

Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) International Association of Music Libraries, Archives and Documentation Centres (IAML) Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Research Libraries branch Report 2007

The first session presented by the Research Libraries Branch, themed **Manuscripts, Medieval and Renaissance**, consisted of papers on medieval and Spanish liturgical manuscripts at the University of Sydney and manuscripts in Toledo Cathedral.

Kathleen Nelson talked about two fragments from medieval notated chant manuscripts in the Rare Book Collection in the Fisher Library of the University of New South Wales (See see K.V. Sinclair. Descriptive catalogue of medieval and renaissance western manuscripts in Australia. Sydney: Sydney University Press, 1969). Both manuscripts were pasted into books. One fragment has been dated to the second half of the 12th century and the other to c. 1200. The content of each suggests that both have been taken from noted missals but otherwise the two fragments have little in common. The palaeographic style of the text, and the style of the music notation, indicate different geographic origins; one is notated in Messine notation, and the other in Aquitanian notation. The latter, an Aquitanian fragment of Iberian origin, contains music for Easter Monday with an Alleluia chant Nelson has not found in any other source, which can be explained by the fact that churches often were free to create and choose chants. The manuscript shows a style of writing used in Southern France and the Iberian peninsula. One example of this are the two forms of lettering for 'A' present in the manuscript. Work is still in progress and it is hoped that more sources of related music will be found. Extensive use has been made of online resources for medieval manuscripts (Washington, University of Western Ontario, and Regensburg).

The second speaker, Jane Morlet Hardie, reported on eight Spanish liturgical manuscripts which the University of Sydney acquired between 2002 and 2006. These manuscripts of probable Spanish use and probably originating from Spain consist of a book of fragments dating from the 15th century and earlier; five books of sixteenth-century material for the Mass and Office, one containing a thirteenth-century *bifolium* as part of its binding; and two eighteenth-century monastic antiphonals. The manuscripts contain plainchant typical for Spanish liturgical music associated with Salamanca Cathedral and it is thought that five of the manuscripts may belong to the complex of sources at Salamanca cathedral recently discovered and studied by James Boyce. Fisher RB Add Ms 358 contains the earliest picture of an ancient turkey in Europe from around 1535/46. The decorations are copies from post 1518 Toledo artists. Fisher RB Add Ms 327 contains special notation also found in the manuscripts at Salamanca Cathedral. Decoration found in MS 327 is similar to that of Salamanca Ms 53. The Fisher Library intends to digitise the manuscripts and is working in co-operation with Cornell and Oxford universities and the British Library.

Graeme Skinner presented the third paper of this session, on Toledo Cathedral's plainsong *cantorales* in inventories and catalogues, co-written with Michael Noone. For a long time these choirbooks were thought lost whilst they had always remained at Toledo. In 2003, the two Australian authors were the first researchers in fifty years to be granted permission to access the books and to prepare a modern catalogue and numbering sequence for collection of 170 indigenously produced manuscript plainsong choirbooks (cantorales) in Toledo Cathedral. The collection was found in a desperate state of repair. The books showed major water damage which may have come from rain water leaks, some pages even 'caramelised'. Noone's discovery and subsequent transcriptions of a series of cathedral inventories (from 1503, 1539, 1580, 1600, 1649, 1790, and 1809) and other key documentation informed Skinner's codicological analysis of individual volumes, their copying and preservation. The inventories list titles and shelfmarks which allowed re-construction of earlier shelving systems. Furthermore, the study of the manuscripts showed that new liturgical books contain salvaged folios from out-of-date books. Some chants had been deleted and overwritten as liturgy changed. The 1977 catalogue lists sets of manuscripts but missing one that is in an earlier inventory listing. A few missing manuscripts have come to light at auction sales (Sotheby's, art galleries). Several previous shelving systems dating back to the late sixteenth-century were also taken into account in formulating the new catalogue scheme, organised chronologically (late-15th century to late-19th century) and by genre, and which has been adopted by the Cathedral archive for its own use.



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The second session sponsored by the Research Libraries Branch was entitled Editions, Collections, Sources.

Laurence Languin from the Médiathèque Nadia Boulanger-Conservatoire National Superieur de Musique et de Danse, Lyon, opened the session with a paper on the digitisation of the collected editions that belonged to Nadia Boulanger. These editions are part of the private library of Nadia Boulanger which is in the possession of the Conservatoire National Superieur de Musique et de Danse. In 2003, the Minister for Culture granted funding for a digitisation project which started three years later. The works digitised include the out-of-copyright collected works by Bach (1851-1899 edition), Couperin (Oiseau-Lyre, 1932-1933), Orlando di Lassus (Breitkopf & Härtel, 1894-1926), Monteverdi (Universal Edition 1926-1942), Palestrina (Breitkopf & Härtel, 1862-1907), Purcell (Novello, 1878-1928), Rameau (Durand, 1895-1924), the master musicians of the French Renaissance edited by Henry Expert (Leduc, 1804-1908), and many more. In total, the digitisation programme aims at digitising 230 volumes containing 49369 pages. Items are scanned at 256 grayscale, 300dpi, TIFF file format with online pdf files being created from jpeg files at 150dpi. The files are linked to catalogue redords via 933 (UNIMARC) or 856 (MARC21) fields. The OAI (Open Archive Initiative) protocol will allow co-operation with other libraries with Boulanger holdings: Bibliothèque nationale de France, Museum de Musique Paris, Edna Loeb Library, Harvard University. The Nadia Boulanger website contains a section on the Boulanger Collection, Fonds Boulanger, with links to digitised material as well as information on non-digitised collections and links to other libraries and resources with relevant material.

David Pear, from the Australian National University, Canberra, presented a paper about the problems with the source materials of Percy Grainger, their gathering in the Grainger Museum and dispersal. Grainger himself set up the Museum which not only contains his own works but showcases the compositional work of English and Scandinavian composers. The collections include art (oil paintings, prints, sculpture), costumes, furniture, ethnographic artefacts, musical instruments, photographs, concert programmes, pornographic material, correspondence, business records and personal papers, designs, manuscript and published music, archives of Australian composers, collections relatign to Australian musical culture, Grainger's personal library, sound archives. After a biographical overview, Pear talked about the source materials and some of the problems they represent, for example, the ethical questions the 'lust branch' collection raises for researchers.

Evelyn Portek and Richard Excell, from the University of Melbourne, closed the session with their presentation on the Louise Hanson-Dyer Collection at the University of Melbourne. Louise Hanson-Dyer, best-known as the founder of l'Oiseau-Lyre press, was a prominent figure in Melbourne cultural life. She founded the Victorian Branch of the British Music Society and was President of the Alliance Française. Having left Australia for Europe, Dyer began collecting early manuscript and printed music and books which she continued over several years until she established her own scholarly music press, *Éditions de l'Oiseau-Lyre*, which she ran with great success until her death. Through Hanson-Dyer's generous bequests to the University of Melbourne, the music collection now belongs to the recently renamed Louise Hanson-Dyer Music Library. The collection contains about 245 items dating from around the late 15th to the early 19th century. Among its areas of particular strength are French Baroque and Classical opera, Italian Renaissance masses, motets and madrigals, music and tutors for a diverse range of instruments, and theoretical treatises. Many of the items are very rare, and some are unique sources of what would otherwise be lost works.

By Almut Boehme