of Music timeline through the examination of important works, composers and forms that are considered as cornerstones of western music.

We hope that this portal will be of great use not only to Greek students and music lovers but also to music teachers who will be able to use it thoroughly and efficiently during their classes.

With the clef into the digital world: The history of the Music Library of the Municipal Libraries in Dresden.

Speaker: Stefan Domes (Städtische Bibliotheken Dresden, Musikbibliothek).

The foundation of the music library Dresden in 1925 coincided with the very exciting time of the development of communication and entertainment technology. Further inventions in this field were lying ahead.

In the musical city of Dresden there was an urge to prove itself as musically most competent. The Munich musicologist Paul Marsop realized this situation very early. Since 1902, he showed great commitment as the intellectual father of the public music libraries in Germany and also in Dresden.

On the basis of donations and in cooperation with the inventory stocks of music societies and associations, the music library grew continuously and was, under the management of Dr Wilhelm Virneisel, before, during and after the Second World War, an important facility to provide the Dresden population with music resources.

During the time of the partition of Germany, the Dresden music library was one of the largest public music libraries in the GDR. In 1966, it began with the loan of recordings. With the reunification of Germany, new prospects opened up and the music library was faced with new challenges; challenges which it is trying to meet also today, in this digital age. The new location at the Dresden Kulturpalast, which it will share with the Dresden Philharmonic Orchestra, will shape the future of the music library.

Mit dem Notenschlüssel in die digitale Welt: Die Geschichte der Musikbibliothek der Städtischen Bibliotheken Dresden

Die Gründung der Musikbibliothek Dresden fiel 1925 in eine spannende Zeit der Entwicklung von Kommunikations- und Unterhaltungstechnik. Die weiteren Erfindungen auf diesem Gebiet warfen ihre Schatten voraus.

In der Musikstadt Dresden war ein starker Drang nach musikalischer Betätigung vorhanden. Der Münchener Musikwissenschaftler Paul Marsop erkannte diese Situation schon früh. Seit 1902 trat er als engagierter geistiger Vater der öffentlichen Musikbibliotheken Deutschlands auch in Dresden auf.

Auf der Grundlage von Schenkungen und mit Beständen von Musikvereinen wuchs die Musikbibliothek kontinuierlich und war vor, während und nach dem Zweiten Weltkrieg unter ihrem Leiter, dem Musikwissenschaftler Dr. Wilhelm Virneisel, eine wichtige Einrichtung zur Versorgung der Dresdner Bevölkerung mit Musikalien.

Während der deutschen Teilung gehörte die Musikbibliothek Dresden zu den größten öffentlichen Musikbibliotheken in der DDR. 1966 begann sie mit der Ausleihe von Schallplatten.

Mit der Wiedervereinigung Deutschlands eröffneten sich neue Perspektiven und die Musikbibliothek stand vor neuen Herausforderungen, denen sie sich auch heute im digitalen Zeitalter stellt. Ihre Zukunft hat die Musikbibliothek am neuen Standort im Dresdner Kulturpalast, wo sie zusammen mit der Dresdner Philharmonie untergebracht sein wird.

Monday June 28 11.00 – 12.30

SOURCES, PERFORMANCES, MUSICAL LIFE

Presented by the Research Libraries Branch.

Chair: Stanisław Hrabia (Jagiellonian University, Krakow).

From the history of the musical manuscripts collection in the National Library of Russia in St. Petersburg. Speaker: Natalia Ramazanova (National Library of Russia, St Petersburg).

This paper considers the history of accessions to the Manuscript Department of the most valuable autographs of Russian and foreign musicians of the 18–20th centuries. Information about collectors whose collections contain musical material is given here, as well as the role of the Imperial House of Romanov in the formation of the collection. We also talk about the about the work of the Library's officers.

An overall review of the musical materials of the Manuscript Department of the National Library of Russia from the 10–20th centuries is given in this paper. Holdings include West-European composers (J.S. Bach, J. Haydn, W.A. Mozart, H. Berlioz, C.M. von Weber, R. Schumann, L. van Beethoven, F. Liszt and others) and Russian composers (D.S. Bortniansky, M.I. Glinka, A.S. Dargomyzhsky, M. P. Mussorgsky, N. A. Rimsky-Korsakov, S.S. Prokofiev, D.D. Shostakovich and others), whose autograph manuscripts are held in the Library.

Some background of the history of accession of music autographs, letters and other documents of the figures of music is considered. Since parts of the valuable materials are held within the collections of various collectors, the paper gives brief information about them (P.K. Sukhtelen, P.L. Vaksel, and A. Ziloti).

A number of music autographs presented to Russian emperors and members of their families by the composers were handed to the Library from the Imperial House of Romanov. This paper informs us about some of those accessions and describes the circumstances of the handing over of those autographs.

Officers of the Library starting with V. V. Stasov played an important role in the acquisition of music collections, and their activity in collecting musical materials is covered in this paper.

Finally, we discuss some of the most valuable acquisitions of the Manuscript Department over recent decades.

De l'histoire de la collection des manuscrits musicaux de la Bibliothèque nationale de Russie à Saint-Pétersbourg.

Présentation de l'histoire de l'acquisition par le Département des manuscrits des plus précieux autographes musicaux russes et étrangers datant du 18^e au 20^e siècle. De l'information est fournie sur les collectionneurs dont les collections contiennent du matériel musical. Le rôle de la Maison impériale des Romanov dans la formation de la collection est souligné ainsi que le travail actuel de la Bibliothèque en vue de son développement.

Cet article constitue une vue d'ensemble du matériel musical au Département des Manuscrits de la Bibliothèque nationale de Russie du 10^e au 20^e siècle. Les compositeurs européens (J.S. Bach, J. Haydn, W.A. Mozart,

H. Berlioz, C.M. von Weber, R. Schumann, L. van Beethoven, F. Liszt et al.) et russes (D.S. Bortnianski, M.I. Glinka, A.S. Dargomijski, M. P. Moussorgski, N. A. Rimski-Korsakov, S.S. Prokofiev, D.D. Chostakovitch et al.) dont la Bibliothèque détient des manuscrits autographes sont énumérés.

Certains détails de l'histoire de l'acquisition des autographes musicaux, lettres et autres documents dans le domaine de la musique sont exposés. L'article contient également une brève présentation de quelques collectionneurs dont les collections contiennent des documents significatifs (P.K. Sukhtelen, P.L. Vaksel, et A. Ziloti).

Plusieurs autographes musicaux présentés par divers compositeurs aux Empereurs russes et à leurs familles ont été légués à la Bibliothèque par la Maison impériale des Romanov. Les circonstances entourant certaines de ces acquisitions sont détaillées ici.

Les bibliothécaires de la Bibliothèque nationale, dont V. V. Stasov, ont joué un rôle important dans le développement de la collection musicale.

Les acquisitions significatives par la Bibliothèque ces dernières décennies sont décrites dans cet article.

Von der Geschichte der Musikhandschriftensammlung in der nationalen Bibliothek von Russland in St. Petersburg.

Dieser Vortrag behandelt die Geschichte der Erwerbung der wertvollsten Autographe von russischen und ausländischen Musiker vom 18. bis 20. Jahrhundert in der Handschriftenabteilung. Es wird über Sammler, deren Sammlungen Musikmaterial beinhaltet, informiert, insbesondere die Rolle des kaiserlichen Hauses der Romanov und die Arbeit der Bibliothekare an dieser Erwerbung.

Es wird weiterhin einen Überblick über die Musikmaterialien einschliesslich Autographe vom 10. bis 20. Jahrhundert der Handschriftenabteilung der Nationalbibliothek von Russland gegeben: sie umfassen westeuropäische Komponisten wie J.S. Bach, J. Haydn, W.A. Mozart, H. Berlioz, C.M. von Weber, R. Schumann, L. van Beethoven, F. Liszt und andere, sowie russische Komponisten wie D.S. Bortniansky, M.I. Glinka, A.S. Dargomyzhsky, M. P. Mussorgsky, N. A. Rimsky-Korsakov, S.S. Prokofiev, D.D. Shostakovich und andere.

Es werden Themen aus der Erwerbungs-geschichte der Musikautographe, Briefe und anderen Dokumenten behandelt. Da ein Teil der wertvollen Materialien in den Sammlungen verschiedener Sammler enthalten sind, wird kurz über diese informiert (Sukhtelen, P.L. Vaksel, and A. Ziloti). Einige Musikautographe, die russischen Kaisern zugedacht waren, wurden der Bibliothek durch das kaiserliche Haus der Romanov überbracht, worüber der Vortrag berichtet.

Bibliothekare der Bibliothek, angefangen mit V. V. Stasov spielten eine wichtige Rolle in der Erwerbung der Musiksammlung.

Ihre Aktivitäten in der Erwerbung von Musikmaterialien und die wichtigsten Anschaffungen der letzten Jahrzehnte werden hier behandelt.

Henryk Wieniawski's concert performances in Russia.

Speaker: Renata Suchowiejko (Jagiellonian University, Krakow).

The aim of the paper is to shed light on Henryk Wieniawski's artistic activity in Russia, especially the issue of his reception and performance style.

Henryk Wieniawski (1835-1880) was a famous Polish violin virtuoso, widely recognized in Europe, admired by his audience and praised by critics. A very important stage of his artistic career was connected with St. Petersburg. In 1860 he became the First Soloist to Tsar Alexander II, in 1862 he was named the professor of violin at the newly established Conservatoire. While living in St. Petersburg (until 1872), he played a lot of chamber and solo music, but did not abandon his virtuoso career. During the summer season, he continued touring Europe on the invitation of prestigious musical institutions in France, Germany, Belgium and Great Britain.

The basic source of information about Wieniawski in Russia is the press of his time. Press reports contain a great deal of factual information, reflect the social context and reveal the way music functions in a broader culture.

Among the newspapers and musical journals that will be analysed are the following: „Antrakt”, „Gołos”, „Russkij inwalid”, „Sankt-Petierburskie wiadomosti”, „Siewiernaja pcziet”, „Syn otiecziestwa”, „Biblioteka dla cztienia”, „Journal d'Odessa”, „Muzykalnyj i tieatralnyj wiestnik”, „Muzykalnyj listok”, „Muzykalnyj swiet”, „Nuvellist”, „Sowriemiennik”, „Sankt-Peterburger Zeitung”.

In regard to Wieniawski's concerts in Russia a range of detailed questions emerge, among them the following: How was Wieniawski's performance style – moulded in the French-Belgian tradition – received? What descriptive categories were most often applied in the characterization of his performances? Was he perceived as a virtuoso of international acclaim? His repertoire contained pieces of typically Polish character. How did the Russian audience respond to such pieces?

This paper will explore some these questions, focusing on technical aspects of Wieniawski's performance style as well as the aesthetic and social context of the phenomenon.

Les concerts de Henryk Wieniawski en Russie.

L'objectif de l'article est de mettre en lumière l'activité artistique de Henryk Wieniawski en Russie, en particulier la façon dont il a été reçu et son style d'interprétation.

Henryk Wieniawski (1835-1880) était un célèbre violoniste virtuose Polonais, largement reconnu en Europe, très admiré des spectateurs et loué par la critique. Une étape importante de sa carrière eu un lien direct avec Saint-Pétersbourg. En 1860, il devient premier violon à la cour du tsar Alexandre II et, en 1862, il est nommé professeur de violon au tout nouveau Conservatoire. Durant son séjour à Saint-Pétersbourg (il y habita jusqu'en 1872), il joua beaucoup de musique de chambre et de musique solo, mais sans abandonner sa carrière de virtuose. En été, il continua ses tournées en Europe, invité par de prestigieuses institutions musicales en France, en Allemagne, en Belgique et en Grande-Bretagne.

La source première d'information à propos de Wieniawski en Russie est la presse de l'époque. Les reportages de presse contiennent plusieurs informations factuelles, en plus de refléter le contexte social et le rôle de la musique dans la culture en général. Les journaux et périodiques musicaux qui seront analysés sont les suivants: „Antrakt”, „Gołos”, „Russkij inwalid”, „Sankt-Petierburskie wiadomosti”, „Siewiernaja pczieła”, „Syn otiecziestwa”, „Biblioteka dla cztienia”, „Journal d'Odessa”, „Muzykalnyj i teatralnyj wiestnik”, „Muzykalnyj listok”, „Muzykalnyj swiet”, „Nuvellist”, „Sowriemiennik”, „Sankt-Peterburger Zeitung”.

Plusieurs questions émergent quant aux concerts donnés par Wieniawski en Russie. Parmi celles-ci : Comment le style d'interprétation de Wieniawski – influencé par la tradition franco-belge – a-t-il été perçu? Quelles épithètes ont le plus souvent été employées pour décrire ses performances? Était-il considéré comme un virtuose d'envergure internationale? Son répertoire contenait des œuvres typiquement polonaises. Comment les auditeurs russes ont-ils réagi à de telles pièces?

Cet article va approfondir ces questions, en mettant l'accent sur l'aspect technique du style d'interprétation de Wieniawski ainsi que sur le contexte esthétique et social.

Henryk Wieniawskis Konzertaufführungen in Russland.

Das Ziel dieses Vortrags ist, etwas Licht in die künstlerischen Aktivitäten Henryk Wieniawskis in Russland zu bringen, insbesondere die Thematik seiner Rezeption und Aufführungsstils.

Henryk Wieniawski (1835-1880) war ein berühmter, weit in Europa anerkannter polnischer Violinvirtuose, von seinem Publikum bewundert und gelobt von seinen Kritikern. Eine wichtige Phase seiner künstlerischen Karriere war mit St. Petersburg verbunden. 1860 wurde er der Erste Solist von Zar Alexander II, 1862 wurde er zum Violinprofessor am neugegründeten Konservatorium ernannt. Während seiner Zeit in St. Petersburg (bis 1872), spielte er viel Solomusik und Kammermusik, aber er gab seine Virtuosenkarriere nicht auf. Während der Sommersaison machte er weiterhin auf Einladung angesehener Musikinstitutionen in Frankreich, Deutschland, Belgien und Grossbritannien Konzertreisen durch Europa.

Die grundlegende Quelle an Informationen über Wienawski in Russland bietet die Presse seiner Zeit. Presseberichte beinhalten einen Grossteil an faktischen Informationen, reflektieren den sozialen Kontext und enthüllen, wie Musik in einer breiteren Kultur funktioniert. Unter den Zeitungen und Musikzeitschriften, die analysiert werden, befinden sich folgende: „Antrakt”, „Gołos”, „Russkij inwalid”, „Sankt-Petierburskie wiadomosti”, „Siewiernaja pczieła”, „Syn otiecziestwa”, „Biblioteka dla cztienia”, „Journal d'Odessa”, „Muzykalnyj i teatralnyj wiestnik”, „Muzykalnyj listok”, „Muzykalnyj swiet”, „Nuvellist”, „Sowriemiennik”, „Sankt-Peterburger Zeitung”.

Im Hinblick auf Wieniawskis Konzerte in Russland stellen sich eine Reihe von Fragen, unter anderem: Wie wurde Wienawskis Aufführungsstil – in der französisch-belgischen Tradition verwachsen – gesehen? Welche beschreibenden Kategorien wurden am meisten in der Charakterisierung seiner Aufführungen angewendet? Wurde er als Virtuoso internationalen Ranges angesehen? Sein Repertoire beinhaltete meist Stücke mit polnischem Charakter. Wie reagierte das russische Publikum auf solche Stücke?

Dieser Vortrag wird einige dieser Fragen untersuchen, sich dabei auf die technischen Aspekte von Wienawskis Aufführungsstil wie auch die ästhetischen und sozialen Kontext dieses Phänomens konzentrieren.

"Konzertprogramm Austausch": Breitkopf und Härtel and the politics of cultural exchange, 1893-1941.

Speaker: Rupert Ridgewell (British Library, London).

Drawing on collections held by the British Library and the Newberry Library, Chicago, this paper will assess the scope and influence of the "Konzertprogramm Austausch" series, an initiative pioneered by the Leipzig publisher Breitkopf und Härtel in 1893 that continued uninterrupted until the early years of the Second World War. Designed to promote current awareness of concert repertoires via the circulation of concert programmes among concert managements in Germany and abroad, the series offers an unrivalled overview of concert life during a period of extraordinary change in society, exemplifying the proven value and research potential of concert programmes as primary source material. The series also bears scrutiny as an agent for change in its own right, as the circulation of information acted to promote and disseminate new repertoires, thereby bridging the transition between the pre-audio era and the advent of commercial recording and broadcasting.

"Konzertprogramm Austausch": Breitkopf und Härtel et la politique des échanges culturels, 1893-1941.

S'appuyant sur les collections de la British Library et de la Newberry Library de Chicago, cet article évaluera l'envergure et l'influence de la série "Konzertprogramm Austausch", une initiative de l'éditeur de Leipzig, Breitkopf und Härtel qui durera de 1893 au début de la seconde Guerre mondiale. Destinée à promouvoir le répertoire de concert courant via la circulation de programmes de concerts dans le milieu musical en Allemagne et à l'étranger, cette série donne un aperçu inégalé de la vie musicale durant une période de changements importants dans la société, exemplifiant ainsi la valeur et le potentiel de recherche des programmes de concerts comme source primaire d'information. Cette série est aussi en elle-même un agent de changement, puisque la circulation de l'information permet la promotion et la diffusion de nouveaux répertoires, faisant ainsi le pont entre l'ère "pré-audio" et les débuts de l'enregistrement sonore et de la radiodiffusion commerciale.

"Konzertprogramm Austausch": Breitkopf und Härtel und die Politik des Kulturaustauschs, 1893-1941.

Dieser Vortrag wird, basierend auf den Sammlungen der British Library und Newberry Library, Chicago, die Breitweite und den Einfluss der "Konzertprogramm Austausch"-Reihe des Leipziger Verlegers beurteilen. Diese Reihe war von Breitkopf und Härtel 1893 ins Leben gerufen worden; sie dauerte ununterbrochen bis in die ersten Jahre des zweiten Weltkriegs an. Es war vorgesehen, das derzeitige Bewusstsein von Konzertrepertoires über die Verbreitung von Konzertprogrammen zwischen Konzertagenturen in Deutschland und im Ausland zu fördern. Die Reihe bietet einen unvergleichlichen Überblick über das Konzertleben während einer Zeit besonderer Veränderungen in der Gesellschaft. Sie ist so ein Beispiel für den nachweisbaren Wert und das Forschungspotential von Konzertprogrammen als Primärquellenmaterial. Die Reihe besteht auch die Überprüfung als ein Wegweiser des Wandels, da die Verbreitung der Konzertinformationen auch die Förderung und Verbreitung neuerer Repertoires mit sich brachten und so die Zeit zwischen der Vor-tonträger Ära und dem Beginn der kommerziellen Tonaufnahmen und des Rundfunks überbrückte.

Monday June 28 14.00 – 15.30

RESEARCH ON MUSIC COPYISTS FROM THE 18TH AND 19TH CENTURIES

Presented by the Bibliography Commission.

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

The Dresden music copyists of the Saxon Court ca.1720-ca.1840

Speaker: Ortrun Landmann (Dresden)

This paper underscores the research that the author presented in a digital publication in 2009, entitled *„Über das Musikerbe der Sächsischen Staatskapelle. Drei Studien zur Geschichte der Dresdner Hofkapelle und Hofoper anhand ihrer Quellenüberlieferung in der SLUB Dresden* (On the Musical Heritage of the Saxon Court: 3 Studies on the History of the Dresden Court Orchestra and Opera, based on SLUB Dresden's original source documentation)". This can be accessed via the OPAC of the Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB; RISM-Sigle D-DI) searchable by author and title. The distinctive style of Dresden copyists from 1720-1850 is documented in more than 300 images, supplemented by information about the people, about their craft, and about the historical tradition of their written music.

The long-time tradition of writers of the Saxon Court, which called for both an elegant, clean script and a knowledge of music theory (this so that they could catch mistakes in the original copies and avoid mistakes in future copies), makes for a certain peculiarity which manifests itself in recognizable distinctive hands.

Manuscripts from Dresden, especially from the 18th Century, that were popular in their own time as well as at the start of the historic collection movement, can be found in many of the libraries and music archives of Europe today, as well as occasionally in the U.S.

Now with the possibility of recognizing these transcripts and attributing them to their respective writers (i.e. with the help of the available images), watermark investigation is no longer the only way to determine a Dresden original signature.

Bemerkungen zu den Dresdner Hofnotisten 1720-1850. Abstract

Diesem Referat liegen Ermittlungen zugrunde, die Verfasserin 2009 in einer digitalen Veröffentlichung vorgelegt hat: *Über das Musikerbe der Sächsischen Staatskapelle. Drei Studien zur Geschichte der Dresdner Hofkapelle und Hofoper anhand ihrer Quellenüberlieferung in der SLUB Dresden*. Zu finden im OPAC der Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB; RISM-Sigle D-DI) unter Autor und Titel und von dort aus direkt zugänglich.

Mehr als 300 Abbildungen dokumentieren das Schriftbild von Dresdner Hofnotisten der Zeit 1720-1850, ergänzt durch Angaben zu den Personen, zu ihrer Arbeitsweise und zur Überlieferungsgeschichte der von ihnen geschriebenen Musikalien.

Die lange Dresdner Tradition fest angestellter *Hofnotisten*, von denen außer einer schönen, deutlichen Schrift auch musiktheoretische Kenntnisse verlangt wurden, damit sie Fehler der Kopiervorlage verbessern und neue Fehler vermeiden konnten, stellt eine gewisse Besonderheit dar und äußert sich auch in wiedererkennbaren Schriftbildern.

Dresdner Kopiaturen besonders aus dem 18. Jahrhundert, die schon zu ihrer Zeit, aber auch seit Beginn des historisch interessierten Sammelns weite Verbreitung fanden, sind heute in vielen Bibliotheken und Musikarchiven Europas zu finden, vereinzelt auch in den USA.

Durch die Möglichkeit, die Schriften – z.B. mit Hilfe der nun vorliegenden Abbildungen – zu erkennen und konkreten Schreibern zuzuordnen, bietet die Wasserzeichen-Untersuchung nicht mehr die alleinige Grundlage für das Feststellen eines Dresdner Ursprungs von Notenhandschriften.

A bibliographic survey of research on music copyists.

Speaker: Briana Hurst (Brigham Young University, Provo, UT).

(no abstract)

An interactive index of music copyists: current design and future prospects

Speaker: Lindsay Weaver (Brigham Young University, Provo, UT).

This paper presents two online, prototype systems designed for documenting, identifying, and comparing music copyist hands in manuscripts found at Brigham Young University, the Ira J. Brilliant Center for Beethoven Studies, and the University of California, Berkeley. The paper will briefly survey existing online endeavors focusing on copyists and the importance of this field in musicology. The visual nature of working with copyist hands is discussed as well as the resulting implications this has on designing systems meant for copyist documentation. The merits and disadvantages of a database system versus a wiki system will conclude the paper.

Tuesday June 29 09.00 –10.30

PLENARY SESSION: THE FUTURE OF IAML

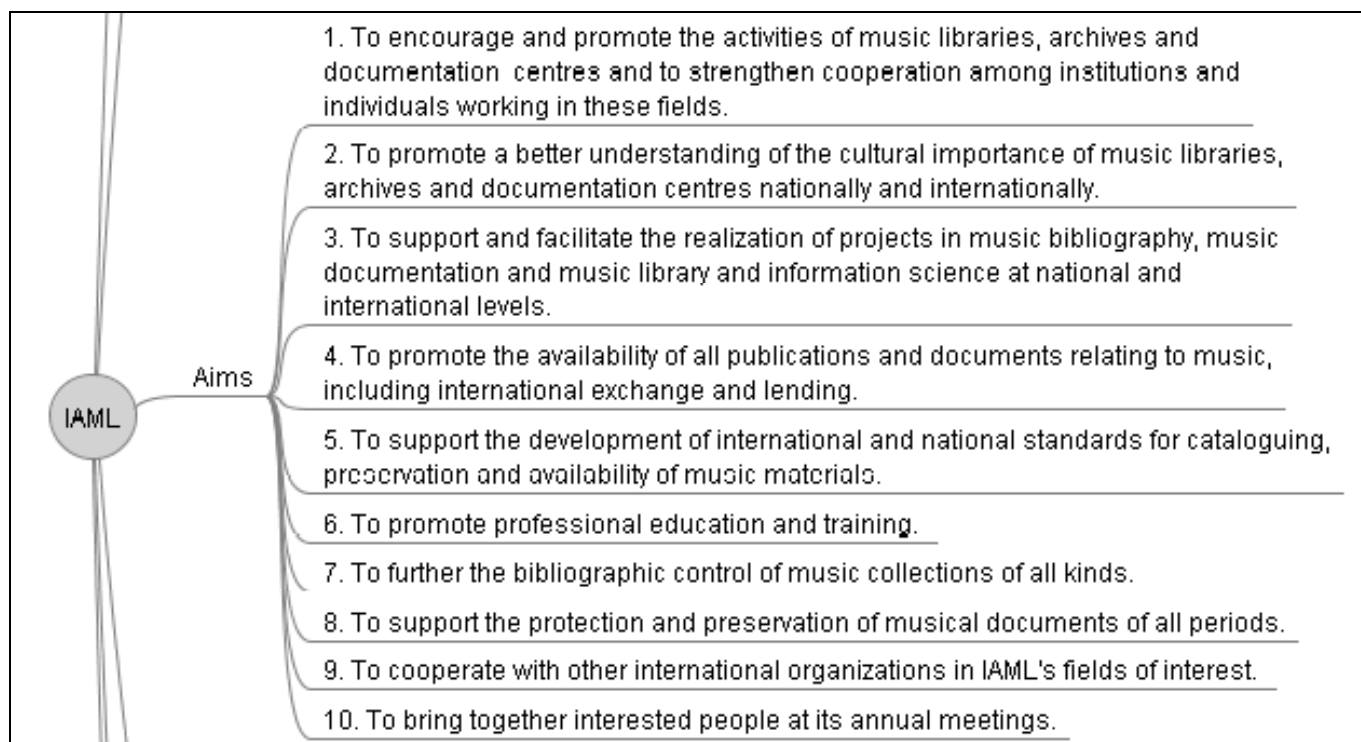
Moderator: James P. Cassaro (University of Pittsburgh, PA).

Position Paper 1: Future of IAML Michael Fingerhut (Paris, 19/03/2010, revised 01/04/2010 2/3

My personal involvement with IAML started in 2000, when I attended the Edinburgh conference. I had been heading the IRCAM Multimedia Library for five years with a professional background quite remote from the library world, being trained as a mathematician and a computer scientist. I feel this is necessary to posit at the outset, as my qualifications and experience, and thus my opinions, will probably not reflect those of the majority of IAML members. In order to structure my thoughts, I have used a mind map of which parts are included here.

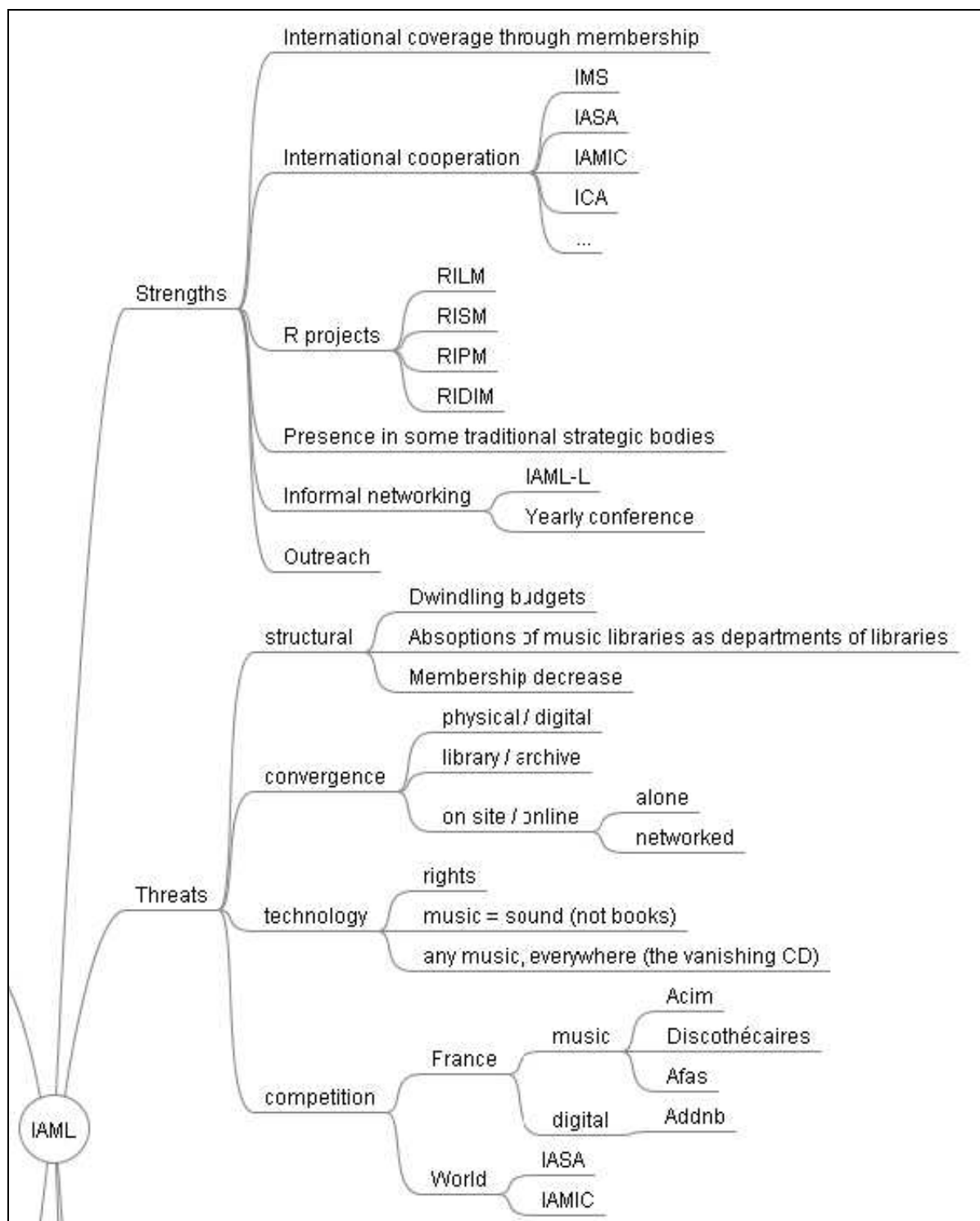
The music world is now different from the times when IAML's aims were drafted (although, being quite general, they still express very valuable aims): due to the emergence of digitization and networking, "real" libraries have seen their budgets slashed (reduction of personnel, of acquisitions) so as to be redirected to digitization; online music (i.e., sound) has become so prominent as to affect the recording industry on the one hand and the perception of the usefulness of music libraries on the other hand ("if music is just sound, and sound is online, who needs music libraries (1)"), some of which are losing their independence (and sometimes their personnel) and become integrated to various extent in general-purpose libraries; search engines have changed the way people look for information (full text search in records and, if available, contents) (2).

One of the consequences is that the role of bibliographic control (aim #7, see chart below) has shifted in more than one way. It takes a larger place in the back (so as to help provide semantic links to the emerging search engines) rather than explicitly at the search level. Additionally, it is becoming increasingly shared (e.g., the [VIAF project](#), but also, more recently, the [International Standard Name Identifier](#)) so as to allow for an easier online sharing of information (3) by computers (see [Linked Data](#)). This has also impacted the exchange formats for digital records and communication protocols (aim #5).



"Information" is the key word rather than "resources", as the latter suggests only digital contents (4), while most of the "information" regarding music is not digitized and probably won't be in a foreseeable future (rights, technology), a position IAML must defend if we want to avoid encouraging the opinion that anything that is not available on the internet does not exist, and that human mediation (the librarian) has lost his "usefulness" now that direct access is possible (see aim #2). At the same time, IAML should aim to encourage digitization, online distribution and digital preservation of various kinds of music material by its members (this should fall under an extended aim #4) by a variety of actions, including (but not limited to) lobbying for the rights to do so, participating in boards and steering committees of international digitization projects (IASA is a member of the [Board of Europeana](#)), informing its members of interesting developments they should be attuned to (5), draw their attention to calls for projects they could submit to, etc. In addition, IAML should take affirmative action regarding large,

general purpose, digital library projects such as Europeana, so as to ensure that music material, if made available that way, be properly described and documented (6).



Regarding preservation (goals #5 and #8), attention should also be given to digital preservation of music material, and long-term planning to digitize as quickly as possible so as to put online as much material as possible. Standards and projects exist in this domain as well (e.g., [CASPAR](#) and [PrestoSpace](#)), in which IAML should have an observer's role, at least, if not more.

All these directions imply further strengthening the ties with other professional associations (aim #9) which complement each other and when relevant and possible, work on common projects (conferences, publications, lobbying, etc.). This is particularly important with the emergence and/or continued existence of organizations on related domains of activity: as it is becoming increasingly difficult (financially and time-wise) to be a member of several such ones (7), membership may stagnate or dwindle, in countries where the alternatives are viable and appear more attractive for one reason or another. In some cases, national branches should do well to attempt to join forces (8) rather than to fight.

Professional education and training (aim #6) are ever more needed in this increasingly quickly shifting world. Some branches have developed interesting courses (as the [latest newsletter](#) reports), yet if anyone coming to the IAML website in order to learn about this topic, he would have a hard time finding useful, collected information: there is simply not an entry in any menu nor a page dedicated to this topic; there is deep down the page for the Service and Training Commission, which provides links to other pages with reports, but not e.g. a current, centralized list of available courses organized by IAML branches.

The web site is one of the communication means of IAML and the one most visible to the outside world. As it is currently structured, it is mostly modeled after the organizational *structure* of IAML rather than after the important *domains and topics* IAML strives to encourage, promote and support (standards, protocols, education and training... recommendations, resources...). In my opinion, it should thus be turned upside-down so to speak, and be functionally restructured so as to act as a resource center, a clearing house for the rich activities of IAML and its components. This does not mean throwing away information, but reorganizing it so as to provide quick and easy access to it: think of the end user, who is not necessarily interested in IAML *qua* organization, but in its practical productions and activities. As a result, it may end up being better indexed by search engines (9).

Similarly, the structure of the yearly conference should continue evolving towards ones in which sessions are clearly topical (as it is increasingly becoming the case) rather than structural, and, at joint conferences, a stronger integration of both programs. It would be of value to have yearly collected, well-identified proceedings of the papers (i.e., not the reports, which may appear in *Fontes*, in the *Newsletter*, or in some section of the web site) which were presented (10) at each conference. At least, there should be a searchable cumulative list (better: database) of bibliographic references (titles, authors, abstracts...) of these papers on the IAML website, as many web sites of the past (and also recent past) have disappeared along with their program.

While these contents, and others, should be available through the IAML international archive, [its page](#) seems quite outdated, as it does not have many entries past 2000; moreover, it is a paper (and audio: a few cassettes...) archive, and so does not archive the IAML website nor those of its past conferences. An organization whose aims include archival and preservation should do better than that...

The IAML mailing list is another useful tool, yet somewhat underused. In addition (unless I am wrong, but I can't find on the IAML web site any information about it), its archives are not searchable, which is a pity.

As to the structure of IAML, it seems to me that the formal distinction between branches, commissions, subcommissions and committees could be somewhat simplified, as well as the working groups vs. projects. More importantly, some are dormant during the year for a variety of reasons (e.g., having to defer key decisions to the General assembly; lack of time and means for the members to collaborate during the year, etc.) and should either be given means and incentives to fulfill their charter or propose alternative ways to do it. It may be the case that the IAML WGs don't have the resources to run projects, e.g., the development of an AMA search point, or of a music ontology, without specific outside support (Mellon, the EU, etc.). In this case, it might be a better strategy to aim for a more modest but not less useful goal, that of editing and publishing relevant documents (guidelines, recommendations, surveys) which would be of use for the members, and, for larger projects, look for resources as one of the first steps of embarking on them.

1 And libraries in general? [Watch this video](#) (to the end, it is worth it).

2 While this may sound like the [Taiga Provocative Statements](#), it is not meant to, on many points.

3 Ontologies are one of the important aspects of this general trend, however the IAML Music Ontology Working Group has not made much practical advance on this issue, as well as that on the Access to Music Archives, which aims at establishing crossbase search among databases holding music material, much in the spirit of online information sharing.

4 I.e., audio and text files and the like, and *not* bibliographic records with no attached online contents. This is how Europeana is designed.

5 This is, e.g., what IASA has successfully been doing through the special publications of its technical committee on standards, recommended practices and strategies.

6 Currently, Europeana has only four types of documents: text, still image, moving image, sound. Music scores, music sound recordings and other music resources are perforce not identified as such. Other large portal projects, initially geared to still images of museum material, do not identify correctly music material (e.g., "Symphony n° 1", but with not even a composer's name...).

7 IASA and IAMIC, for one. In France, ACIM, Discothécaires, AFAS... In the US, the MLA.

8 Which is what IAML-US and MLA are [considering doing](#).

9 I.e., with a higher relevance.

10 This might imply putting in place an editorial committee so as to ensure the final result is of reasonable quality; either before the conference (and then maybe imply a selection/rejection mechanism for papers) or only afterwards, as a condition for publication in the proceedings.

Position Paper 2: Siren Steen (Norwegian Branch)

The times they are a-changin'

There are several challenges in the library world: handling information-systems and digital content are the two most important ones. We should not lose sight of librarianship, but we have to turn our heads around to meet the demands of the new information needs that society is asking of us. This is a very general observation indeed, but as music production, presentation, and publishing are the fields with the most rapid growth on the Internet, their connection to the IAML community is even stronger.

The main change in all libraries over the last decade is the Internet. This change is as noticeable in the university library as in the public library. The library world has reacted differently to the fact that our patrons use the library in a more varied way now than just five years ago. As such, the library community has been a leader in using and organizing new services.

Many librarians feel their patrons are better acquainted with modern information science than they are themselves. A goal for most libraries just a few years back was to have enough computers to meet patron demands. Today, the use of small laptops, iPads, and cell phones as devices to gather and enjoy information is rapidly increasing.

IAML should indeed see it as a major task to help navigate services on the Internet. For example, suggestions databases that offer music scores for downloading; what are the best vendors for buying music scores, sound recordings, and other digital resources and websites. Many librarians have excellent skills in these areas, others have none. IAML can be a moderator, to arrange the information it considers best suited for the different types of libraries. This kind of practical help has many benefits. The most important is the training of all our members to be able to use state-of-the-art information resources, and thus giving our patrons the best service we can. Likewise it is vital to put a pressure for us to stay on top of these matters, in order to prove that libraries matter, and that the Internet needs professionals to help organize it.

A huge global debate these days concerns the downloading of music—whether stealing or buying it. Every music library meets this challenge in a different way, but IAML should be in the forefront of the debate. IAML could, as one tool to address this issue, create a survey of what is going on in the different countries concerning this topic. Another suggestion is to describe how some countries have met this challenge: Are there any government answers? What kinds of databases do libraries purchase to offer to their patrons? Etc.

Another topic that I personally would like to see created as a joint effort is about music library equipment and how one goes about outfitting a music library with state-of-the-art resources. Creating an idea-bank might help us all.

Time after time – The IAMLs meet every year...

People born after 1968 will be able to analyze both popular and classical music. Academia in 2010 is likely to embrace studies on popular culture in the same way it embraces studies within the old established culture. In my opinion, it is vital that IAML reflect this variety of musical interests in its conferences. We know that the membership of our organisation is declining. One way to attract new members is to include all kinds of music in our conferences. The great variety of important musical genres is addressed only to a modest degree at our IAML conferences.

Good speakers, good and surprising keynote-speakers, well informed moderators with guts to provoke are elements that I think will vitalize the annual conferences.

The Danish/Norwegian proposal from some years back listed five areas where we saw potential for modernisation: extended use of electronic communication, including *Fontes artes musicae* as an electronic journal; similar electronic procedures for elections of the IAML Board, as well as for officers of branches and subject commissions (highly relevant topics and qualified speakers would make it easier for members to find money to attend our conferences.); meeting frequency was proposed to be every two years—again a matter of reducing expenditures, as electronic communication would secure activities in between meetings; reducing the number of official languages also is a way of cutting expenditure and making IAML more efficient.

These points are still valid in my opinion. This initiative was met with an overwhelming negative response when published on IAML-L. Never before (or after) has the list had so many contributions from so many different members of our organisation. This kind of interest and involvement is what IAML needs! Provocative and stirring proposals that will turn minds and give vital input to the organization.

The IAML Board should be more active in provoking or informing IAML-members: tell us what they are doing, working on, and comment on all the on-going projects within the working-groups.

Gold digger

To me metadata is the gold reserves of libraries. I know there are different views on this, but I am firmly convinced that the more authorised metadata we can produce, the more our collections will be accessed on the Internet. IAML can take the initiative to inform us and encourage countries that are not there to participate in the VIAF-project (Virtual International Authority File).

Linked data is one issue. Another is developing multi-lingual thesauri or ontologies for the Web. IAML should lead the way and inform its members on these topics in a simple and straightforward way, not just by giving away URLs to interesting projects, but to digest and disseminate information to its members. Maybe IAML should find and pay a person to overlook and inform us on these matters as well as on the digital content I mentioned earlier, and give us advice. Our professional world is changing as you read this; we need to know about the changes that affect us much more quickly. Not everything should be the subject of a working group, whose efforts are often very slow. This is not a criticism of the good work that has been accomplished by the working groups, but the rapid change around us requires a different way of working together, other than meeting once a year to discuss yesterday's paper.

For many years to come, libraries worldwide will have the task to guide people to the best information resources on the Internet. This need will decline, but it will take time. We should make our collections and services as visible and accessible as possible on the Internet, and, for me, IAML is the natural choice to give the best advice to its members.

IAML should coordinate some of the very good music librarianship education programs, so that we all know about the best and most common ones. For example, look at what the UK & IRL branch has done in the field; look to what is done in The Netherlands; maybe some of these courses could be translated.

In Norway we have an ongoing revision of subject headings lists. The old list dates from 1993 and the Norwegian Branch of IAML took the initiative to revise this useful tool. Members in the revision group came from the national library, public libraries, commercial library suppliers, and music colleges. This has been a fruitful collaboration, and a working group consisting of this mixture of personnel produces high expectations within the different library environments. This group also has contact with music instrument museums in Norway, the classification practitioners, the suppliers of the different library systems, and the official linguistic body in Norway.

It is stimulating and important to show that music libraries can take a leading role within the library world. IAML as an organization should be much more active in this respect.

Tuesday June 29 11.00 - 12.30

VOXPOP

Presented by the Public Libraries Branch.

Chair: Hanneke Kuiper (Public Library, Amsterdam).

The category of popular music in Russia.

Speaker: Alexander Naumov (Moscow State P.I. Tchaikovsky Conservatory).

Popular music and its role in the modern world is a complex task. The scientific discourse of this phenomenon includes studies of culture, sociology, psychology and history. This matter is rarely being reviewed by musical experts, and in this regard Russian musical theory is lacking in terminology required for modern music description. First of all academic musicians attach low heuristic value to mass culture products. This fact deprives them of impartiality. From the subjective point of view of the present article's author, the major issues here may be defined as follows:

1. The problem of merger of popular music with the aggressive phonosphere of the beginning of the 21st Century and its constant psychic pressure;
2. Correlation of "song culture" with "dance culture" in the scope of Russian folk and academic traditions;
3. The problem of axiological evolution of mass conscience related to the so-called "brand-aesthetics";
4. The problem of reduction of graphical inscription in popular music; as a result the decrease of the importance of interpretation as a phenomenon;
5. Revision of the attitude to the acoustic timbres in view of the simplification of other means of musical expression.

Zur Kategorie der populären Musik im heutigen in modernem Russland

Die populäre Musik und ihre Rolle in der heutigen Welt sind ein komplexes Problem. Im wissenschaftlichen Diskurs zu diesem Themenfeld vereinigen sich Kulturwissenschaften, Soziologie, Psychologie und Geschichtswissenschaften. Die Musikwissenschaftler untersuchen diesen Gegenstand selten und die russische Musiktheorie verfügt über fast keine Begriffe für seine Beschreibung. Die Musikwissenschaftler sehen an erster Stelle den niedrigen heuristischen Wert der Werke der Massenkultur und verlieren so ihre Objektivität. Vom subjektiven Standpunkt des Autors dieses Aufsatzes aus sind die wichtigsten Forschungsfragen die folgenden:

1. Die Verbindung der populären Musik mit der aggressiven Geräuschumgebung des 21. Jahrhunderts und ihr ständiger Einfluss auf die Psyche der Menschen.
2. Die axiologische Evolution des Publikumsbewusstseins in Zusammenhang mit der sogenannten „Brand-Ästhetik“.
3. Das Verhältnis der „Lieder-Kultur“ und der „Tanz-Kultur“ im Kontext der nationalen Folklore-Tradition und der akademischen Musik-Tradition.
4. Der Bedeutungsverlust des grafischen Textes in der populären Musik und in Zusammenhang damit der Bedeutungsverlust der Interpretation.
5. Die veränderte Bewertung der Kategorie der akustischen Tonfarbe vor dem Hintergrund der Primitivisierung anderer Mittel des musikalischen Ausdrucks.

La catégorie de la musique populaire en Russie contemporaine.

La musique populaire et son rôle dans le monde actuel est un problème complexe. Dans son discours scientifique se marient la culturologie, la sociologie, la psychologie, l'histoire. Les musicologues se penchent rarement sur ce sujet et donc la théorie musicale russe possède peu de termes pour sa description. Les musiciens académiques trouvent surtout que la valeur euristique des réalisations de la culture de masse est négligeable. Ce fait les prive d'objectivité. Selon le point de vue subjectif de l'auteur de cet article, les problèmes essentiels ici sont les suivants :

1. Problème de réunion de la musique populaire avec phonosphère agressive du début de XXIe siècle et son influence permanent sur la mentalité.
2. Problème d'évolution axiologique de la conscience publique en raison du Soi-disant «brand-esthétique».
3. Rapport entre «culture de chanson» et «culture de danse» dans le contexte des traditions musicales folkloriques et académiques russe.
4. Problème de la diminution du rôle du texte graphique dans la musique populaire et, en conséquence, réduction de la place d'interprétation comme phénomène.
5. Changement d'attitude envers la catégorie du timbre acoustique dans le cadre de primitivisation d'autres moyens d'expression musicale.

The 'Chanson Francaise' (scores & sound recordings) in the Mediathèque Musicale de Paris.

Speaker: Anne Le Lay (Médiathèque Musicale de Paris).

Firstly, I will try to define the *chanson française* (French song) and to give a description of our collections with the distribution of the documents in the different departments of our library: for lending or in-house consultation. Then I will show some enhancement actions for the rare documents: digitization and exhibitions.

The 'Chanson Francaise' (partitions et registremets) dans la Mediathèque Musicale de Paris.

Après avoir tenté de définir la « chanson française », il s'agira de faire un tableau des collections dans ce domaine et leur répartition dans les différents départements de la bibliothèque : documents en prêt ou en consultation. Ensuite, il sera expliqué les actions de valorisation de ce patrimoine : numérisation et expositions.

The 'Chanson Francaise' (scores & sound recordings) in the Mediathèque Musicale de Paris.

Nach der Definition des «französischen Chansons» befasst sich der Vortrag mit der Beschreibung der in den verschiedenen Abteilungen des Hauses aufgestellten Ausleih- und Präsenzbestände. Anschließend wird die Nutzung wertvoller Sonderbestände für Ausstellungen und zur Digitalisierung dargestellt.

Popular music in Japan.

Speaker: Harumichi Yamada (Department of Communication Studies, Tokyo Keizai University).

Japan has often been referred to as the second largest national market in popular music business, after the USA. This market is unique in many ways, but its most distinct character is its domestic orientation. While some Asian nations share interests in Japanese popular music to a certain degree, Japanese musicians may hardly be known in the Western world. The language barrier is the biggest factor in this, but it might not be the only one. Although almost all musical elements in modern Japanese popular music originate in the Western world, they are domesticated or re-organized to produce something quite different from their original Western counterparts. Taking

cases from the history of popular music in 20th century Japan, some typical acclimatizing processes of Western music elements will be explained.

Japanische Popmusiker.

Japan wird gleich nach den Vereinigten Staaten als der zweitgrößte Markt im Popbusiness angesehen. Als dieser verfügt über einige Besonderheiten, ist aber vor allem ein sehr auf sich bezogener, nationaler Markt. Während sich die Menschen in manchen asiatischen Staaten durchaus für japanische Popmusik interessieren, sind japanische Popmusiker in der westlichen Welt kaum bekannt. Die Sprachbarriere mag der Hauptfaktor dafür sein, wenngleich auch weitere Gründe denkbar sind. Zahlreiche Elemente moderner, japanischer Popmusik stammen aus dem Westen. Jedoch werden sie an den Nationalgeschmack angepasst und variiert, um sich von den westlichen Vorbildern zu emanzipieren. Der Vortrag erläutert diesen „Anpassungsprozess“ anhand von Beispielen aus der japanischen Popmusik des 20. Jahrhunderts.

La musique populaire japonaise

On a souvent fait référence au Japon comme le deuxième plus grand marché national de l'industrie de musique populaire, juste après les États-unis. Ce marché a des aspects uniques de plusieurs manières, mais le trait le plus distinctif est son orientation nationale. Tandis que quelques pays Asiatiques éprouvent de l'intérêt pour la musique populaire japonaise, à un certain degré, des musiciens japonais peuvent à peine être connus dans le monde occidental. La barrière linguistique est le plus grand facteur pour expliquer la situation, mais ce n'est pas la seule raison. Bien que presque tous les éléments musicaux dans la musique populaire japonaise moderne proviennent du monde occidental, ils sont adaptés ou réorganisés pour produire quelque chose de très différent des réalisations occidentales originales. À partir d'exemples tirés de l'histoire de la musique populaire au 20ème siècle au Japon, on pourra expliquer quelques processus d'acclimatation typiques des éléments musicaux occidentaux.

Tuesday June 29 11.00 - 12.30

RUSSIAN COLLECTIONS ABROAD: THE FRENCH CONNECTION

Presented by the Archive and Music Documentation Centres Branch.

Chair: Marguerite Sablonnière (Bibliothèque nationale de France, Paris).

Les collections relatives aux Ballets russes de la Bibliothèque-musée de l'Opéra de Paris.

Speaker: Mathias Auclair (Bibliothèque nationale de France).

En 1979, l'exposition *Les Ballets russes de Diaghilev* de la Bibliothèque nationale met en lumière, pour la première fois, les collections relatives aux Ballets russes de la Bibliothèque-musée de l'Opéra. Elle est organisée à la suite de l'achat, en 1975, de documents provenant de Boris Kochno qui complètent un fonds déjà existant tout en lui donnant une nouvelle cohérence et une nouvelle importance. Qu'il s'agisse de copies de maquettes provenant de l'Opéra de Paris, d'archives de l'ancien directeur de cette institution, Jacques Rouché, de photographies provenant des Archives internationales de la danse ou des pièces du fonds Kochno, les collections de la Bibliothèque-musée de l'Opéra relatives aux Ballets russes figurent parmi les premières au monde, avec celles, notamment, du Victoria and Albert Museum de Londres et du Wadsworth Atheneum Museum of Art d'Hartford (Connecticut).

Le centenaire de la première saison des Ballets russes à Paris (2009) suscite de nombreux événements dans le monde entier. Un programme de recherche mené sur six ans par la Bibliothèque nationale de France et l'organisation d'une exposition à la Bibliothèque-musée de l'Opéra sont l'occasion de réfléchir aux spécificités du fonds et aux moyens de le valoriser de façon originale.

The Ballets Russes Collection of the Bibliothèque-musée de l'Opéra (Paris).

In 1979 the exhibition « Les Ballets russes de Diaghilev » at the Bibliothèque nationale de France showcased the Ballets Russes Collection of the Bibliothèque-musée de l'Opéra (Paris) for the first time. This exhibition was organised after the acquisition in 1975 of the Boris Kochno Collection. The holdings relating to the Ballets Russes at the Bibliothèque-musée de l'Opéra are, together with the collection of Victoria and Albert Museum in London and the Wadsworth Atheneum Museum of Art in Harford (Connecticut), among the richest in the world. The centenary of the first season of the Ballets Russes in Paris (1909) was celebrated by many institutions. A 6 years research programm and the exhibition organised in the Bibliothèque-musée de l'Opéra (2009-2010) provide a rare opportunity to reflect on the collection and how it could be publicised.

Nadia Boulanger (1887-1979) et la Russie au fil des éditions conservées à la Médiathèque Nadia Boulanger du Conservatoire national supérieur de musique et danse de Lyon (France)

Speaker: Christiane Kriloff (Médiathèque Nadia Boulanger, Lyon).

Le Conservatoire supérieur de musique et danse (CNSMD) de Lyon a hérité, après la mort de Nadia Boulanger d'une grande partie de sa bibliothèque.

Les liens de Nadia avec la Russie ont été de plusieurs sortes. Sa mère, Raïssa Mychetski d'origine aristocratique russe avait épousé Ernest Boulanger en 1877 à Saint-Pétersbourg. Nadia a d'ailleurs effectué son premier voyage en Russie avec elle en 1894.

Le deuxième voyage en Russie, tournée de concert prévue avec Raoul Pugno en 1914 se termine dramatiquement par la mort de ce dernier et la rupture avec S. Rachmaninov qui refusa de remplacer R. Pugno malade au pied levé. Le troisième voyage eut lieu en 1966 pour le 3e concours Tchaïkovski à Moscou où elle a été conviée comme membre du jury.

On connaît aussi ses liens privilégiés avec Igor Stravinski à Paris et aux Etats-Unis. Elle a d'ailleurs créé certaines de ses oeuvres dans leur réduction à deux pianos (*Dumbarton oaks*) et elle possédait plusieurs manuscrits de ses oeuvres d'orchestre (le *Sacre du printemps*).

La Médiathèque Nadia Boulanger du CNSMD de Lyon possède, dans le fonds Nadia Boulanger de nombreuses partitions d'éditions russes dont les annotations et dédicaces nous dévoilent l'histoire de la relation de Nadia Boulanger avec les compositeurs russes, au fil des mentions de donateurs, de l'indication de dates ou de lieux.

Certaines partitions nous renvoient à l'histoire de l'édition en Russie (éditions successives d'une oeuvre : M. Glinka, *Ruslan & Lûdmila* : A. Gutheil, 1885 ; P. Jurgenson, 1907 ; éditions confidentielles d'après guerre : D. Chostakovitch, *Pesenka o fonarike* : Muzykal'nyj fond soûza ssr, 1946 (500 exemplaires) ; étapes successives de la vie d'une maison d'édition : P. Jurgenson → Muzgiz → Muzyka → (P. Jurgenson à nouveau depuis 2004)).

D'autres, comme des reproductions de manuscrits (avant édition) nous plongent dans le travail des premières exécutions des oeuvres de Stravinski (*Sonate à deux pianos*). Certaines éditions d'oeuvres de Stravinski apportent des indications précieuses sur l'exécution en raison d'annotations nombreuses de Nadia Boulanger (*Symphonie de psaumes* : réduction par Sviatoslav Stravinski : Edition russe de musique, 1930 ; partition de poche, Edition russe de musique, cop. 1931 ; partition d'orchestre révision 1948, Boosey & Hawkes, 1948).

En ce qui concerne les éditions de l'époque soviétique, elles ont généralement été offertes à Nadia Boulanger soit lors de ses voyages à Varsovie ou Moscou, soit lors de visites de compositeurs à Fontainebleau. Elles nous offrent de belles dédicaces, par exemple de Kabalevsky ou Khatchaturian.

Nadia Boulanger (1887-1979) and Russia: the collections preserved in the Nadia Boulanger Library of the Conservatoire national supérieur de musique et danse de Lyon (France).

After Nadia Boulanger's death, part of her library was bequeathed to the Conservatoire supérieur de musique et danse (CNSMD) de Lyon.

Nadia Boulanger had close connections with Russia. Her mother Raïssa Michetsky was a Russian aristocrat and married Ernest Boulanger in 1877 in Saint Petersburg. Nadia travelled to Russia for the first time with her in 1894. Her friendship with Igor Stravinsky is well-known. She created some of his works and she owned several manuscripts of his orchestral works (*Le Sacre du printemps* / *The Rite of Spring*).

The Nadia Boulanger Library of the CNSMD de Lyon holds several scores edited in Russia containing her annotations and dedications. These scores provide an insight into Russian music publishing of the time. A number of scores are of particular interest, especially Stravinsky's, because Nadia Boulanger had annotated them for their premiere. During the Soviet era, she was given music scores when staying in Moscow and Warsaw. Russian composers such as Kabalevsky or Khatchaturian dedicated their own works to her.

Les collections russes à la Bibliothèque nationale de France

Speaker: Pauline Girard (Bibliothèque nationale de France).

En 2006 dans *Fontes*, un article de Catherine Massip faisait le point sur les archives russes dans les collections du Département de la Musique. Depuis cette date, les modes d'accès à ces collections ont fait de sensibles progrès. De nouveaux fonds ont été inventoriés, ou vont être référencés prochainement dans le catalogue général informatisé de la BnF. Celui-ci offre en outre de nouvelles possibilités d'interrogation permettant de cerner plus facilement les documents en relation avec la Russie : qu'il s'agisse des partitions russes des bibliothèques musicales de Romain Rolland, Nadia Boulanger ou Robert Casadesus, de lettres autographes dont les notices ont été récemment versées dans le catalogue général, ou du fonds de coupures de presse « Montpensier Russie », encore mal connu et peu exploité, les pistes sont multiples pour enrichir et actualiser le tableau dressé en 2006.

The Russian Collections at the National Library of France.

Catherine Massip described the Russian archives of the music Department of the Bibliothèque nationale de France in an article published in *Fontes* in 2006. Access to these collections has improved since and new collections have been or will soon be recorded in the catalogue of the Bibliothèque nationale de France. The *online catalogue* now provides information on Russian material held in the collections of Nadia Boulanger, Romain-Rolland and Robert Casadesus for instance. The collection of press cuttings « Montpensier Russie » will be of special focus.

The Ircam-Moscow connections.

Speaker: Michael Fingerhut (IRCAM - Institut de Recherche et Coordination Acoustique/Musique, Paris).

Ircam is inextricably linked to Russia, if only due to the fact that it is the only numbered building on the Igor-Stravinsky Piazza in Paris. But additionally, thirty years ago and barely a couple of years after the institute was born, two series of concerts took place at IRCAM - Centre Pompidou as part of the large art exhibit "Paris-Moscou". The first one presented important works from the so-called contemporary music ("sovremennaya muzika", as the title of a 1920s periodical) of the early 20th century, while the second concert showed the transition from romantic through symbolist to modern music as manifested by Scriabin and his circle. This talk will present an overview of these concerts and later ties of Ircam and Russia.

Tuesday June 29 11.00 - 12.30

REPertoire INTERNATIONAL DE LITTÉRATURE MUSICALE (RILM)

Chair: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York).

RILM in 2010.

Speaker: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York).

How non-Russian scholars view Russian music: a study of research published outside of Russia as represented in the RILM database.

Speaker: Tamara Lapteva (Russian State Library, Moscow).

This report aims to discern patterns in the study of Russian musical culture abroad. Technical aspects of RILM's online database facilitate the collection and classification of data for analysis.

The following topics will be examined:

- The most commonly studied persons, topics, and historical periods in Russian art music.
- Views on the development of Russian music in the nineteenth century.
- The study of Russian music in the twentieth century, particularly the avant-garde tendencies that, during the communist period, were much more familiar to people abroad.
- The dynamics of studies of Russian musical culture since the disintegration of the USSR.
- Topics that have not attracted the attention of outside scholars.
- Any striking differences of viewpoint in Russian vs. foreign musicology.
- Statistical data.

The information presented will highlight both well-known and unexpected issues, raising new questions for discussion.

Comment les spécialistes non-russes envisage la musique russe: Une étude des recherches publiées hors de la Russie comme représentées dans la base de données RILM.

Cet exposé vise à discerner les tendances dans les études à l'étranger sur la culture musicale russe. Des aspects technologiques de la base de données RILM en ligne facilitent le rassemblement et le classement des données d'analyse.

Les thèmes suivants seront abordés :

- Les personnes, sujets, et époques historiques de la culture musicale russe les plus étudiés à l'étranger.
- Les avis sur le développement de la musique russe pendant le dix-neuvième siècle.
- L'étude de la musique russe au vingtième siècle, particulièrement les tendances avant-gardistes qui, pendant l'époque communiste, étaient plus bien connues à l'étranger.
- La dynamique des études de la culture musicale russe depuis la désagrégation de l'URSS.

- Les sujets qui n'ont pas attiré l'attention des spécialistes étrangers.
- Des différences frappantes entre les points de vue de la musicologie russe v la musicologie étrangère.
- Les données statistiques.

L'information présentée va mettre en relief les enjeux connus aussi bien que les imprévus, ce qui soulèvera des questions nouvelles à discuter.

Wie russische Wissenschaftler russische Musik sehen: Eine Studie zu Untersuchungen veröffentlicht außerhalb Russlands, dargestellt anhand der RILM Datenbank .

Diese Studie zielt darauf ab, Muster in der Erforschung von russischer Musikkultur im Ausland aufzuzeigen. Technische Aspekte von RILMs Online-Datenbank ermöglichen die Zusammenstellung und Klassifizierung der zu analysierenden Daten.

Die folgenden Themen werden angesprochen

- Personen, Themen und Zeitalter der russischen Kunstmusik, die am meisten erforscht sind
- Perspektiven zur Entwicklung russischer Musik im 19. Jahrhundert
- Untersuchungen von russischer Musik im 20. Jahrhundert, die im Ausland gut bekannt war, insbesondere der avantgardistischen Tendenzen während der Zeit des Kommunismus
- Dynamiken in den Untersuchungen russischer Musikkultur seit der Auflösung der UDSSR
- Themen, die auswärtige Wissenschaftler nicht angesprochen haben
- Nennenswerte Unterschiede zwischen den Perspektiven russischer und auswärtiger Musikwissenschaft
- Statistische Daten

Die hier präsentierten Informationen zeigen sowohl bekannte also auch unerwartete Sachverhalte auf und stellen neue Fragen zur Diskussion.

Integrating Russian students into the world of contemporary musicology: language, information, databases. Speaker: Olga Manulkina (St Petersburg State Conservatoire named after N.A. Rimsky-Korsakov).

What sources of information are used in Russian conservatories and music academies? What is the place of literature and resources in other languages in Russian education? How do students access databases?

This paper considers issues of the national versus the international in scholarship and education; the specific character of musicological education in the conservatory system as distinct from the university one; language problems; coordination and exchange in the sphere of information.

Die Integration von russischen Studenten in die Welt der zeitgenössischen Musikwissenschaft: Sprache, Information, Datenbanken

Welche Informationsquellen werden in russischen Konservatorien und Musikakademien benutzt? Was ist der Rang von Literatur und Ressourcen in anderen Sprachen in russischer Bildung? Wie greifen Studenten auf Datenbanken zu? Dieser Vortrag evaluiert nationale und internationale Aspekte in Wissenschaft und Lehre, den spezifischen Charakter musikwissenschaftlicher Ausbildung im System des Konservatoriums (im Unterschied zur Hochschule), Sprachprobleme und Koordination sowie Austausch im Bereich der Information.

L'intégration des étudiants russes dans le monde de musicologie contemporaine : Langue, information, bases de données.

Quelles sources d'information sont utilisées dans les conservatoires et académies de musique russes ? Quelle est la place de la littérature et des ressources dans les autres langues dans l'éducation russe ? Comment est-ce que les étudiants accèdent aux bases de données ? Cette communication examine les enjeux du national contre l'international dans l'érudition et l'éducation ; la nature particulière de l'éducation musicologique dans les conservatoires à part de celle des universités ; les problèmes de langage; coordination et échange dans le domaine de l'information.

Tuesday June 29 14.00 – 15.30

MANUSCRIPT AND PRINT CULTURE

Sponsored by the Bibliography Commission and the IAML Programme Committee.

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

Music heritage in manuscripts and printed music.

Speakers: Berit Holth and Jorid Nordal Baumann (National Library of Norway, Oslo).

The Norwegian Music Heritage project started in 2008. This project aims to conserve and publish the classical Norwegian musical heritage. Norway did not participate internationally in the development of music during the Renaissance and the Baroque periods. The first, and very modest, music printing and publishing house in Norway was established in 1811, and it was not until 1843 that a music publisher on a more grand scale was founded. Not until the Romantic period the Norwegian musicians and composers entered the scene internationally. Thus the Music Heritage Project includes composers from the 19th and the 20th century.

A project group with representatives from the National Library of Oslo, the Music Information Centre (MIC) and the Norwegian Society of Composers was established. The purpose is to promote a national strategic effort in all areas of this field, but also to increase the knowledge about the Norwegian music heritage. The musical material often happens to be in poor conditions and very difficult to find. The Music Heritage Project aims to attract and build national expertise to meet various needs in connection with conservation, indexing, accessibility and dissemination in an effort to collect more and better musical artifacts. The National Library will coordinate the project from a conservation point of view, whereas the University of Oslo will coordinate the national research effort. The Norwegian Society of Composers and MIC are key partners; today's contemporary music is tomorrow's music heritage. Two fellowships are founded for this purpose.

The project group has published a report suggesting several measures regarding the publishing of works by composers from the period in question. This includes plans of

- Publishing collected works of five of the most prominent Norwegian composers.
- Editing the existing collected works in 20 volumes of Norway's most famous composer, Edvard Grieg. A thematic catalog of his works, which was published in 2008, will be of great help here.
- Publishing selected works of three other important Norwegian composers.
- Publishing single works of 59 other Norwegian composers.

Contemporary music, which is not published by music publishers, is taken care of by the MIC. MIC copies original scores given by the composers to make it available for the public. A good idea will be that MIC also could do the same copying service with the historical scores which have not yet been published.

It is a challenge to get the collections in libraries and music collections registered properly in data catalogues. The National Library of Norway plays a major part in this work with its huge collection of music manuscripts and music prints. The vision of the National Library is to be a living memory bank, by being a multimedia centre of knowledge. One of our main goals is to be a digital national library, as the core of Norwegian digital library. The work has started to digitalize music manuscripts in accordance with the decisions taken by the Music Heritage Project. We started with the works and drafts of Fartein Valen. The manuscripts have been digitalized and the records have been registered into the database, called Hanske. Simultaneously the music prints of the same composers have been registered into the database, called Bibsys. There are plans to assign ISMN to earlier publications of music prints in Norway retrospectively. These prints will also be scanned and digitalized in the future according to the plans of the National Library of Norway.

It is our hope that these forthcoming efforts to save and reconstruct our musical heritage can provide us with many great musical experiences in the future.

Das Musikerbe in Handschriften und gedruckte Noten.

Das norwegische Musikerbeprojekt hat im Jahr 2008 angefangen. Dieses Project hat die Absicht, das klassische norwegische Musikerbe zu bewahren. In der Entwicklung der Musik während der Renaissance und Barock Perioden hat Norwegen nicht international teilgenommen. Der erste, und sehr bescheidene Musikdruckerei und -verlag in Norwegen wurde in 1811 gegründet. Der spätere, umfangreiche Verlag in Norwegen wurde nicht bis 1843 gegründet. Es war nicht bis in derromantische Zeit, dass die Norwegische Musiker und Komponisten eine internationale Beteiligung hatten. Darum schließt das Musikerbeprojekt Komponisten aus den neunzehnten und zwanzigsten Jahrhunderten ein.

Wir haben eine Projektgruppe mit Repräsentanten aus dem Nationaler Bibliothek- Oslo, dem Music Information Centre (MIC) und dem norwegischer Gesellschaft von Komponisten geformt. Der Zweck ist es, eine nationale strategische Bemühung in allen Bereichen dieses Feldes zu befördern und auch das generale Erkenntnis zu erhöhen. Handschriften sind oft schlecht erhalten und schwer zu finden. Das Musikerbeprojekt hat die Absicht, Fachkenntnisse auf eine nationale Ebene aufzubauen um die Bewahrungs-, Indexierungs-, Zugänglichkeits-, und Verbreitungsbedürfnisse zu befriedigen. Dies wird zu einer größeren und besseren Sammlung von musikalischen Artefakten beitragen. Der Nationalbibliothek wird das Project von einem Bewahrungsstandpunkt koordinieren, während der Oslo Universität die Nationalerforschungsbemühungen koordinieren wird. Der norwegische Gesellschaft von Komponisten und MIC sind wichtige Geschäftspartnern, denn die zeitgenössische Musik der Gegenwart ist das Musikerbe der Zukunft. Zu diesem Zweck sind die zwei Gesellschaften gegründet worden.

Die Projektgruppe hat einen Bericht veröffentlicht, der mehrere Maßnahmen vorschlägt in Bezug auf die Veröffentlichung von Werken von Komponisten aus dem betreffenden Zeitraum. Die beinhalteten Pläne sind es:

- Die Gesamtwerke der fünf berühmtesten norwegischen Komponisten zu veröffentlichen.
- Die vorliegende Gesamtwerke des berühmtesten norwegischen Komponisten Edvard Grieg (in 20 Bänden) herauszugeben. Ein thematischer Katalog seiner Werke, der 2008 veröffentlicht wurde, wäre hier ganz hilfreich.
- Ausgewählte Werke von drei andere wichtige norwegische Komponisten zu veröffentlichen.
- Einzige Werke von 59 andere norwegische Komponisten zu veröffentlichen.

Zeitgenössische Musik, die nicht von Herausgebern veröffentlicht ist, wird vom MIC versorgt. MIC macht Kopien von originalen, von den Komponisten gegebenen Handschriften um sie für die Öffentlichkeit verfügbar zu machen. Es wäre auch eine gute Idee, dass das MIC denselben Kopiedienst für historische Handschriften machen könnte, die noch nicht veröffentlicht sind.

Es ist eine Herausforderung, die Sammlungen in Bibliotheken und Musiksammlungen in den Katalogen richtig einzutragen. Der Nationalbibliothek Norwegen, mit seiner großen Sammlung Handschriften und Notendrucke, spielt eine große Rolle in dieser Arbeit. Der Weitblick der Nationalbibliothek ist es, eine lebendige Datenbank zu sein, indem sie ein multimediales Zentrum der Information wird. Eines unseren Hauptziele ist es, eine digitale Nationalbibliothek zu werden. Die Arbeit, Handschriften zu digitalisieren hat schon begonnen gemäß der Entscheidungen des Musikerbeprojekts. Wir haben mit den Werken und Entwürfen von Fartein Valen angefangen. Die Handschriften sind digitalisiert worden, und die Berichte sind in eine Datenbank eingetragen worden, die Hanske heißt. Gleichzeitig sind die gedruckten Noten desselben Komponisten in eine andere Datenband eingetragen worden, die Bisbys heißt. Es gibt jetzt Pläne das ISMN nachträglich zu früheren Veröffentlichungen der gedruckten Noten in Norwegen zuzuordnen. Diese Noten werden auch in der Zukunft gescannt und digitalisiert, den Plänen der Nationalbibliothek Norwegen nach.

Es ist unsere Hoffnung, dass diese bevorstehende Bemühungen, unser Musikerbe zu retten und zu rekonstruieren, zu vielen großartigen musikalischen Erfahrungen in der Zukunft führen werden.

The manuscript department of the scientific music library of St. Petersburg Conservatoire: history, fond and activity.

Speaker: Tamara Skvirskaya (St. Petersburg State Conservatoire named after N.A. Rimsky-Korsakov, Scientific Music Library).

The manuscript department of the Scientific Music Library of the State St. Petersburg Conservatory is one of the valuable archives in Russia. The manuscript fond of the library started its collection from the very beginning of the Conservatory itself. The collection contains material on the history of Russian and foreign musical culture from the first monuments of medieval church singing of the XV century, to autograph manuscripts by Mozart, Beethoven, Mendelssohn, Glinka, Tchaikovsky, Rimsky-Korsakov, Musorgsky, Glazunov, Shostakovich and others. The manuscript department today is not only a collection but a scientific centre. Its creative activity deals with research work, publications and concert performing of the material of the department.

Towards a census of published manuscripts.

Speaker: Stanley Boorman (New York University).

Published manuscripts of the late 18th and 19th centuries, often containing a single operatic aria, can frequently be localised and approximately dated, from codicological evidence. By building up a view of the distribution of these sources, we would gain insight into issues of taste, popularity and dissemination of the music. This paper will suggest ways of preparing such a census.

Tuesday June 29 16.00 – 17.30

ELECTRIC JAZZ

Presented by the Commission on Audio-Visual Materials.

Chair: Andrew Justice (University of North Texas, Denton).

Project creation of an electronic library of sound recordings in the Russian State Library.

Speaker: Alexander Ketsaris (The Russian State Library).

This report represents the project of the electronic musical library. The primary goal solved by the project is the creation of an electronic collection of the documents reflecting Russia musical heritage. One problem is the provision of access to these documents by the user and the observance of copyright. Principal documents are musical editions, sound recordings and books on music, and the basic sources receipts of documents in electronic library – musical fonds of libraries, archives and museums. As a whole the project is developed by the Russian State Library (Moscow).

"And now it's time for jazz": Willis Conover and *The Voice of America* during the Cold War.

Speaker: Andrew Justice (University of North Texas, Denton).

Willis Conover (1920-1996) was a broadcaster on the Voice of America for over forty years, produced jazz concerts at the White House and Newport Jazz Festival (as well as for television and movies), and is generally credited with bringing jazz to eastern Europe during the Cold War. In 1997, the Willis Conover Jazz Preservation Foundation, Inc. donated a collection of over 22,000 sound recordings, correspondence, manuscripts, program notes, memorabilia, photographs, books, and other personal items to the University of North Texas Music Library. This presentation will include a brief biographical sketch of Conover's life, a discussion of the different items in the collection, and examples of digitized physical items as well as sound recordings. In doing so, I hope to arrive at a clearer understanding of Conover's importance to the presence of jazz in eastern Europe.

Tuesday June 29 16.00 – 17.30

CULTURE, COLLECTIONS, SOCIETY

Sponsored by the Research Libraries Branch and the IAML Programme Committee.

Chair: Stanisław Hrabia (Jagiellonian University, Krakow).

Music manuscripts in the historical and cultural environment of the Russian State Library.

Speaker: Galina Timoshchenkova (The Russian State Library, Moscow).

This paper is devoted to examination of the specific state of music manuscripts at the Russian State Library holdings. The speaker concentrates on the main figures, describing the joint holdings of the Russian State Library and the holdings of special Manuscripts Department where music manuscripts are kept.

The speaker draws a clear line between the music manuscript books of the ancient tradition and the music manuscripts of the late tradition. With relation to the former category, the clearly traced tendency to collect extensively Slavic and Russian manuscripts consolidates the status of the Manuscripts Department of the Russian State Library as the oldest manuscript and archival center of Russia. The author distinguishes the main features of manuscript chant books of the ancient tradition as monuments of the book culture.

Regarding music manuscripts of the later tradition, the author points to their ambivalent nature when such manuscript is a manuscript book and, on the other hand, is a material of archival type closely connected with the personality of manuscript curator and reflects his/her affections and interests alongside other archival documents.

Les manuscrits de musique dans l'environnement historique et culturel de la Bibliothèque d'Etat russe.

Cet exposé porte sur l'état des travaux en cours sur les manuscrits musicaux des fonds documentaires de la Bibliothèque d'Etat russe.. Comme il sera expliqué plus bas, l'auteur met en évidence les fonds de la Bibliothèque d'État russe et ceux du Département des manuscrits spéciaux où les manuscrits de musique sont conservés.

L'oratrice établit une ligne de démarcation entre les livres de musique manuscrite appartenant à la tradition archivistique ancienne et les manuscrits de musique de la tradition archivistique récente. Pour affirmer le prestige du Département des manuscrits de la bibliothèque d'État russe, la tendance ancienne était d'essayer de retracer tous les manuscrits afin de constituer une vaste collection de manuscrits slaves et russes. Selon l'auteur, les

caractéristiques des livres de chant manuscrits de la tradition ancienne en font des monuments de la culture du livre.

En considérant les manuscrits de musique de la tradition archivistique récente, l'auteur met en évidence la nature contradictoire d'un manuscrit conservé sous forme de livre et de l'autre côté, une pièce d'archive dont le contenu est étroitement lié à la personnalité du propriétaire du manuscrit, nous révélant ses attachements et ses intérêts dû au fait qu'elle a été placée à côté d'autres documents d'archives.

Musikhandschriften in der historischen und kulturellen Umgebung der russischen Staatsbibliothek.

Dieser Vortrag beschäftigt sich mit der Veröffentlichung der spezifischen Standes von Musikhandschriften in der Sammlung der russischen Nationalbibliothek. Es werden die beiden Sammlungen in der Staatsbibliothek und der Handschriftenabteilung, wo die Handschriften aufbewahrt werden, beschrieben.

Die Autorin zieht eine klare Grenze zwischen den handschriftlichen Notenbüchern alter Tradition und den Musikhandschriften der späteren Tradition. Mit der Verbindung beider Traditionen und der Tendenz, slawische und russische Handschriften zu sammeln, die den Ruf der Handschriftenabteilung der Staatsbibliothek als älteste Handschriftensammlung des Landes stärken, unterscheidet die Autorin die Hauptmerkmale von handschriftlichen Gesangsbüchern der alten Tradition als Monumente von Buchkultur.

Weiterhin weist die Autorin auf die Ambivalenz von Handschriften hin, einerseits sind sie handschriftliche Bücher, andererseits stellen sie auch Archivmaterialien, geprägt vom Handschriftenkurator und seinen Interessen, dar.

Privater Sammeleifer des 19. Jahrhunderts und Bibliotheksbestände als Grundlage der Wissenschaft von heute.

Speaker: Barbara Wiermann (Hochschule für Musik und Theater, Leipzig).

Im Kontext des Historismus nahm im 19. Jahrhundert das Sammeln von alten Schriftzeugnissen, seien es Drucke oder Handschriften, einen bedeutenden Aufschwung. Die von verschiedensten Persönlichkeiten zusammengetragenen Sammlungen, wurden teilweise nach Ableben des Besitzers wieder verstreut, gingen zum Teil aber auch geschlossen in den Besitz von Institutionen wie Bibliotheken über. Die Sammelfreude einzelner Persönlichkeiten prägt damit nachhaltig unsere heutigen Bibliotheksbestände. Ihre Möglichkeiten und ihre Selektionskriterien beeinflussen somit das heute für die Geisteswissenschaft zur Verfügung stehende Material.

In meinem Vortrag auf der IAML-Konferenz Moskau 2010 möchte ich die Interrelation zwischen dem Phänomen des privaten Sammelns und den Möglichkeiten der heutigen Forschung anhand der Sammlung Ernst Perabo aus der British Library thematisieren. Die Ausführungen beginnen mit einigen einleitenden Worten zum Phänomen des Sammelns im 19. Jahrhundert.

Anschließend werden die Persönlichkeit Ernst Perabos und sein Leben zwischen Leipzig und Boston vorgestellt. In diesem Zusammenhang werden sein spezielles Sammelinteresse, seine Beschaffungswege und sein Verhältnis zur eigenen Kollektion thematisiert. Abschließend soll gezeigt werden, welche musikgeschichtlichen Fragestellungen durch die von ihm zusammengetragenen Materialien zu beantworten sind und wie der Prozess des Sammelns selbst schon wieder als Teil der Musikgeschichte zu verstehen ist.

Private eagerness for collecting in the 19th century and library collections as basis for science today.

In the context of historiography in the 19th century the collecting of old documents, printed or manuscript, experienced a boost. Collections gathered together by various people were often dispersed after their deaths but were sometimes moved as archive collections into institutions including libraries. The collecting habit of individual people made a lasting impression on today's library collections. The opportunities and selection criteria of these people therefore influence today's availability of research material in the humanities.

In this paper at the IAML conference in Moscow 2010 I would like to speak about the interrelationship between the phenomenon of private collecting and the opportunities of today's research opportunities taking the collection of Ernst Perabo at the British Library as an example. I will begin with a few introductory words on the phenomenon of private collecting in the 19th century.

This will be followed by an introduction of Ernst Perabo and his life in Leipzig and Boston and in this context his particular collection interests, methods of acquisition and his own view of his collection. Finally the paper will show which areas of interrogation in music history can be investigated via the material he has gathered together in his collection and how collecting in itself becomes part of music history

Intérêt privé pour les acquisitions d'archives au 19e siècle et les collections de bibliothèques comme fondement de la science d'aujourd'hui.

Dans le contexte de l'historiographie du 19e siècle, l'acquisition de documents anciens, imprimés ou manuscrits connaît un nouvel élan. Les collections rassemblées par des personnalités diverses ont souvent été dispersées après la mort du propriétaire. Elles furent parfois recueillies en tant que documents d'archives dans des institutions incluant des bibliothèques. Ces collections privées exercent aujourd'hui une fascination parmi les documents des bibliothèques. Les modalités et les critères de choix des collectionneurs de l'époque représentent un intérêt pour la recherche en sciences humaines.

Durant cette présentation au congrès de l'AIBM Moscou 2010, je voudrais aborder la relation entre le phénomène de la collecte à titre privé, et les possibilités de la recherche actuelle en prenant comme exemple la collection Ernst Perabo de la British Library. Je débiterai mon exposé par quelques remarques préliminaires sur le phénomène de la collecte privée au 19e siècle.

Suivra une présentation d'Ernst Perabo et de sa vie à Leipzig et à Boston, de ses intérêts particuliers de collectionneur, ses méthodes d'acquisition et son point de vue sur sa collection. Enfin, l'exposé illustrera les champs de recherche à explorer en histoire de la musique avec le matériel rassemblé dans cette collection et comment le fait même de collectionner fait partie de l'histoire de la musique.

The collection of the Society Utile Dulci.

Speaker: Veslemøy Heintz (Music Library of Sweden, Stockholm).

Utile Dulci was a society or order established in Stockholm in 1766. This Society had a chapter for music and one for literature. The members of the music chapter - many of them amateur musicians - met regularly to play together. With the addition of some members of the court orchestra, the Society established an orchestra large enough to give symphony concerts. The members of the music chapter also met and discussed music life in Sweden in general and came with proposals for improvements.

One of the main problems in Sweden at the time was the lack of education for musicians, there was no music academy. This was one of the issues on the agenda of the society and an Academy was eventually established in 1771 by King Gustavus III.

The music collection of Utile Dulci was donated to the library of this new Academy (now known as the Music and Theatre Library of Sweden). The collection contains music from the late baroque to early classicism, with solo concerts, chamber music and music for symphony orchestra. Many European composers from the period are represented. In the library the collection was unfortunately not kept together, but was split according to genre. Thanks to the stamp mark of the Society the items of the collection have now been identified and recreated in digital form.

La collection de la Société Utile Dulci.

La Société Utile Dulci a été créée en 1766. Cette Société était composée d'une section pour la musique et d'une autre pour la littérature. Les membres de la section musique - beaucoup d'entre eux étaient musiciens amateurs – se réunissaient pour jouer ensemble. Avec l'aide de quelques membres de l'orchestre de la Cour, la Société réussit à mettre sur pied un orchestre assez grand pour donner des concerts symphoniques. Les membres de la section musique se rencontraient aussi pour discuter de la vie musicale suédoise en général et ils en vinrent à proposer des améliorations.

L'un des principaux problèmes en Suède à l'époque était la faiblesse de l'éducation musicale. Il n'y avait aucune académie de musique. Ce fut l'un des objectifs poursuivis par la Société et finalement, en 1771, une académie fut créée par le roi Gustave.

Par la suite, les archives musicales de la Société Utile Dulci furent remises à la Bibliothèque de cette nouvelle académie (maintenant connue sous le nom de Music Library of Sweden). Cette collection contient de la musique du baroque tardif et du classicisme naissant tel que des d'œuvres en solo, de la musique de chambre et de la musique pour orchestre symphonique. Beaucoup de grands compositeurs européens de l'époque sont représentés. La collection a par la suite été classée par genres musicaux. Merci à la Société qui a permis d'identifier cette collection et de la recréer sous forme numérique.

Die Sammlung des Utiel Dulci Vereins.

Die Gesellschaft Utile Dulci wurde 1766 gegründet. Diese Gesellschaft hatte einen Zweig für Musik und einen für Literatur. Die Mitglieder des Musikzweigs, oft Musikliebhaber, trafen sich zum Musizieren. Mithilfe einiger Mitglieder des Hoforchesters gründete die Gesellschaft ein Orchester, dass gross genug war, Sinfoniekonzerte zu

geben. Die Mitglieder des Musikzweigs trugen sich auch zur Diskussion über das Musikleben in Schweden und machten Vorschläge zur Verbesserungen.

Eines der Hauptprobleme war die fehlenden Musikausbildung, da es keine Musikakademie gab. Dieses Problem stand auf der Tagesordnung der Gesellschaft und so wurde 1771 von König Gustav eine Musikakademie gegründet.

Das Musikarchiv der Utile Dulci wurde der Bibliothek dieser neuen Akademie gestiftet, die nun als Musikbibliothek von Schweden bekannt ist. Die Sammlung beinhaltet Musik vom Spätbarock bis zur frühen Klassik mit solistischen Werken, Kammermusik und Musik für Sinfonieorchester. Viele bedeutende Komponisten Europas sind hier vertreten. Die Sammlung wurde letztlich nach Genre aufgeteilt. Dank des Stempels der Gesellschaft konnten die Sammlung identifiziert und digitalisiert werden.

Wednesday June 30 09.00 –10.30

METADATA, MUSIC, RECOGNITION

Presented by the Commission on Service and Training.

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

The "musicSpace" project: orchestrating musicological metadata.

Speaker: David Bretherton (University of Southampton).

In their research, musicologists consult a wide variety of heterogeneous data sources, many of which are now available online. However, the segregation of online data into numerous discrete repositories, inadequate metadata, insufficient data/search granularity, and poor search UIs prevent researchers from realising the full potential of this data revolution. Specifically, research questions requiring advanced cross-source filtering on metadata fields and the running of complex multipart search queries have to date been effectively intractable. Using cutting-edge Semantic Web and Web 2.0 technologies, the "musicSpace" project is enabling such research questions by integrating access to leading musicological data sources via a customised version of the "mSpace" faceted browser, and by enriching the metadata of our data providers. A large-scale trial of the musicSpace browser will begin in autumn 2009, which will enable us to evaluate the efficacy of our interface in comparison to currently deployed solutions. In this paper we describe the technologies behind musicSpace, give real-world examples of the musicological research questions that musicSpace has enabled, and give a preliminary report on our large-scale trial.

The music department of the National Library of Russia: collections, service problems, projects.

Speaker: Irina Bezuglova (The National Library of Russia, St. Petersburg).

The music collection of the Russian National Library is known for being the first public music collection having been formed (since 1815) on the basis of an obligatory copy of legal deposit. Its growth results as well from acquisitions of collections and assemblies of both Russian and foreign music which comprise rarities from the 19th and 20th centuries. The collections are also filled owing to well organized book exchange and the purchasing of foreign firms' issues via their official agents. In 1959 within the music department was established a special audio records collection. Since 2004 the Library has received copies of audio records as legal deposit. Owing to various collections acquisitions, the department possesses a rare collection of gramophone records of the end of 19th– the first quarter of the 20th centuries.

Having had unique collections, the department nevertheless faces two main serious problems related to the readers' service. First, decreasing attendance in the reading rooms. Second, essential restrictions resulting from the author's rights law. The first problem is generated because of continuous expansion of the virtual INTERNET space that provides wide-reaching facilities for users to copy printed music. On the other hand, the lack of readers is a result of, in particular, the tendency for cultural level to drop nationally. The latter fact became the reason for intensifying the musical enlightenment activity of the department that manifests itself in a variety of projects aiming in republication of rarities and their realization in performance. The musical department participates in electronic library creation based on the Russian National Library collections having attracted thus virtual readers. Two projects of the department have state status since they are dedicated to the preservation of the traditional national folk collection and the increase in national musicology. The first project provides for the creation of Integrated Secure Audio Collection of the Russian musical folk (the digital collection). The collection has operated since 2005. The second project has operated since 1990 and aims to build the Consolidate Catalogue of Russian Music Issues of 18th – early 20th centuries. The realization of both projects is reached in collaboration with more than 70 partners located in Russia and in countries of the former Russian Empire and former Soviet Union.

Road to recognition: supporting our students, promoting our pedagogy.

Speaker: Claire Kidwell (Trinity College of Music, London).

Referencing the areas of activity, core knowledge and professional values of the UK Professional Standards Framework for teaching and supporting learning in higher education, the paper will discuss my experience of applying for Fellowship of the Higher Education Academy (a body whose remit includes the accreditation of individuals in recognition of their experience in teaching and learning) on the basis of my role as pedagogue in the area of information literacy, and - more generally - as a supporter of learning in higher education.

After providing an overview of the structure and content of the classes taught by the library team on the various courses, I will demonstrate how practices meet the standards prescribed by the HEA in six key areas: design and planning of learning activities and programmes of study; teaching and supporting student learning; assessment and giving feedback to learners; developing effective environments and student support and guidance; integration of

scholarship, research and professional activities with teaching and supporting learning; and evaluation of practice and continuing professional development. I will finally discuss the wider benefits associated with undertaking the application process, including the resultant raising of awareness of the role of the librarian amongst other academic colleagues within my institution.

Wednesday June 30 09.00 –10.30

IN MOZART'S WORDS

Sponsored by the IAML Programme Committee.

Chair : Antony Gordon (British Library, London).

In Mozart's words: The letters database. The multilingual issue.

Speaker: Patrizia Rebullà (Castaliamusic).

The potentiality of the Web cannot be entirely exploited also because of (i) linguistic barriers and (ii) the difficulty to grasp the semantic value of a textual reference. According to the UNESCO, 80% of the web content is in English, therefore many users cannot properly understand the content, and any search submitted to search engines in any other language still gets poor results. We thought to overcome these barriers proposing a multilingual text of the letters of one of the most important and prolific artists. The letters are published in their original version (German), and translated, for now, into English, French and Italian. As for the semantic issue, the website offers a univocal index to names, places and works mentioned within the correspondence, no matter what is the textual formulation and the language of surfing. The database is manually built, and this is a third serious issue when it comes to the high costs of indexation of large bodies of text.

In Mozart's words: The letters database. A European network's role towards funding.

Speaker: Maria Majno (European Mozart Ways).

The project "In Mozart's Words" was conceived from the start as a brainchild of complementary parties with different focus: experts on musical databases, musicologists, and the international Association "European Mozart Ways", an actual and virtual network connecting cities, regions and institutions in the 10 European countries visited by Mozart (www.mozartways.com). The Italian counterpart "Le Vie italiane di Mozart", created by the Italian Ministry of Culture for the 2006 anniversary celebrations, provided seed money for the project, as well as a major grant once the quality standards were confirmed, together with the Municipality of Milan, spearheading the Italian member's contingent. Most importantly, the binding force of the EMW was able to obtain remarkable contributions in kind. The availability of materials essential to the database, such as the original texts in special revision (Mozarteum Foundation Salzburg), translations and other, was secured at very special conditions due to the dynamic impulse and acknowledged prestige of the Association, which has recently been awarded a EU grant for the related project "Mozart and Italy".

In Mozart's words: The website as a teaching and research tool.

Speaker: Cliff Eisen (King's College, London).

(no abstract)

Wednesday June 30 11.00 – 12.30

Aufforderung zum Tanz: A future Collaboration Between AEC and LIMTI to Promote Higher Education in Music?

Presented by the Libraries in Music Teaching Institutions Branch.

Chair: Pia Shekhter (Academy of Music and Drama, University of Gothenburg).

What will happen to Bologna after 2010?

Speaker: Johannes Johansson (President, European Association of Conservatoires [AEC] and Vice-chancellor Royal College of Music, Stockholm).

This presentation will address the work done by the European Association of Conservatoires (AEC) in the framework of the Bologna Declaration process, which aims at the establishment of the European Higher Education Area (EHEA) by 2010. As institutions for higher music education are embedded in the European higher education systems in most countries, the Bologna process has had substantial implications on the higher music education sector as well.

This presentation will explain the achievements in this field and more in particular the development of European-level quality assurance and accreditation systems and a European-level qualifications framework for higher music education. In addition, information will be given on subjects that are closely related to the Bologna process, such as the role of research, doctoral programmes, employability and pre-college training in music.

LIMTI and artistic research: beyond the library limits?

Speaker: Johan Eeckeloo (Koninklijk Conservatorium Brussel).

The aim of the Bologna Process of 1999 was to make academic degree standards in European Higher Education in order to facilitate the compatibility and exchange between the European institutions. Also the Higher Music Institutions had to obtain such an academic degree, but an academic degree presumes also research on an academic level. Universities already had their tradition of scientific research, but art and music institutions had to define their own type of research, the so-called artistic research. The definition of artistic research, adopted by a music education institution, has a considerable influence on the role of its music library.

The presentation will focus on some different models of artistic research and discuss the consequences for the music library. Shall the music library become indispensable? Or shall the artistic freedom smother the music library?

Information literacy in music: a challenge for the music librarian.

Speaker: Pia Shekhter (Academy of Music and Drama, University of Gothenburg).

The Bologna agreement states that information literacy is one of the generic skills that should be presented in the curriculum for all students. The meaning of information literacy is, however, dependent on the varied traditions, methods and conditions for different disciplines. This is especially noticeable, and quite problematic, for a librarian working at a music conservatoire. "Artistic research" is a comparatively new phenomenon and there is, up to now, no consensus on what it implies. Most often, the emphasis is not on a scholarly text, but the reflection on artistic processes and the artefact itself. This may lead to a need for reorientation in the library.

Wednesday June 30 11.00 – 12.30

SOUND ALLIANCES AND DISCOGRAPHICAL RESEARCH

Sponsored by the Audio-Visual Commission and the IAML Programme Committee.

Chair: Andrew Justice (University of North Texas, Denton).

A public/private alliance for the management of the legal deposit of sound recordings.

Speaker: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milan).

SCF (Societa Consortile Fonografici) is the consortium that collects the rights of producers and performers; the regional legal deposit (concerning materials published or distributed by companies based in the region) is assigned for sound recordings by the Lombard Region to the Mediateca Santa Teresa, the off-site department of the Biblioteca Nazionale Braidense devoted to audiovisual and electronic resources.

In June 2009 the three bodies have signed an agreement establishing that SCF will collect the sound materials and share with the Mediateca their preservation, cataloguing and distribution, both to professionals (like radios and discotheques, through digital delivery) and to the final users (in streaming), giving free access to all the fields on site, or through e-commerce thanks to a common catalogue and search interface.

This is one of the first public/private agreements of this kind in Italy. The paper will describe the issues and the results of the first year of realisation of the project.

Samuil Feinberg: Discography.

Speaker: Eugene Platonov (Moscow State P.I. Tchaikovsky Conservatory).

(no abstract)

Thursday July 1 09.00 –10.30

CONDUCTORS AND BROADCASTERS

Presented by the Broadcasting and Orchestra Branch.

Chair: Angela Escott (Royal College of Music, London).

The role of a music archive in a broadcasting company in the 21st century: Das Musikarchiv des Westdeutschen Rundfunks (WDR), Köln.

Speaker: Jutta Lambrecht (Westdeutscher Rundfunk, Köln).

The Westdeutsche Rundfunk of Cologne (WDR) is the biggest public broadcast company in Germany. With its four permanent performing bodies (Symphony Orchestra, Radio Orchestra, Big Band and Choir), the WDR both produces recordings and organizes concerts, in addition to many co-productions with large numbers of guest artists and ensembles. The WDR broadcasts six radio programs, it has an online channel (www.wdr.de) and a television program, and it is also involved in cooperation with other television channels (ARD, 3sat, arte). Everywhere it deals with music.

As a service point for programmed activities, the music library provides support in two main areas: on the one side the traditional orchestral music library with conventional printed music materials provided for the artistic staff productions, on the other hand an actual virtual archive of sound recordings, a very modern audio memory which facilitates the planning and the automatic broadcasting of programmes.

This paper spans more than 80 years of the history of the music library and shows how the music library's staff move daily between traditional library provision and modern technology, between handwriting in the revision of scores and the editing of audio files in the broadcasting system.

Le rôle d'une archive musicale dans une entreprise de radiodiffusion du 21^{ème} siècle – la bibliothèque musicale du Westdeutscher Rundfunk de Cologne.

La Westdeutschen Rundfunk de Cologne (WDR) est la plus grande entreprise publique de radiodiffusion en Allemagne. Avec la collaboration de ses quatre groupes d'artistes permanents (l'orchestre symphonique, l'orchestre de la radio, le big band, et le chœur), la WDR produit des enregistrements mais organise aussi des concerts, en plus des nombreuses coproductions avec d'innombrables artistes et autres ensembles .

Die Aufgaben eines Rundfunk-Musikarchives zu Beginn des 21. Jahrhunderts – Das Musikarchiv des Westdeutschen Rundfunks Köln.

Der Westdeutsche Rundfunk Köln (WDR) ist die größte öffentlich-rechtliche Rundfunkanstalt Deutschlands. Mit vier eigenen Klangkörpern (Sinfonieorchester, Rundfunkorchester, Big Band und Chor) produziert der WDR Musikaufnahmen und veranstaltet Konzerte; hinzu kommen Co-Produktionen mit unzähligen Gastkünstlern und -ensembles. Der WDR strahlt sechs Radioprogramme aus, besitzt ein Online-Angebot (www.wdr.de), ein eigenes Fernsehprogramm und ist darüber hinaus an Fernsehkooperationen (ARD, 3sat, arte) beteiligt . Und überall ist Musik im Spiel.

Als Servicestelle für das Programm stützt sich das Musikarchiv auf zwei große Säulen: Da ist zum einen das traditionelle Notenarchiv mit seinem immer noch konventionellen Bestand in Papierform als Orchesterbibliothek für die Produktionen der Klangkörper, auf der anderen Seite ein mittlerweile nur noch virtuelles Tonträger-Archiv, ein hochmoderner Digitaler Audio-Archivspeicher, der das automatisierte Planen und Senden von Rundfunkprogrammen ermöglicht.

Der Vortrag beleuchtet kurz die mehr als 80jährige Geschichte des Archivs und zeigt dann, welchen Spagat zwischen Tradition und Moderne das Archivteam täglich bewältigt: zwischen Notenkorrigieren mit Tusche und Audiofile-Versand in Sendesysteme.

Stokowski and the Royal College of Music.

Speaker: Rob Corp (Royal College of Music, London).

The Opperby-Stokowski collection in the RCM is a collection of varied Stokowskiana; press cuttings, letters, music, photos, pictures & recordings. It was collected by Danish school teacher and Stokowski biographer Preben Opperby. As Stokowski was a former student the RCM was a logical home. The original card catalogue has been digitized and many of the unique quarter inch tapes have been digitized for archival preservation and ease of use. Stokowski was not only a larger than life figure but historically important in the development of American music, particularly the Philadelphia Orchestra, a champion of new music and had an important role the development of

recorded sound. Finally, a brief look at what one can glean about the personalities of Stokowski and Opperby from the process of digitization.

Stokowski et le RCM.

La collection Opperby-Stokowski du RCM contient une variété de biens ayant appartenu à Stokowski; découpages d'articles de presse, lettres, musique, photos, images et enregistrements. Le tout a été collecté par le professeur à l'école danoise et le bibliographe de Stokowski Preben Opperby. Stokowski étant un ancien étudiant formé au RCM, sa collection est comme revenue chez elle. La carte originale du catalogue a été numérisée ainsi que de nombreuses bandes sonores inédites, pour des raisons de conservation et pour permettre un usage plus facile. Stokowski était non seulement une figure hors du commun, mais aussi historiquement important dans le développement de la musique américaine, particulièrement avec le Philadelphia Orchestra, un champion de la nouvelle musique, et a joué un rôle important dans le développement du son en studio. Voici un bref aperçu de ce que l'on peut tirer à propos des personnalités de Stokowski et Opperby et du processus de numérisation.

Stokowski und das RCM.

Die Opperby-Stokowski Sammlung im RCM ist eine Sammlung von verschiedenen Stokowski-Artefakten: Zeitungsausschnitte, Musik, Fotos, Bilder und Aufnahmen. Gesammelt wurde all das von dem dänischen Schullehrer und Stokowskibiographen Preben Opperby. Da Stokowski eine ehemaliger Student war, ist es logisch, dass die Sammlung an das RCM ging. Der originale Zettelkatalog wurde digitalisiert und viele der einzigartigen Viertel-Zoll-Bänder wurden für die Bestandserhaltung und Benutzerfreundlichkeit ebenfalls digitalisiert. Stokowski war nicht nur eine überlebensgroße Persönlichkeit, sondern auch für die Entwicklung der amerikanischen Musik historisch wichtig, vor allem in Bezug auf das Philadelphia Orchester; er war ein Meister der Musik und spielte eine wichtige Rolle in der Entwicklung von Tonaufnahmen. Letztendlich ein kurzer Blick auf das, was man durch den Digitalisierungsvorgang über die Persönlichkeiten von Stokowski und Opperby herausfindet.

Private collections from the Music Library of Bolshoi Theatre: Sergei Koussevitzky, Vyacheslav Suk, Michail Lentovsky & others.

Speaker: Olesya Bobrik. (Bolshoi Theatre, Moscow).

The talk will describe the history of and formaton of the Bolshoi Theatre Library and contemplate the existing rare examples of the scores, obtained by the Library from personal collections of Sergei Koussevitzky, Vyacheslav Suk, Mikhail Lentovsky and others.

The library resources of the Bolshoi Theatre have been forming throughout more than two centuries. Personal collections are one of the main sources. Among the scores of the first part of the 19th century we find examples which belonged to the serf theatres (for instance, Apraksin's theatre). In 1900 – 1910 collections of operettas and other entertaining music from such sources as the library of famous entrepreneur Mikhail Lentovsky, theatre libraries of Maria Puarè and Maria Gridnina, from "Aquarium," Geiten, and "Hermitage" Gardens. (Many operetta scores are handwritten copies of original scores.)

Hundreds of scores were taken to the library in the period of revolution and civil war (1917 – 1921). The collection of scores by Sergei Koussevitzky, passed to the Bolshoi Theatre in 1921 (after Koussevitzky's emigration), is the most remarkable. His library included more than one hundred nappa-bound volumes.

The most interesting examples are the scores of Koussevitzky's contemporary composers, for instance, Rachmaninov's Second Symphony, and the Third Symphony in E major, op. 49 by Austrian conductor and composer Felix Weingartner, with handwritten remarks on the score.

The collection of scores and instrumental parts belonged to Vyacheslav Suk, which passed to the Bolshoi Theatre in 1933 after his death, also constitutes one of the most valuable parts of the Library. Research of the history of these collections will undoubtedly help to make new discoveries in the history of Russian musical culture.

"Collections personnelles" à la bibliothèque du Théâtre Bolshoi.

Le discours racontera l'histoire la formation de la bibliothèque du Théâtre Bolshoi et notamment celle des rares exemplaires de partitions existants, obtenus par la bibliothèque de la collection personnelle de Sergei Koussevitzky, Vyacheslav Suk, Mikhail Lentovsky et d'autres encore.

"Private Sammlung" in der Bibliothek des Bolshoi theaters.

Der Vortrag schildert die Entstehung der Bibliothek des Bolshoi theaters und betrachtet die wenigen existierenden Exemplare von Partituren von Sergei Koussevitzky, Vyacheslav Suk, Mikhail Lentovsky und anderen, die die Bibliothek erhalten hat.

Thursday July 1 09.00 –10.30

RUSSIAN MUSICAL CULTURE AND DIGITAL PROJECTS

Sponsored by the IAML Programme Committee.

Chair: Roger Flury (National Library of New Zealand).

Musical culture of Russia: preservation, research, and publication from the Glinka Museum's experience.

Speaker: Irina Medvedeva (Glinka State Central Museum of Musical Culture, Moscow).

The Glinka State Central Museum of Musical Culture is an especially valuable part of the cultural heritage of people of the Russian Federation. In this report the basic purposes and tasks of the Museum are discussed. The Museum's total collection is about one million items and covers all concepts of the "monument of musical culture". The Museum collects, preserves, restores and studies such monuments, making them accessible for scientific and public use - before the Museum's centenary in 2012 brings new tasks.

This is not the first time we have spoken about the Museum at IAML conferences, and I shall bring some the concrete examples. By virtue of historical events, the collecting of a musical heritage for the 20th and 21st Centuries is complicated in that valuable monuments are in different geographical regions or private collections. Therefore it is difficult to reunite the documents of famous Russian musicians, such as Glinka, Rachmaninov, Prokofiev, Shostakovich, Chaliapin. In such cases only united efforts allow us to present the musician adequately. The various museums «Russian myth about Mozart» joint exhibition of 2006 can serve as a successful example.

The Museum has kept and restored some large items; the Feodor Chaliapin Memorial House where more than 20 years ago this museum was created, based on the huge archive of this famous Russian singer; and on the basis of the personal archive of Sergei Prokofiev, the house where this composer lived his last years, has become a museum.

In the apartments, where other musicians lived, for example, the composer Tchaikovsky, the pianist, professor and rector of the Moscow Conservatory, Gol'denvejzer, and the famous conductor Golovanov, museums have been created. Visitors come there as well as researchers of creativity, sounds and music. These are all branches of the Glinka Museum.

The exposition «Musical instruments of the people of the world» opened in the middle of 1980 is now undergoing a rebirth: the climate-control, lighting, floors, ceilings and exhibits were updated. In 1990 the task of restoration and reconstruction of the oldest organ in Russia by Fridrich Ladegast (XIX c.) was in the special care of the Museum; also restored was a remarkable harpsichord by Burkat Shudi (XVIII c.). Both musical instruments participate in historical concerts, and are featured on the audio records in the series «Musical instruments from the Glinka Museum's collection».. Disks with recordings of pieces of music on the violins by Antonio Stradivari and Jakob Shtayner, on the ancient pianos and other musical instruments were published.

Interested visitors can get acquainted with the historical exposition "Three centuries of Russian music" in which ancient Russian singing books, the subjects connected to life and creativity of Glinka, Tchaikovsky, Mussorgsky, Rachmaninov, and documents on the Soviet period are shown.

Restoration and preservation form a significant part of the work. For example, ten hand-written sacred books with leather bindings, little locks and unique illustrations were restored. Then the exhibition "The sacred environment of Russia" (1992) was held, and some years later the special volume of the same name (1996) was published. Some of these singing books can be seen at an exhibition devoted to "The Day of Slavic Writing and Culture" from May to July 2010. The exhibition includes the most valuable old Russian and sacred books, manuscripts of church music of the 19th Century, manuscripts of the great Russian composers Bortniansky, Glinka, Tchaikovsky, Rachmaninov and many other priceless items.

Research of our archival musical heritage has been conducted for a long time. During 1950s to the beginning of 1970s there was active scientific work on studying, decoding, and identifying incompleting pieces. Then many unpublished compositions by Rachmaninov, Taneyev, Aliab'ev, Borodin; Vasily Kalinnikov, Glinka, Fomin, Scriabine and Balakirev were issued as a result. Special mention should be made of the publication of Beethoven's writing-book of sketches (1802-1803), the cantata of Rossini – *Aurora*, and of Moniuszko's *Madonna*. In the '90s reconstruction, publication, performance and a record of Prokofiev's music to the film *Ivan the Terrible* represents an optimum example of the work on archival documents that was carried out. In the same period, the second Moscow Beethoven writing-book of sketches (1825) was deciphered and issued.

In other years great attention was given to studying the work of composers Fomin, Aljab'ev, Bortniansky, Medtner. Publications of letters, materials, and documents connected to the work of Rachmaninov, Taneyev, Kalinnikov,

Balakirev, N.G. Rubinstein have appeared. “Diaries” of Gol'denvejzer, and some volumes of Beethoven’s letters were also published. The Proceedings of the Glinka Museum are now published - three volumes have appeared so far – and the series *Russian Sacred Music in the Materials and Documents* is also published (8 volumes).

Together with the Russian musical publishing house it is carrying out a scholarly edition of the complete works of Rachmaninov (ca. 50 volumes) based on the hand-written archive of the composer in the Museum.

We have studied the little-known musical and literary heritage of composers: Borodin (score and vocal score of the opera-farce *Bogatyr*), Shostakovich (two fundamental volumes of unknown materials and documents, for the 100th anniversary of the composer is made using material from the so-called « gold folder of sketches »), Prokofiev (in addition to the already mentioned music to the film *Ivan the Terrible*, there are three volumes of unknown documents, and a fourth is ready for printing). Some facsimile editions are also issued.

Participating in the international exhibitions, congresses, symposiums, seminars, Museum of musical culture carries out creative contacts, and exchanges experience and information with foreign colleagues. For example: exhibitions in Korea, USA (Tchaikovsky, Prokofiev), in Germany (musical instruments), in Austria (Mozart).

The Glinka Museum supervises many musical museums of Russia such as the Glinka Estate Museum, the Rachmaninov Estate Museum, the Museum of Music and Folklore of the People of Yakutia, and small musical museums – e.g. Borodin and Taneyev in the Vladimir-city area. The story about the Rachmaninov Estate Museum – one of the most popular musical museums of Russia, will add this information.

In 2007 the Museum undertook the edition of an historic musical monument - the first Russian oratorio by serf composer Stepan Degtyaryov (it was performed 240 years after the date of his birth) *Minin and Pozharsky, or the Liberation of Moscow*. Earlier versions of the oratorio existed only in two hand-written variants. In the 1908s the oratorio was prepared for publication by a scientific employee of the Museum, but because of financial difficulties it was not issued. Now in connection with the introduction in Russia of a holiday «Day of National Unity» the oratorio has become the patriotic symbol for the country. The edition helps promotion of the composition in the Russian concert halls. Unfortunately, I cannot show you a portrait of the composer, because it does not exist. We have only the composer’s signature.

Moscow Conservatory Taneyev Scientific Library’s music manuscripts and modern information technologies. Speaker: Irina Brezhneva (S.I. Taneyev Research Music Library of Moscow State P.I. Tchaikovsky Conservatory).

The Manuscripts Collection of the Moscow Conservatory Library had been developed over 140 years. You can find a wide variety of music periods, styles, genres, instrumentations, notations. At present we are working on digitizing our music manuscripts descriptions (which are the result of many years work), reproducing the manuscripts’ content and design into digital format, and implementation of our manuscripts collection into the library e-catalog search unit.

St. Petersburg pages of 18th-century musical Rossica.

Speaker: Maria Shcherbakova (Mariinsky Theatre, St Petersburg).

The Italian opera collection is the most important part of the musical Rossica in the archives of the Mariinsky Theatre Music Library. The specific way of storing this collection reflects the historical originality of existence of Court Opera Genre in the second half of the 18th Century. Large Italian musical-theatrical collections, actually, engrave the historical style process of assimilation of Russian and Italian musical art itself. Works which reflect different dynamics of the genre development will be given in the materials of this message. Among those, for example, the opera *Cefal and Prokris* by Francesco Araya, *Astrea Placata* – a cantata by Tommaso Traetta, and the opera *Naine or Magical Rosane* by Giovanni Paisiello and others.

Thursday July 1 11.00 – 12.30

EXTENDED LIBRARY SERVICES

Sponsored by the Public Libraries Branch and the IAML Programme Committee.

Chair: Hanneke Kuiper (Public Library, Amsterdam).

Music in the library: message or installation?

Speaker: Liliya Zaripova and Nadezhda Sulimova (Ekaterinburg Belinsky Library).

The library as a place where music sounds: live and recorded; in public and in private; traditional and innovative, popular and elite. Performers and listeners in the library. The aesthetic and psychotherapeutic influence of such musical practice.

La bibliothèque comme lieu où résonne la musique vive et en record, pour un auditoire grand et en privé; la musique originale et novatrice. Les exécutants et les auditeurs dans la bibliothèque. L'influence esthétique et psychothérapeutique de la pratique musicale.

Bibliothek als Platz, wo die Musik erklingt: „life“ und in der Aufnahme; für Publikum und „privat“; traditionell und innovativ; allgemeinverständlich und elitär. Darsteller und Zuhörer in der Bibliothek. Ästhetischer und psychotherapeutischer Einfluss solcher Musikausübung

Development of library service with music editions in Moscow.

Speaker: Romuald Krylov-Iodko (Moscow Department of Culture).

For some time, the demands of the Moscow public on music scores exceeded the supply of public libraries. Modern library acquisitions and the collection policies of specialized library collections can't satisfy user requests completely. Under the initiative of Moscow authorities since 2007 there has been work on solving this problem and some results have been already achieved.

The development of music library service system on different formats is fulfilled is based on complex demands. It has been necessary to formulate the key principles, determine groups of real and potential users and identify their demands, analyze current resources, implement new trends and innovative ways of working.

The main centre for the co-ordination and organization of the music library service development for the people of Moscow is the Memorial Museum and the Scientific library “N.V. Gogol house”. A large role is also played by the Art library named after A.P. Bogolubov and by the Music library named after P.I. Yurgenson, both of which were founded with the help of the Moscow government.

The joint projects have already proved beneficial. Under the support of the city Central administrative area Prefecture a unique project has been realized called the “Electronic Music Library”. The access to it is provided through the Internet for all types of library users, students and teachers of music schools, theatre and concert hall staff, etc. Another project called “Moscow Music Season Ticket” is being realized by four public libraries in collaboration with the Scientific music library named after S.I. Taneev and Chaikovsky Moscow State Conservatory.

In Moskau übersteigt der aktuelle Bedarf an Musiknoten das Angebot der Öffentlichen Bibliotheken bei weitem. Selbst modernster Bestandsaufbau kann die Bedürfnisse der Benutzer nicht vollständig befriedigen. Auf Initiative der Moskauer Stadtregierung hat man sich dieses Problems seit 2007 angenommen und kann bereits erste Ergebnisse vorweisen.

Die Weiterentwicklung des Musikbibliothekssystems in Bezug auf alle Medienarten wurde ganzheitlich angegangen: Zunächst hat man sich mit grundlegenden Fragestellungen befasst, tatsächliche und potenzielle Zielgruppen bestimmt und deren Bedürfnisse beschrieben. Weiterhin wurden die verfügbaren Ressourcen analysiert sowie neue Trends und innovative Arbeitsformen eingeführt.

Federführend dabei sind das „Memorial Museum“ und die Bibliothek “N.V. Gogol-Haus”. Außerdem spielen die Kunstbibliothek „A.P. Bogolubov“ und die mit Unterstützung der Stadt gegründete Musikbibliothek „P.I. Yurgenson“ eine wichtige Rolle.

Die gemeinsamen Projekte sind sehr erfolgreich. Mithilfe der Stadtverwaltung wurde das Projekt einer elektronischen Musikbibliothek ins Leben gerufen. Diese steht über das Internet allen interessierten Personengruppen zur Verfügung. Ein weiteres Projekt mit dem Namen „Moskauer Saisonticket Musik“ wird von vier Öffentlichen Bibliotheken in Zusammenarbeit mit der wissenschaftlichen Tanejew-Bibliothek und dem Tschaikowsky-Konservatorium verwirklicht.

Le développement du service des éditions musicales des bibliothèques à Moscou

Depuis un certain temps, la demande du public pour les partitions musicales dépasse l'offre des bibliothèques publiques. Tant du point de vue qualitatif que quantitatif, les fonds spécialisés des bibliothèques ne peuvent satisfaire complètement ces demandes thématiques. A l'initiative des autorités de la Ville de Moscou, depuis 2007, a été initié un travail pour résoudre ce problème, et aujourd'hui on enregistre déjà des résultats positifs.

Le développement d'un service pour les éditions de partitions musicales sur différents supports dans les bibliothèques publiques se base sur une demande complexe. Il a été indispensable de formuler les principes-clé de l'activité, de mettre en évidence des groupes ciblés d'utilisateurs réels et potentiels, de déterminer leurs besoins, de mener une analyse des ressources existantes, de s'approprier de nouvelles tendances] et d'introduire des formes innovantes de travail

Le principal centre de coordination et de méthode pour l'organisation du service des éditions musicales des bibliothèques de Moscou est le Musée Mémorial et la bibliothèque Gogol. Dans ce système de service rendu, un rôle important est joué par la bibliothèque Bogolioubov et la bibliothèque de Yourgenon créés grâce à l'implication de la municipalité de Moscou.

Les projets communs ont déjà fait preuve d'efficacité. Avec le soutien de la Préfecture de l'arrondissement central de la ville de Moscou a été réalisé un projet exclusif baptisé « Bibliothèque musicale électronique ». Le produit est accessible via Internet à tous les usagers des bibliothèques, ainsi qu'aux étudiants et professeurs des écoles de musique, aux personnels des théâtres et salles de concert, etc. un autre projet, appelé « Abonnement à la saison musicale de Moscou », a été réalisé sur la base de quatre bibliothèques publiques en collaboration avec la bibliothèque musicale Taneiev et le conservatoire Tchaïkovski.

РАЗВИТИЕ В МОСКВЕ БИБЛИОТЕЧНОГО ОБСЛУЖИВАНИЯ МУЗЫКАЛЬНЫМИ ИЗДАНИЯМИ

В течение продолжительного периода спрос населения города Москвы на музыкальные издания превышает возможности общедоступных (публичных) библиотек. Качественное, количественное и содержательное наполнение специализированных библиотечных фондов не может в полной мере удовлетворить эти тематические запросы. По инициативе органов исполнительной власти города с 2007 года активизирована работа по решению данной проблемы и в настоящее время уже достигнуты позитивные результаты.

Развитие системы общедоступного библиотечного обслуживания музыкальными изданиями на различных носителях осуществляется на основе комплексного подхода. Для этого было необходимо сформулировать ключевые принципы деятельности, выявить целевые группы реальных и потенциальных потребителей и определить их потребности, провести анализ имеющихся ресурсов, освоить новые направления и внедрить инновационные формы работы.

Главным координационным и методическим центром по организации библиотечного обслуживания населения Москвы музыкальными изданиями является Мемориальный музей и научная библиотека «Дом Н.В. Гоголя». Значительная роль в системе обслуживания принадлежит Библиотеке искусств им. А.П. Боголюбова и Нотно-музыкальной библиотеке им. П.И. Юргенсона, созданным благодаря вниманию со стороны Правительства Москвы.

Показали свою эффективность совместные проекты. При поддержке префектуры Центрального административного округа города Москвы реализован эксклюзивный проект «Электронная нотно-музыкальная библиотека». Готовый продукт посредством сети Интернет доступен для пользователей библиотек, учащихся и педагогов музыкальных школ, работников театрально-концертных организаций округа. В сотрудничестве с Научной музыкальной библиотекой им. С.И. Танеева Московской государственной Консерватории им. П.И. Чайковского на базе четырёх общедоступных библиотек реализуется проект «Московский музыкальный абонемент».

The German Central Library for the Blind (Leipzig). Musical notes: History and new perspective. Speaker: Felix Pourtov (Deutsche Zentralbücherei für Blinde, Leipzig).

The German Central Library for the Blind (DZB) is the oldest blind person's library in Germany. Since its foundation in 1894 the production of music belonged to the constant offer of the library. After a short break between 1986 and 2000 the DZB transfers and publishes the music again. Today it remains the only place in Germany where blind musicians or pupils can order or lend the musical pieces.

During the last years the technology of the notes' production have been modernized and changed a lot. Earlier the musical pieces were copied by hand. Now the library has own software, which accelerates the whole process and improves the quality enormous. In my paper important steps of the music production and offerings of the customer service will be demonstrated.

The music production in the DZB and new technologies are always present on German and international conferences, on famous Leipzig book fair. In the last time direct contracts with important music publishing houses (for example, Bärenreiter, Breitkopf & Härtel, Hofmeister) were closed. We get the electronic data from the publishing companies, edit them and bring within a short time new issues to the blind musicians.

Deutsch Zentralbücherei für Blinde zu Leipzig.

Die Deutsche Zentralbücherei für Blinde zu Leipzig (DZB) ist die älteste Blindenbibliothek Deutschlands. Seit ihrer Gründung im Jahr 1894 gehörte die Herstellung von Musiknoten zur ihren ständigen Angeboten. Allerdings wurde diese im Jahr 1986 ausgesetzt, um im Jahr 2000 wieder aufgenommen zu werden. Bis heute ist die DZB der einzige Ort in Deutschland, wo blinde Schüler und Musiker für sie hergestellte Musikalien bestellen und ausleihen können.

In den vergangenen Jahren haben sich die Bedingungen der Notenherstellung stark verändert und modernisiert. Früher wurden die Werke per Hand übertragen. Heute verfügt die Bibliothek über eine entsprechende Software, die diesen Prozess beschleunigt und enorm verbessert. Im Vortrag werden die einzelnen Schritte der Notenproduktion erläutert und der Kundendienst vorgestellt.

Die DZB präsentiert ihre Dienstleistungen, wie die Musikalienproduktion und die dafür eingesetzte Technik, auf nationalen und internationalen Konferenzen und Messen, zum Beispiel auf der Leipziger Buchmesse. Kürzlich wurden Verträge mit wichtigen Musikverlagen abgeschlossen. Von diesen erhält die DZB Notenausgaben in elektronischer Form, die sie bearbeitet und sehbehinderten Musikern kurzfristig zur Verfügung stellen kann.

La Bibliothèque Centrale Allemande pour les Aveugles (Leipzig)

La Bibliothèque Centrale Allemande pour les Aveugles (DZB) est la plus ancienne bibliothèque pour les aveugles en Allemagne. Depuis sa création, en 1894, la bibliothèque a toujours proposé une production musicale. Après une petite interruption, entre 1986 et 2000, la DZB a de nouveau assuré la transmission et l'édition musicale. Actuellement, c'est le seul endroit en Allemagne où les musiciens et les étudiants aveugles peuvent commander et emprunter des partitions musicales.

Pendant les dernières années, la production de textes musicaux, grâce à la technologie, s'est modernisée et a beaucoup changé. Auparavant, les textes musicaux étaient copiés à la main. Maintenant, la bibliothèque a son propre logiciel, qui accélère le processus dans sa totalité et améliore énormément la qualité. Je vais vous montrer les étapes importantes de la mise en place de notre production musicale et des services offerts aux lecteurs.

Thursday July 1 11.00 – 12.30

RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES (RISM)

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



aspera ad aspera: RISM in Hungary.

Speaker: Balázs Mikusi (National Széchényi Library, Department of Music, Budapest).
(no abstract)

RISM befördert die Erhaltung von Musikhandschriften.

Speaker: Wolfgang Frühauf (RISM Arbeitsgruppe Deutschland, München/Dresden).

When working with music manuscripts, RISM staff have sometimes noticed problems with storage and a generally poor state of preservation of the manuscripts. Owners often do not recognise the damage and also do not know how it can be prevented or dealt with. For this reason, RISM, Germany, has published advice about correct storage procedures and held workshops for its personnel. The purpose has been to enable the owners of manuscripts to contribute actively to the conservation of their stocks.

Information has been provided on:

- Characteristics of aging-resistant paper (up to 1860) and acid paper (1860-1990)
- Ink damage and how to combat it
- Recognising and combating mould
- Optimal climatic conditions
- Protective packing and depositing

RISM Online catalogue for series A/II free of charge. New homepage, an instrument for communication.

Further news.

Speaker: Klaus Keil (RISM Zentralredaktion, Frankfurt am Main).

We move forwards in developing new services, finishing old projects and improving the communication between all groups collaborating with or using RISM:

- RISM gets a new corporate identity with new Logo
- A new website as basis for communication between working groups, users, interested parties and Zentralredaktion has been made.
- RISM database (series A/II) is now available in the internet for free and will be demonstrated during the session.
- RISM CD-ROM A/I will definitely appear in Dec. 2010.
- Report of the Congress to the 50th anniversary of RISM is completed.

Come and see RISM's new clothes.

Thursday July 1 14.00 – 15.30

ARCHIVES LOST AND FOUND

Sponsored by the Archive and Music Documentation Centres Branch and the IAML Programme Committee.

Chair: Marguerite Sablonnière (Bibliothèque nationale de France, Paris).

In search for the lost music manuscripts of M. K. Ciurlionis.

Speaker: Darius Kucinskas (Kaunas University of Technology, Lithuania).

The precise research done of an archive of the most significant Lithuanian artist M. K. Ciurlionis in the last 15 years lets us calculate obvious gaps of lost or omitted music manuscripts. Information about lost manuscripts were collected from an archive as well as from all possible materials related with an artist. There were also published and unpublished reminiscences of his contemporaries, endless talking with relatives of the composer and collected material of previous research done in the museum. Efforts to understand preliminary amount and the type of lost manuscripts overflowed partly in a monograph *The Text of Ciurlionis's Piano Music* (2004) and *A Complete Catalogue of Ciurlionis's Music* (2007, 2d ed. 2008). Anyway there are some hypothesis where are possible to look for the lost music manuscripts of Ciurlionis. Last year the lost painting "Andante" (Sonata of Pramids) was discovered in Holland. It keeps us a real hope to be successful in Ciurlionis's music manuscripts too.

La recherche des manuscrits perdus de la musique de M.K. Ciurlionis

Les recherches effectuées depuis 15 ans pour retrouver des archives de M. K. Ciurlionis (1875-1911), l'artiste lituanien le plus célèbre, permettent de mieux appréhender les pertes ou les lacunes dans ses manuscrits musicaux. Les informations sur ces manuscrits ont été répertoriées à partir des archives mais aussi de tout autre matériau. Les souvenirs, publiés ou non de ses contemporains, de même que des entretiens avec ses proches et d'autres recherches dans des musées ont permis de collecter des sources. Une première tentative pour répertorier le nombre et le type des manuscrits perdus est donnée dans l'ouvrage *The text of Ciurlionis's piano music* (2004) et dans *A complete catalogue of Ciurlionis's Music* (2007, 2e éd. 2008). Des hypothèses de recherche des lieux possibles de conservation des manuscrits musicaux perdus de Ciurlionis ont été formulées. L'an passé, la peinture de l'artiste intitulée "Andante" (Sonata of Piramids), perdue, a été découverte aux Pays-Bas. Cette découverte permet de garder l'espoir de retrouver également ses manuscrits musicaux.

Discovering Alessandro Casagrande through his collection at the Archivio di Stato of Terni.

Speaker: Attilio Bottegai (ArtEZ Institute of the Arts, The Netherlands).

The family of Alessandro Casagrande (1922-1964) – known mainly among musicians for the biannual international piano competition dedicated to him since 1966 – decided recently to preserve the musical collection of the composer at the Archivio di Stato of Terni. This paper gives an account of the reorganization and compiling of the inventory of the collection, focusing on new evidence concerning the life and the works of Casagrande and introducing guidelines for further investigations. The material is of both an archival and bibliographical nature, and four categories were identified: the musical manuscripts, the library, the documents and the sound resources.

La découverte d'Alessandro Casagrande par sa collection chez Archivio di Stato de Terni.

La famille d'Alessandro Casagrande – connu principalement parmi les musiciens par le concours international de piano bisannuel qui lui est dédié depuis 1996 – a décidé récemment de confier aux Archives d'État de Terni la conservation de la collection musicale du compositeur. Durant sa vie relativement brève, Casagrande s'est essayé à différents genres musicaux : musique pour piano, musique de chambre et vocale, mais aussi musique de ballet et de film, œuvres vocales sacrées avec orchestre. Cette communication décrit la manière dont a été réorganisé l'inventaire de la collection en mettant en avant les informations biographiques et celles concernant les œuvres de Casagrande. Ces lignes directrices visent à susciter des recherches approfondies. Le contenu de la collection est à la fois de nature archivistique et bibliographique. Quatre catégories ont pu être identifiées : manuscrits musicaux (autographes et copies de presque toutes ses compositions) ; la bibliothèque (éditions musicales, livres et périodiques concernant la musique) ; documents d'archives (correspondance, écrits, affiches, notes de programmes) et ressources sonores (bandes magnétiques et vinyles).

ILAM's archival revitalisation: the past 10 years at the International Library of African Music

Speaker: Fiona Still-Drewett (Rhodes University, Grahamstown, RSA).

The International Library for African Music (Grahamstown South Africa) has played an invaluable role in the collection and preservation of traditional African music since its establishment in 1954. This paper will look at ILAM's revitalisation over the past 10 years which includes sound and image digitisation projects, the relaunch of the journal *African Music*, and encouragement of traditional music making and ethnomusicology studies.

Current challenges include copyright issues, creation of an online catalogue for all holdings, digitisation of the film collection and growing the collection into the future. The paper will also report on the Digitisation Heritage Repatriation Workshop held in December 2008 in South Africa, which was an outcome of a partner relationship with the African Studies Center at the University of Michigan, Ann Arbor. ILAM's positive role in archival practise is most encouraging for other libraries and museums on the African continent as ILAMs digital archiving has been a success in project management, output measurements, sound financial resources, and ultimately global information sharing.

La revitalisation archivistique d'ILAM : depuis 10 ans à la bibliothèque internationale de la musique africaine.

Depuis sa création en 1954, l'International Library for African Music (Grahamstown, Afrique du Sud) a joué un rôle inestimable dans la collecte et la préservation de la musique traditionnelle africaine. Cette communication mettra en lumière les efforts entrepris par l'ILAM depuis 10 ans : projets de numérisation d'images et documents sonores, reprise de la parution du périodique *African Music* et encouragements prodigués à la musique traditionnelle et aux études ethnomusicologiques. Elle rendra compte également des séances de travail du Digital Heritage Repatriation Workshop de décembre 2008. Le rôle positif joué par l'ILAM est aussi un encouragement pour les autres bibliothèques et musées du continent africain dans la conduite de projets de numérisation.

Thursday July 1 14.00 – 15.30

MUSIC LIBRARIES: PUBLICATIONS AND HERITAGE

Sponsored by the Bibliography Commission and the IAML Programme Committee.

Chair: Ole Bisbjerg (State and University Library, Århus).

The Collection of musical issues in the library of N.B. Yusupoff-senior (1751-1831).

Speakers: Nadezhda Dozorova and Konstantin Bolenko (The Museum Estate 'Arkhangelskoye').

Nikolay Borisovitch Yusupov (1750/1751-1831) was one of the most rich and educated Russian noblemen, known as a prominent official and connoisseur of art. He collected an outstanding library. One of its largest subject collections consists of theatre and musical literature.

The library of Nikolay Borisovitch Yusupov is well known to specialists as one of the largest private book collections of the last quarter of the 18th Century to the the first third of the 19th Century. The largest part of it is kept in Arkhangelskoye Estate Museum and is the largest collection of the Museum (about 15,500 volumes).

The collections of theatre and musical literature include more than 1000 volumes. The major part consists of separate editions of plays (mostly librettos), books on the history of music and separate theatres, and biographies of actors. French editions predominate, but there are also Italian and Russian books. The major part of librettos - several hundred operas in the broadest sense - standard operas, lyric tragedies and dramas, comic operas and vaudevilles) - is united into sets of 5-10 works grouped by publishers and proprietors.

It is known that Yusupov's library included more than 1000 librettos and most of them remained in the Museum collections. There are also several manuscripts in the library, among them two fragments of opera scores. The major part of Yusupov's music collection is kept in the National Library of Russia.

The publications dedicated to P.I. Tchaikovsky's life and work, 1999-2009.

Speaker: Galina Belonovich (The State P.I. Tchaikovsky House-Museum, Klin).

For more than a century the Tchaikovsky House-Museum has been considering research work to be most important. The unique museum collection possesses more than two hundred thousand priceless objects. It is one of the largest musical collections in the world and it promotes the Museum's research work.

During a century after Tchaikovsky's death his works and biography suffered from censorship. The censorship of Tchaikovsky's musical works and texts of his compositions, as well as the fact that many of his works are absent from musical performance and research, prompted the museum to initiate the preparation and publication of the *New Complete Edition of Tchaikovsky's Works*, including a *Thematic and Bibliographical Catalogue* of all of his musical and literary works, *Tchaikovsky Encyclopaedia*. The Museum fulfills this imposing research and publishing project in cooperation with the Russian State Institute of Art Studies and certain publishing houses – first of all, *Muzyka Publisher's* (Moscow) and *B. Schott's Söhne* (Mainz). The Thematic and Bibliographical Catalogue of P.I. Tchaikovsky's works was arranged and published with the participation of the Museum.

In Russian musicology it has become the first edition of this scientific reference genre. This genre became established in European musical science and cultural life in the 19th Century when the first work of this kind, done by Austrian scholar L. Köchel, was published in 1862.

The aim and purpose of the Catalogue are to show the whole picture of the musical and literary works of P.I. Tchaikovsky together with a detailed description of all sources of the texts of the composer's works as well as the documents relating to the history of their creation, first performance and edition.

The *Thematic and Bibliographical Catalogue* is the foundation of the *New Complete Edition of P.I. Tchaikovsky's Works*. The Museum has been taking part in the project since the middle of the 1990s, and the Museum takes part in the work on the Tchaikovsky encyclopedia. The publication of the encyclopedia is planned in 2011.

The Museum researches and publishes the great composer's works and some collections catalogues. In the past six years the following research works, based on the Museum collections, were published: *Symphony No. 6 in B Minor. Pathétique. Sketches. Facsimile; Episodes for Eternity. Photographs of P.I. Tchaikovsky; P.I. Tchaikovsky – N.F. von Meck: correspondence, 1876-1890*; in 4 volumes. V.1. 1876-1877. In 2010 the 4 volume edition of the composer's correspondence with N.F. von Meck will be completed; *Miscellany P.I. Tchaikovsky. Forgotten and New*.

One of the main aims of the museum is to overcome information restrictions regarding the life and works of one of the most popular composers, and to introduce some new information of his life and works to musicians and researchers of the world, based on archival documents.

The musical heritage of Karelia: studying, preservation, usage (on the basis of the experience of the National Library of the Republic of Karelia).

Speaker: Elena Sharakhaeva (National Library of the Republic of Karelia, Petrozavodsk).

At present activities of the sector of music literature of the NL RK (National Library of the Republic of Karelia) are directed at providing preservation and access to the national musical heritage of the Republic of Karelia.

Manuscripts of Karelian composers are unique documents. Employees of the NL RK compiled "List #1: 1927-[2005]: a manuscript music collection of Karelian composers and musicians".

From 1997 to 2008 a bibliographic index, *Music of Finland and Scandinavian Countries*, was made. This index shows the musical culture of Finland, Norway, Sweden and Denmark beginning from the middle of the 19th to the end of the 20th centuries.

Also a combined index *Manuscript Music of Karelian Composers and Musicians* was issued. This index is the first printed musicography of manuscript music. Information about manuscript music which is kept at the libraries of Petrozavodsk is included. Since 2002 a study of national holdings of sound recordings of the music of Karelia has been done and a combined index created, *Sound Recording of Music of Karelia*. The best of Karelian music, which was recorded on records and audiocassettes, has been recorded on CDs. It has been done within the programme *Memory of Karelia*. Two projects are planned to accomplish the sector of music literature:

1. *Music of Karelia in Faces*. The purpose of this project is the recording of CDs and DVDs with records of Karelian composers, including fragments of their musical compositions and talks with them.

2. *Kalevala in music*. The purpose of this project is the creation of CDs and DVDs with the fragments of musical compositions, devoted to the Karelian-Finnish Epic "Kalevala".

„Der musikalische Nachlaß der Republik Karelien: Erlernen, Erhaltung, Ausnutzung (aus der Erfahrung der Nationalbibliothek der Republik Karelien)“

Gegenwärtig ist die Tätigkeit der Musikabteilung der Nationalbibliothek der Republik Karelien auf die Sicherung der Erhaltung und der Benutzung des nationalen musikalischen Nachlasses der Republik Karelien orientiert.

Die Sonderarten der Dokumente sind die Handschriftennoten von karelischen Komponisten. Im Arbeitslaufe wurde „Die Inventarliste N 1: 1927 – [2005]. Die Sammlung der Handschriftennoten karelischer Komponisten und Musiker“ zusammengestellt.

1997 – 2008 wurde die Bibliographie „Die Musik Finnlands und skandinavischer Länder“ zusammengestellt, die die musikalische Kultur Finnlands, Norwegens, Schwedens und Dänemarks von der Mitte des 19. bis zum 20. Jahrhundert betrachtet.

Man hat die Gesamtbibliographie *Die Handschriftennoten karelischer Komponisten und Musiker* hergestellt. Diese Bibliographie ist die erste Drucknotographie der Handschriftennoten Kareliens, sie hat bibliographische Angaben von Handschriftennoten, die sich in den Bibliotheken von Petrosawodsk befinden. Ab 2002 erlernt man den nationalen Tonaufnahmenbestand der Musik Kareliens und stellt die Gesamtbibliographie *Die Tonaufnahmen der Musik Kareliens* zusammen.

2004 – 2008 wurde die Digitalisierung, die Reinigung und die Übertragung der besten Muster der karelischen Volks- und Fachmusik von Vinylscheiben, Tonbänder und Audiokassetten auf neue Träger gemacht. Man hat ein Projekt vor: Das Epos *Kalevala in der Musik*. Das Projektziel ist die Herstellung der Audio-, Videoplatten mit musikalischen Werken oder ihren Fragmenten, die dem karelisch-finnischen Epos „Kalevala“ gewidmet sind.

Friday July 2 09.00 –10.30

OPTICAL MEDIA CONSERVATION AND COMPUTATIONAL ETHNOMUSICOLOGY

Sponsored by the Audio-Visual Commission and the IAML Programme Committee.

Chair: Andrew Justice (University of North Texas, Denton).

How technology can change the face of ethnomusicological archives—a demonstration on a collection of Russian field recordings.

Speaker: Polina Proutskova (Goldsmiths College, University of London).

Developing a user-friendly infrastructure for ethnomusicological archives constitutes a challenge in many respects: standard bibliographic search queries like author or title are not applicable; metadata is often incomplete and even more often inconsistent; the variety of musical material, recording quality, social contexts of the recordings, detail of annotation and additional information can be huge. Using a collection of recordings of Russian traditional music as an example (including our own field recordings) we would like to present our work in music information Research for non-Western music. Automatic annotation of musical attributes for audio recordings could help provide consistent metadata for archives of any size. Audio similarity search allows to retrieve recordings with missing or incorrect metadata. Our intuitive user interface for ethnomusicological archives combines bibliographic and content search and offers new ways to explore collections of any geographical and cultural scope.

On the problem of optical compact disks storage.

Speakers: Svetlana Dobrusina and Irina Tikhonova (The National Library of Russia, St. Petersburg).

The results of investigations in the field of information preservation on optical compact discs are of importance for libraries and archives. The stocks of digitized documents constitute millions files, *i. e.* a large number of gigabytes. Depending on callback frequency and sensitivity electronic documents are stored on various carriers.

The purpose of this paper is the representation of research findings in the assessment of optical compact discs permanence. Libraries often receive documents on CD and DVD completed with printed publications as an electronic version of book and magazine or a supplement. Not always provision is made for special rooms and storage.

Integrated tests of CD and DVD were carried out in the process of artificial thermomist and light aging as well as biostability and bruise resistance assessment. The mode of CD and DVD exposure was chosen under Standards ISI 18927:2002 and ECMA-379 accordingly, which ascertain the assessment method. The investigations elicited the prime factors affecting the material physical parameters and the safety of recorded information. Recommendations are given on long-term preservation and use of CD and DVD made by various manufacturers.

Friday July 2 11.00 – 12.30

JOINT SESSION: AUTOMATION, EDUCATION, CONSERVATION

Presented by the Libraries in Music Teaching Institutions Branch and the Commission on Service and Training.

Chairs: Pia Shekhter (Academy of Music and Drama, Göteborg) and Geoff Thomason (Royal Northern College of Music, Manchester).

Automation tools of information and library service for musical scientific and studying process: experience of problem statement and implementation.

Speaker: Liubov Zaprudskaya (S.I. Taneyev Research Music Library of Moscow State P.I. Tchaikovsky Conservatory).

Having encountered the necessity of library automation modernization, we are looking forward to RDA and FRBR requirements and increasing significance of a library as a scientific information center. Therefore we tried to provide corresponding new database structures and library automation system functionality.

The formation of musical education in Russia; the history of the foundation of the first Russian conservatory and its library.

Speaker: Helen Necrasova (St Petersburg State Conservatoire named after N.A. Rimsky-Korsakov, Scientific Music Library).

In 2009 we will celebrate 180th anniversary of the great Russian composer, pianist and founder of the first Russian conservatory in St. Petersburg – Anton Rubinstein, who was the first to create the system of musical education in

Russia. In the same year we will also celebrate the 150th anniversary of the Imperial Russian Music Society founded by Rubinstein too. These two events are connected with each other as well as with the history of the Scientific Music Library of St. Petersburg Conservatory itself. The collections of the library reflect music tastes and interests of the whole epoch and some of its representatives who influenced the development and spread of musical education in Russia. The library offers an interesting and rich archive of documents and different materials

Traditional music by Don Cossaks in contemporary society (on the basis of archival and library fonds).

Speaker: Tatiana Rudichenko (Rostov State Conservatoire named after S.V. Rachmaninov).

The paper provides the characteristic of the processes in the culture of the modern Russian society. The main question set forth in this paper is that of factors and forms of actualization of Don Cossack traditional music. The author comes to a realization that the idea that actualization Don Cossack folklore is the method adaptation citizens for new imperatives of the modern society.

About saving and research of Siberian old-believers' musical culture.

Speaker: Boris Chindin (Novosibirsk State Conservatoire named after M.I. Glinka).

(no abstract)

Friday July 2 11.00 – 12.30

RESEARCH, MUSICAL HERITAGE, AND PRISONERS OF WAR

Sponsored by the Research Libraries Branch and the IAML Programme Committee.

Chair: Stanisław Hrabia (Jagiellonian University, Krakow).

Music collections and research—to create the connection.

Speaker: Peter E. Nissen (University Library of Southern Denmark).

The new Song and Ballad Center in the University of Southern Denmark is a cooperation between university and university library. It can often be a challenge to find good connections between the collections of the university library and local research. The structure and regulations of the Center have been made to promote this connection as much as possible. My paper will be a presentation and exposition of the aims and possibilities of the Center.

Collections de musique et recherche—créer le lien.

Le nouveau Centre des ballades et des chansons de University of Southern Denmark est le fruit d'une collaboration entre l'Université et la bibliothèque universitaire. C'est souvent un défi de trouver la bonne façon de lier les collections de la bibliothèque universaire à la recherche. L'organisation et les règles de fonctionnement du centre ont été établies pour favoriser ces liens le plus possible. Mon exposé portera sur les objectifs et les possibilités que le centre peut offrir.

Musiksammlungen und Forschung – Verbindungen schaffen.

Das neue Lied-und Balladencenter in der Universität von Süddänemark ist eine Kooperation zwischen der Universität und der Universitätsbibliothek. Gute Verbindungen zwischen der Universitätsbibliothek und lokaler Forschung kann oft eine Herausforderung darstellen. Die Struktur und Reglementierung des Centers ist so beschaffen, solch Verbindung so weit wie möglich bekannt zu machen. Mein Vortrag wird eine Präsentation und Ausstellung der Ziele und Möglichkeiten des Centers sein.

The heritage of Petr Jurgenson in the music collection of the National Library of Estonia.

Speaker: Heidi Heinmaa (National Library of Estonia, Tallinn).

Petr Jurgenson [Peeter Jürgenson] (1836 Reval -1904 Moscow), Russian music publisher of Estonian birth is a remarkable person in the history of Russian music publishing and printing. He established a music publishing business that became the largest in Pre-Revolutionary Russia, with a branch in Leipzig. By 1917, the Jurgenson publishing house issued more than 35000 musical items. This paper focuses on the collection of the publications by Jurgenson kept in the National Library of Estonia.

La contribution de Petr Jurgenson à la collection de musique de la National Library of Estonia.

Petr Jurgenson [Peeter Jürgenson] (1836 Reval-1904 Moscou), éditeur de musique russe, de naissance estonienne, est une personne remarquable dans l'histoire de l'édition et impression musicale russe. Il a fondé une entreprise d'édition musicale qui est devenue la plus importante dans la Russie pré-révolutionnaire, avec une succursale à

Leipzig. En 1917, la maison d'édition Jurgenson publiait plus de 35.000 pièces musicales. Cet exposé portera sur la collection des imprimés publiés par Jurgenson conservés à la National Library of Estonia.

Das Vermächtnis von Petr Jurgenson in der Musiksammlung der Nationalbibliothek von Estland.

Petr Jurgenson [Peeter Jürgenson] (1836 Reval -1904 Moscow), russischer Musikverleger estnischer Herkunft, ist eine bedeutende Person in der Geschichte des Druckens und Verlegens von Musik in Russland. Er gründete ein Musikverlagshaus, das das grösste im vor-revolutionären Russland wurde und einen Zweig in Leipzig unterhielt. Bis zum Jahre 1917 veröffentlichte das Jurgenson Verlagshaus mehr als 35000 Musikalien. Dieser Vortrag konzentriert sich auf die Sammlung von Jurgensons Veröffentlichungen in der Nationalbibliothek von Estland.

Music theatre in the prison camp. The Austrian composer Ludwig Gruber as prisoner-of-war in Siberia.

Speaker: Thomas Aigner (Vienna City Library).

Today Ludwig Gruber is mainly known as the composer of the world-famous popular Viennese song 'Mei Muatterl war a Weanerin' (My mother was a girl from Vienna). The Vienna City Library keeps the personal archive of this versatile composer. It contains material from the time of his six-year term as prisoner-of-war in Siberia during World War I and after. This material provides an interesting, to a degree even surprising insight into the life at the prison camp, where Gruber led a theatre. Among others, remarkably elaborate hand-coloured programme sheets, photographs of the actors in theatre regalia (the female roles were being played by male actors!), a Russian newspaper clipping announcing one of the performances have been preserved. Gruber's sketchbooks from that period prove that he undertook to set Russian poems to music. Presentation copies of compositions by a Russian colleague point out his professional contacts during his internment. Having returned to Vienna, Gruber gave lectures on Russian music, interspersed with slide shows, movie scenes, music and dance performances, etc. Thus, it appears all the more embarrassing that Gruber joined the Nazi Party long before Austria's 'Anschluss' to the Third Reich and let himself be roped in for Hitler's war propaganda thereafter.

Théâtre de musique dans un camp de prisonnier. Le compositeur autrichien Ludwig Gruber alors prisonnier de guerre en Sibérie.

Aujourd'hui Ludwig Gruber est surtout connu en tant que compositeur de la célèbre chanson populaire viennoise »Mei Muatterl war a Weanerin« (Ma mère était une fille de Vienne). La Bibliothèque municipale de Vienne conserve les archives personnelles de ce compositeur versatile. Ce fonds contient de la documentation provenant des six longues années passées comme prisonnier de guerre en Sibérie durant la 1re guerre mondiale et après. Ce matériel révèle un contenu intéressant, à un degré surprenant, de la vie au camp de détention, où Gruber a dirigé un théâtre. Entre autres, des feuilles de programmes remarquablement élaborées et coloriées à la main, des photographies des acteurs dans leurs beaux vêtements de théâtre (les rôles féminins étaient joués par des acteurs masculins!), une coupure de presse d'un journal russe annonçant l'un des spectacles ayant été préservée. Les carnets de notes de Gruber durant cette période démontrent qu'il s'était engagé à mettre en musique des poèmes russes. La présence de copies de compositions provenant d'un collègue russe révèle l'existence de contacts professionnels au cours de son internement. De retour à Vienne, Gruber a donné des conférences sur la musique russe, entrecoupées de diaporamas, des scènes de musique de films, des spectacles de danse, etc. Ainsi, il semble embarrassant que Gruber ait rejoint le parti nazi, bien avant l'Autriche «Anschluss» au IIIe Reich et qu'il se soit laissé influencé par la propagande de guerre d'Hitler par la suite.

Musiktheater im Kriegsgefangenenlager: der österreichische Komponist Ludwig Gruber als Kriegsgefangener in Sibirien.

Ludwig Gruber ist heute vor allem als Schöpfer des zu einem Weltschlager gewordenen Wienerlieds „Mei Muatterl war a Weanerin“ bekannt. Die Wienbibliothek im Rathaus verwahrt den umfangreichen Nachlass dieses vielseitigen Komponisten. Darin befinden sich auch Materialien aus der Zeit seiner sechsjährigen Kriegsgefangenschaft in Sibirien während des Ersten Weltkriegs und danach. Sie gewähren einen interessanten, bisweilen sogar überraschenden Einblick in das Lagerleben. Gruber leitete in Sibirien ein Soldatentheater. Erhalten sind einige der erstaunlich aufwändig gestalteten handkolorierten Programmzettel, Fotos der Darsteller in Maske und Kostüm (die Frauenrollen wurden von Männern gespielt!), ein russischer Zeitungsausschnitt mit einer Vorstellungsankündigung etc. Skizzenbücher Grubers aus der Zeit belegen, dass sich der Komponist auch mit der Vertonung russischer Gedichte beschäftigt hat; Widmungsexemplare von Kompositionen eines russischen Kollegen zeugen von Grubers beruflichen Kontakten während seiner Gefangenschaft. Nach Wien zurückgekehrt hielt Gruber Vorträge über die russische Musik mit Lichtbildern, Filmszenen, Musik- und Tanzeinlagen etc. Umso befremdlicher erscheint es, dass er bereits lange vor dem „Anschluss“ Österreichs an Hitlerdeutschland der NSDAP beitrug und sich danach für die Kriegspropaganda der Nationalsozialisten einspannen ließ.