Opening session

Polish music: heritage, processes, media

Presented by the Organizing Committee
Chair: **Stanisław Hrabia** (IAML President, Jagiellonian University, Kraków)

Marcin Gmys (Adam Mickiewicz University, Poznań)
Archives and white spots: scholarly perspectives for recovering Polish Music

Artur Szklener (The Fryderyk Chopin Institute, Warsaw)
Digital humanities tools for music: implementation in the 'Heritage of Polish Music' project

Daniel Cichy (Polskie Wydawnictwo Muzyczne – PWM Edition, Kraków)
Publication and performance: making Polish music known to professionals and music lovers

The complex editing of a composer's music is usually a task of many generations. Unfortunately, such natural processes – including early commercial editions, premieres of the works, their multistage recognition by critics, musicians and audience, further incorporation in historiographies of a nation or academic and critical editions – were impossible for the great majority of European music created in the territory of Poland from the second half of the 18th century to the moment of regaining Polish independence; in some cases, even until the change of the political system in 1989. As a result, a great part of the oeuvre of over one hundred composers has not been published. Among the compositions there are outstanding works, but also just interesting ones. In consequence, they are unknown not only to audiences all over the world, but even to Poles themselves. Making up for lost time, almost two centuries, requires complex, synchronized actions of a multidimensional character. Contemporary technologies make it possible to speed up the work, increase its synergy and provide open access to the results.

The aim of the presentation is to show actions as part of the "Heritage of Polish Music" multi-year program, held by The Fryderyk Chopin Institute and PWM Edition under the auspices of the Ministry of Culture and National Heritage. We will present the scholarly premises of the project, its conceptual structure – from preliminary research inquiries to providing open access and promoting the results – as well as the progress of work and current plans.

Music archives and World War II

Presented by the Archives and Music Documentation Centres Section

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

Renata Suchowiejko (Jagiellonian University, Kraków)
Chopin, nationalism and armed conflict: Edouard Ganche and his collection during World War II

Edouard Ganche (1880–1945), an eminent expert on Chopin's œuvre, was a collector and writer, the founder of the Société Chopin in Paris and editor of the Oxford edition of the Complete Works of Chopin. During the interwar period, he amassed a valuable collection devoted to the Polish composer, containing manuscripts, printed publications, memorabilia, books, works of art and the Pleyel piano chosen by Chopin for his Scottish pupil Jane Stirling. Ganche's desire was to create a Chopin Museum in some European city. The outbreak of World War II brought these plans to naught, and Ganche's collection found itself in Kraków.

It was purchased by Nazi officials on the orders of Hans Frank, the General Governor of the occupied territories. It was a forced sale. As a Jewish collector, Ganche had no way to defend himself. Bringing the collection to Kraków, at the time capital of the General Government, was part of a propaganda campaign. Hans Frank wanted to show the world how he cared about the protection and promotion of Polish cultural assets. In honor of the 4th anniversary of the establishment of the General Government, a Chopin Exhibition was organized at which Ganche's collections were shown. On 27 October 1943, the opening of this exhibition took place at the Jagiellonian Library, at the time renamed Staatsbibliothek Krakau.

After the war, Ganche's collection remained in Kraków – the memorabilia and works of art ended up at the Jagiellonian University Museum; and the books, at the Jagiellonian Library.
The aim of this paper is to present the history of Ganche's collection – the beginnings of its creation in Lyon, its forced sale and its transport to Kraków. It is based on archival sources from two collections – Dossiers Edouard Ganche at the Bibliothèque nationale de France and the Archives of the Central Library Board of the General Government (presently held by the Institute for National Memory in Warsaw).

Bret Werb (United States Holocaust Memorial Museum)
The Aleksander Kulisiewicz Collection at the United States Holocaust Memorial Museum

Envisioned by its founders as a storehouse of historical evidence—material artifacts, written and oral testimonies, photographs and films—the U.S. Holocaust Memorial Museum in Washington DC is the repository of a significant archive of music salvaged from the Nazi ghettos and camps. This paper focuses on the Museum's single largest music collection, that of the Polish camp survivor Aleksander Kulisiewicz (1918-1982).

A Kraków native who spent over five years as a political prisoner in Sachsenhausen, Kulisiewicz in later life grew obsessed with documenting the repertoire that his fellow Poles and an international community of musicians, authors and artistes created and performed while captives of the Germans. The collection he amassed during his final decades consists of hundreds of songs, choral works and

instrumental pieces gathered from survivor memoirs, manuscripts, and multiple recorded interviews with former inmates. Approximately 70,000 pages of documentation encompass music-related artworks, biographical details of camp poets and composers, and copious additional corroborating material.

Apart from providing an overview of the collection, the presentation will discuss Kulisiewicz's cultural and intellectual background in interwar Poland, and postwar career as a performer, activist and author. Music illustrations will be drawn from Kulisiewicz's archive of sound recordings, including selections from his own series of autobiographical songs written in Sachsenhausen. A final set of musical examples demonstrate the collection's utility as a resource for musicians and programmers seeking overlooked yet revivable repertoire, and for composers inspired to create new works based on "rescued" music preserved in the Museum's archive.

Jon Bagüés (Eresbil, Errenteria, representing the group of research institutions of AEDOM – the Spanish Branch of IAML)
Music papers on movement, 1936-1939: the case of the Spanish Civil War

In July 1936 the Spanish Civil War began with the military rebellion against the Republic Government, until 1 April 1939. The present paper is a first collective attempt to add information on how the civil war affected the musical heritage, especially the fonds and collections in different Spanish institutions, either by losses, removals, or their effects on musicians and composers, among them Manuel de Falla, and interpretative institutions (exiles, extinctions….). Information will be structured by Spanish regions and collected by the principal present custody heritage centres and music documentation centres. It will also contain a bibliography on the state of issue around the aforementioned problem.

Preserving music collections and facilitating discovery

Presented by the Libraries in Music Teaching Institutions Section

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

Aris Bazmadelis (Aristotle University of Thessaloniki) and **Maria Aslanidi** (Ionian University)
The Hellenic Academic Music Libraries Cooperative Scheme

Formalized in 2015, the Hellenic Academic Music Libraries-HAMLIB consortium consists of the following members: Music Library - School of Music Studies - Aristotle University of Thessaloniki; Hellenic Music Research Lab Library - Faculty of Music & Audiovisual Arts -Dept. of Music Studies - Ionian University; Dept. Library – School of Philosophy – Dept. of Music Studies - National and Kapodistrian University of Athens; Library & Info Centre - School of Social Sciences, Humanities and Arts – Dept. of Music Science and Arts - University of Macedonia; Dept. Library - School of Music Technology - Dept. of Sound Technology and Musical Instruments - TEI of Ionian Islands; Library and Information Center - Faculty of Arts - Dept. of Traditional Music - Technological Educational Institute of Epirus, Central Library - Technological Educational Institute of Crete.

Hellenic Academic Music Libraries Cooperative Scheme-HAMLIB, focuses on ensuring and enhancing access to and organization of music and music-related resources based on the continuously evolving content standards, metadata encoding standards, and vocabularies.

Within this frame, the paper presents: a) the need for academic music libraries to implement RDA, b) the strategic direction of transition to RDA, following the current trends, tendencies and practices of implementation in international and national level within the library sector, as well as c) transition and implementation-related issues from a practical and technical perspective. Finally, the need to promote and communicate the benefits of implementing RDA both in and outside HAMLIB is provided.

Julie Bill (MSLIS Musicians Institute, Los Angeles)
Music libraries: preserve valuable digital assets. Highlighting and preservation of institutional performances

Our goal within the Musicians Institute Library was to highlight, organize, and preserve thousands of valuable digital assets such as video and audio files in a friendly, visually appealing, easily accessible, cohesive online search available to students, faculty, and the public. Our digital assets included faculty and visiting artists from the 1970's until the present such as Wrecking Crew members Joe Porcaro, Howard Roberts, and Tommy Tedesco as well as Marcus Miller, Joe Pass, Jorge Dalto, Jaco Pastorius, Pat Martino and many more. In addition to clinics and masterclasses the school also films approximately 120 hours of student live performance workshops throughout each quarter.

Our challenge was in creating and implementing a robust online searchable catalog of performances with a small staff and modest budget. We researched many cloud based hosting services, which were not an option, because of cost, but also weren't ideal for academic purposes.

To address our small staffing, the goals were set by library staff and the workflow was designed and executed by student staff that had already bought into the project as their performances and those

of their faculty were highlighted. To address budgetary concerns the system was set up by a vocal student alumnus who was invested in the project, as their undergraduate performances were included within the searchable system as well.

In this presentation we will explore the free open sourced software, Avalon Media utilized to preserve, store, organize, and highlight audio, video, and various digital assets within our institution. With the help of Avalon support staff and the support of music librarians through the Music Library Association we were easily able to get the project going with an outcome much greater than that for which we'd hoped.

The Musicians Institute is located in Hollywood, CA serving approximately 1,200 undergraduate students and 250 faculty members. Our Performance Programs include Certificate, Associate, Bachelor, and Masters Degree Programs in Composition, Song Writing, Guitar, Bass, Drums, Vocals and Industry Certificate and Associate Programs include Audio Engineering, Music Business, DJ, Independent Artist, and Guitar Craft.

Charles Peters (Indiana University, Bloomington) and **Rachael Cohen** (Indiana University, Bloomington)
Improving targeted discovery through a use case in music

Students, faculty, and researchers need an efficient way to access collections that are made up of specialized content, such as music materials. Discovery layers can be designed to precisely target that content directly, focusing search results on the most relevant characteristics of the collections. Such a distinct view in Blacklight, the open source discovery layer in use at Indiana University, allows users to identify desired content from the Music Library, widely recognized as one of the largest academic music libraries in the world and accounting for nearly 10% of all holdings at IU Bloomington.

Music librarians, along with Discovery and User Experience Librarians, have developed a specialized view that provides search capabilities utilizing descriptive data elements to the music user community. The presenters investigated the differences between music users and general users and identified corresponding issues in discovery. For example, some users wanted a way to search for specific types of music scores (full score, vocal score, chorus score, etc.). Others wanted to search for music scores or recordings by instrumentation. Additionally, it was desirable to filter sound recording searches by format. This presentation will showcase the strategies implemented to increase music discovery at IU, and ways these solutions could be applied to other specialized collections.

New digital resources and tools for early 20th-century musicology: Digital Delius and beyond.

Presented by the Forum of Sections

Chair: **Balázs Mikusi** (IAML Vice President, National Széchényi Library, Budapest)

Loukia Drosopoulou (The British Library, London) and **Joanna Bullivant** (University of Oxford)
Discovering Music: a new online exhibition and learning resource

In October 2018 the British Library launched the web-space Discovering Music: early 20th century (https://www.bl.uk/20th-century-music), a free online exhibition and learning resource which provides unique access to the Library's music collections from this period.

The space is aimed at students and younger audiences in the first instance, as well as the general public. Over 100 collection items are featured in it, including manuscripts, first editions, letters, concert programmes, sound recordings and photographs relating to composers such as Berg, Britten, Delius, Elgar, Holst, Ravel, Schoenberg, Stravinsky, Vaughan Williams and Webern. These are used in a way that supports the study of particular music topics, and users can browse these alongside articles, information on specific musical works and composers, as well as teachers' notes designed to support the study of music at GCSE and A Level.

The creation of Discovering Music is linked to the project Digital Delius, a collaborative research project between the British Library, the University of Oxford and the Delius Trust, and the space prominently features content related to the life and music of Frederick Delius.

This paper will describe the processes involved in curating and building an online exhibition which at the same time serves as a learning resource, and also discuss the opportunities such an online environment offers for exhibiting Library collections. It will also discuss the role collaborative research projects can play in enabling libraries to undertake work that might not otherwise have been possible.

The paper forms part of the proposed session: New digital resources and tools for early 20th-century musicology: Digital Delius and beyond.

Joanna Bullivant (University of Oxford) and **Daniel Grimley** (University of Oxford)
The Delius catalogue of works

This paper examines the Delius Catalogue of Works (https://delius.music.ox.ac.uk) as a case study in creating a link between important archival collections and libraries on the one hand, and performers, music students and scholars on the other. The Catalogue, launched in October 2018, is a new freely accessible digital catalogue of the complete works of Frederick Delius (1862-1934). At the start of the project, while earlier catalogues had been published in print, these were now out of date (especially with regard to location of manuscripts), not easily obtainable, and relatively difficult to use.

The Delius Catalogue is, on the contrary, accessible to anyone with an internet connection, fully searchable, browsable by date, genre and other parameters, and able to be updated with relative ease. It contains details such as forces and duration which are of particular use to performers. It also, for the first time, includes musical incipits for all works. Significantly for research libraries, the Delius

Catalogue is also integrated with the British Library's Archives and Manuscripts Catalogue, so users are able to move from the record of a given work to the library website, should they wish to access the physical manuscript.

This paper will examine three aspects of the process of creating the Delius Catalogue which have special relevance to the work of music libraries and archives in a digital age. Firstly, it will discuss the use of the specialist software MerMEId for creating the catalogue and the advantages and practical challenges involved in such a project. Secondly, it will address the evolving state of music encoding technology and the prospects for further enrichment and integration of such catalogues with digital collected editions, music dictionaries etc. Finally, this paper will consider the limitations of the resource for fostering public understanding of Delius's music, and steps that may be taken to address these. In sum, this paper considers the Delius Catalogue as both a model for connecting archival collections and practical musicians, and a witness to the current state of digital music curation.

This proposal is intended to be considered alongside the proposals 'Discovering Music: a new online exhibition and learning resource' and ''Enhancing musicological articles with multimedia and interaction using Linked Data and the Music Encoding Initiative' as a themed session with the proposed title: 'New digital resources and tools for early 20th-century musicology: Digital Delius and beyond'.

David Lewis (University of Oxford) and **Kevin Page** (University of Oxford)
Enhancing musicological articles with multimedia and interaction using Linked Data and the Music Encoding Initiative

Articles and blog posts have an important role for libraries both as pedagogical resources themselves, and also as ways of driving traffic to and raising awareness of library collections, particularly digitised resources. The British Library's new Discovering Music site illustrates the challenges when creating such resources in a musical context, where the complexity and interconnection of multimedia resources is central.

As part of the Digital Delius project, and in collaboration with the British Library and the Delius Trust, we have produced an enhanced version of one of the Discovering Music articles (written by Joanna Bullivant of the University of Oxford). This proof of concept demonstrates a richer model of musicological publication. Where the standard version of the article text has images, sounds, video and scores inserted as static figures; our enhanced version introduces interactive and functional connections between these. Regions of text can trigger changes in the figures, highlighting key areas, whilst images and sound are coordinated so that a recording and score are synchronised. Encoded notation is engraved with dynamic highlights of pertinent sections, and (behind the scenes) provides the musical 'semantics' upon which the other media relationships are layered. Where musical material has many related media, a pop-out figure allows the multiple forms to be compared side-by-side, and glossary texts appear to explain specialist vocabulary or provide brief biographies.

This enhanced version was created at the University of Oxford e-Research Centre in MELD, a framework for building music-related web interfaces. MELD uses Linked Data to describe resources and the relationships between them. It is these explicit relationships – published as statements about media resources and the works they embody – that inform the interactions presented. MELD creates and consumes annotations using the Web Annotation standard. These, in turn, use the Music Encoding Initiative (MEI, a music notation and metadata format) and the Music Ontology to support the creation of musically-meaningful statements describing complex connections and

interactions between text, music notation, images, recordings and videos. MELD has also been used for interactive scores for performance, as well as in score annotation applications.

In our presentation we will demonstrate the enhanced article, and illustrate the principles and design decisions underlying the framework. We will also show some other applications built with MELD. We will also consider current limitations, particularly as a potential content publication system for a library's musicological outputs, and consider how additional digital library resources could be integrated.

Musical games, letters and book rarities

Presented by the Bibliography Section

Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Vienna)

Barbara Schwarz-Raminger (Universität Mozarteum, Salzburg) and **Rainer Buland** (Universität Mozarteum)
Repository of the Archive for Ludology, held by the University Library Mozarteum: bibliography and content

German abstract:
Aus ludologischer und systematischer Sicht gesehen, ist Musik ein Gestaltungs-Spiel. Dieses Spiel manifestiert sich in erster Linie in Partituren (Spielanweisungen) und Abbildungen von Musikinstrumenten und musizierenden Menschen, aber das Thema hat noch weitere interessante Facetten. Das 1990 gegründete Archiv für Spielforschung und Playing Arts hat eine heute weltweit einzigartige Sammlung zu allen Aspekten des Spiels zusammengetragen, mit rund 3.000 Objekten zwischen 1500 und 1900. Seit Juni 2018 ist ein Repositorium online, das sukzessive die ganze Sammlung mit einer ??? Lizenz zugänglich macht.

Ein wichtiger Teilbereich der Sammlung betrifft das Thema Musik und Spiel, wobei auch der Tanz eine wichtige Rolle spielt, weil außerhalb der sogenannten „Ernsten Musik" die Musik und der Tanz eine kulturelle Einheit bilden.

Anhand von Objekten aus der Sammlung werden wir verschiedene Facetten des Themas beleuchten (hier nur eine Auswahl):

- Brettspiele zu Opern (Zauberflötenspiel, Freischütz-Spiel).
- Graphiken, die Spiel-Szenen mit Musik (und Tanz) zeigen.
- Lieder über das Spiel.

Im zweiten Teil des Vortrages zeigen wir den Aufbau des Kataloges für Graphiken (und aus der Werkstatt: erste Überlegungen zu einem Katalog für Brettspiele) und die konkrete Umsetzung im Repositorium.

English abstract:
From a ludological and systematic point of view, music is a form of play. This „creative play" manifests itself primarily in scores (which are playing instructions) and images. On this images (mostly prints, etchings and oil paintings) we see musi-cal instruments and people making music. The Archive for Ludology (Spiel-forschung) and Playing Arts, founded in 1990, has assembled a unique collection on all aspects of play, game, gambling and non professional sports, with around 3,000 objects dating from 1500 to 1900. Since June 2018, a repository is online, which successively will present the collection with a CC-BY NC license.

An important part of the collection is devoted to music dancing and playing games. These three activities build a cultural unit outside the so-called "classical music". Using objects from the collection, we will illuminate various facets of the theme (here only a selection): board games with operas as a subject (Magic Flute Game, Freischütz Game), graphics showing game scenes with music and dance, and songs about the game. In the second part of the lecture we discuss the more

technical aspects: The structure of the catalogue for graphics (and from the workshop: first considerations for a catalogue of board games) and the specific implementation in the repository.

Ulrich Leisinger (Internationale Stiftung Mozarteum, Salzburg)
Letters of musical interest in 19th-century autograph collections: a case study in the Varnhagen-Sammlung at the Jagiellonian University in Kraków

While modern autograph collections are often restricted to a narrow field which is treated in great detail, collectors in the 19th century typically aimed at a much broader repertory. The main goal was to collect one item each of as many authors as possible. A complete manuscript was not valued much higher than a letter or even a receipt as long as it contained an original signature. These collections were usually not enlarged by buying new material, but by sharing and trading "duplicate" copies with fellow collectors.

Only few autograph collections of this period have been preserved intact, among them the Varnhagen-Sammlung, assembled by Karl August Varnhagen von Ense (mainly) between 1841 and 1858 and bequeathed by his niece Ludmilla Assing to the then Royal Library in Berlin under the condition that the collection should be kept together and made accessible to the public. The Varnhagen collection was split up only during World War II; the collection of autographs comprising manuscripts by approximately 9.000 authors has since been preserved at the Biblioteka Jagiellońska. Although items of the collection, often including digital images, are gradually being integrated into the online catalogue of the library, the detailed printed catalogue by Ludwig Stern (Berlin 1911) is still an indispensable research tool.

Letters of musical interest form only a small fraction of the vast collection. These cover not only great figures such as Mendelssohn or Schumann, but major and minor names from the music history of Berlin in the 18th and 19th centuries, including letters to and from Johann Friedrich Reichardt, Wilhelm Friedrich Ernst Bach and Gasparo Spontini, and also documentings relating to the Bach family such as letters by Forkel, Marpurg, Mizler or Graun.

The paper aims at presenting an overview of the letters of musicians and of musical interest in the collection and at discussing some characteristic examples (with a focus on the Bach family). Further, it will be proposed to publish detailed regesta that will make access to this and similar historical treasuries easier before the respective collections can be re-catalogued in full according to current library standards.

Kirill Diskin (Saint Petersburg Rimsky-Korsakov State Conservatory) and **Maksim Serebrennikov** (Saint Petersburg Rimsky-Korsakov State Conservatory)
Foreign book rarities in the library of the S. Petersburg Rimsky-Korsakov State Conservatory

An indisputable source of pride to the St Petersburg Conservatory Research Music Library is its unique collection of printings from the 15th–19th centuries. The collection includes not only sources relating to music (sheet music, treatises, dictionaries, and textbooks), but also belles-lettres, books on philosophy, theology, philology, history, medicine, geography and other sciences. The core of the rare book collection of the St Petersburg Conservatory Library is the outstanding book collection of Gottfried-Engelbert Anders (1795–1866), writer and music critic, and archivist and curator of the French Imperial (presently National) Library's music department. According to his contemporaries Anders' private collection was "one of the most wonderful music libraries which one could ever collect". After Anders' death his bounteous collection was bought by Mikhail Pavlovich Azanchevsky

(1839–1881), an outstanding musical character, composer and critic, one of the first directors of the St Petersburg Conservatory, and also a passionate collector and bibliophile. In 1870 Azanchevsky has returned to Russia and donated his private library (over 30 000 volumes) to the St Petersburg Conservatory.

Being removed from Europe in the end of 1860s, the Anders—Azanchevsky library dropped from sight of non-Russian musicologists, and is still unknown to them. Meanwhile, the Anders—Azanchevsky library is really full of riches. The point is that Anders (as a professional librarian) hunted for bibliographical rarities, carefully studying bookseller and antiquarian catalogues. Some of the books are the sole copies in the world (like, for example, Sébastien de Brossard's *Dictionnaire* of 1701, Gottfried Kirchhoff's L'A.B.C. Musical of 1734 etc.). Many books are unique copies because of owners' inscriptions, notes, ex libris or authors' personal corrections and additions (like, for example, Giovanni Paisiello's *Regole per bene accompagnare il Partimento* of 1782).

This paper will introduce some of our library's rarities to the attendees of the Conference.

Open access and research impact

Presented by the Forum of Sections

Chair: **Barbara Dobbs Mackenzie** (IAML Past-President, RILM, The Graduate Center, The City University of New York)

Stephanie Bonjack (University of Colorado Boulder)
Open Access and the future of music scholarship

Open Access (OA) is the "free, immediate, online availability of research articles combined with the rights to use these articles fully in the digital environment" (SPARC, https://sparcopen.org/open-access/). This international movement has gained significant traction in the last decade, notably in the sciences, but the humanities and performing arts have been slow to embrace it. However, we now have dozens of OA music journals and our first Open Access journal in music librarianship: CAML Review, the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres.

In my presentation, I will discuss the OA movement, publishing paywalls, the state of Open Access publishing across disciplines, and the present state of OA publishing in music. I will discuss current options for authors as well as opportunities for change at our home institutions and within our profession at large.

Georgina Binns (University of Melbourne)
Music research impact: Australian partnership models for librarians and music researchers

In universities worldwide, publicly funded research outcomes are becoming ever more accountable, with an increasing emphasis on economic, social and community benefits. Librarians, university administrators and researchers are moving quickly to respond, implementing new approaches to communicating and assessing research in the online environment. Traditional bibliometrics, citation-based models are still being utilised, and with online citation databases and tools are making this data easier to collate. The less traditional—and therefore less easily quantifiable—assessments of engagement and relevance are required especially in the music and creative arts disciplines. Music research outcomes are often non-traditional, with creative outputs from practice-based music research including performance and composition assuming vital significance, complementing traditional text-based citation impact. The internet can provide extremely useful alternative metrics that contribute to assessing impact of these non-traditional research outputs.

This paper examines the strategies, training programs and alternative metric tools used to support music researchers in the online environment, using a case study approach from The University of Melbourne, Australia. Here librarians are working collaboratively with music researchers to analyse online data and gain insights into the significance of online research exposure. This has resulted in increased engagement and research impact in online environments, further assisting researchers in building grant applications and reports on research outcomes. These innovative impact assessments, utilising alternative metrics from the internet, have involved librarians supporting music researchers in considering and planning their research projects within strategic and forward-thinking frameworks to maximise engagement and relevance.

Parish church collections and sacred repertories in Poland

Presented by the Forum of Sections
Chair: **Ewa Hauptman-Fischer** (University of Warsaw)

Sonia Rzepka (National Library of Poland, Warsaw)
Music manuscripts and early printed music from the former library of the Kripplein Christi Lutheran Church in Wschowa (Fraustadt) held by the National Library of Poland

The Wschowa Land, located on the border between Silesia and Greater Poland, was one of the bridges linking the culture of the former Polish-Lithuanian Commonwealth with European culture. The city was a popular destination for the Protestant German-speaking population emigrating from Czech and Silesian territories engulfed by the Counter-Reformation; and during the Thirty Years' War, from territories ruled by the Habsburgs.

The Old Town Lutheran parish in Wschowa was established in 1555 and initially was associated with the Fara Church, taken over the Catholics, and from the December 1604 with Kripplein Christi Church. The school operating in that church from 1607 was an important cultural institution in Wschowa. Among the Wschowa school's alumni, there were: Valerius Herberger, Matthaeus Vechner, Samuel Friedrich Lauterbach, Christian Knorr von Rosenroth and Andreas Gryphius. Attached to the Kripplein Christi Church and school was a library. It was founded in 1641 and was formally active until 1945, but its years of splendor fell during the times when it represented a scientific and didactic base for the school. Its resources included, among other items, several bequests from prominent people associated with Wschowa. In 1881 part of these resources went on deposit to the Königliche Preussische Staatsarchiv Posen. Before 1949, this deposit and the collections remaining in Wschowa were most likely merged, and during a post-war campaign of 'securing' abandoned library collections, reallocated and thereby dispersed in April 1949.

The largest surviving and identified collection of Wschowa provenance, numbering approximately 2,500 volumes, is currently kept at the National Library in Warsaw. In my speech, I would like to discuss musical materials held this collection that have not previously been described in musicological literature: among other items, early printed music of occasional character, concerning people and events associated mainly with the Wschowa district, but also with Silesia and Pomerania; as well as manuscripts, including a new organ tablature, a catalog of which will be published at the end of this year.

Ludmiła Sawicka (Fontes Musicae in Polonia (UW Warsaw))
The musical collection from the parish church in Kamieniec Ząbkowicki

The small town of Kamieniec Ząbkowicki was until 1810 the seat of one of the richest Cistercian abbeys in Lower Silesia. The best proof of the economic power of the Cistercians is the Baroque decor of the parish church in Kamieniec Ząbkowicki equipped with high-class monuments of painting and sculpture. Found in 2013, the music collection allows us to recreate repertoire and musical cast used in the eighteenth century by the Cistercian community and continued after secularisation of this order in the parish church practically until the outbreak of the Second World War and show repertoire concordances between Catholic centres in Lower Silesia, the Czech Republic, Austria and Bavaria.

Marek Bebak (John Paul II Catholic University of Lublin)

Lodi devote per uso della dottrina Christiana in the context of the musical culture of Kraków's Trinitarians

In the Library and Archives of Hospitallers Brothers of St John of God in Krakow, where a large part of the old prints from the historical Trinitarians' library is held, several catechisms – including two Bellarmine catechisms, published in Milan in 1649 for the diocese of Como (Italy) – have been preserved. They were bound together with the music print entitled *Lodi devote per uso della dottrina Christiana*, which contains easy four-part arrangements of songs used for the catechization of the "simple people", especially young ones. After the Council of Trent parish schools often used the music, which was helping the community to memorize difficult religious content and sentences. This small book contains 54 lyrics of songs in Italian, while 10 among them received a music score. If we know the publication was kept in the Trinitarian library, we cannot ruled out that the monks also used the songs contained in it in their catechetical work. The main aim of my paper will be the presentation of this unique Polish copy of *Lodi devote*… and an attempt to answer the question of its importance in the context of the musical culture of Krakow's Trinitarians.

Student centred approaches to learning and space

Presented by the Service and Training Section

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

Grace Haynes (Michigan State University, East Lansing)
Active and authentic: student-centered learning in the music library

As an early career music librarian at Michigan State University, I have had the opportunity to participate in a Teaching and Learning Community of Practice at my institution to learn, develop, and grow as a teacher alongside my librarian colleagues. Through my participation in this community, I crafted and developed my own teaching philosophy statement, which has directly informed my pedagogical choices as a music librarian with teaching duties, as well as many other aspects of my work. While I consider it a living, evolving document as I continue to gain experience in the classroom, my teaching philosophy is anchored in student-centered learning.

Student-centered learning aims to engage students as active participants in the classroom, rather than only the passive recipients of information. While this concept and practice of student-centered learning has been widely explored in the broader library instruction community, there is a need to examine its implications and possibilities for the music information literacy classroom. As music libraries offer unique, specialized services and collections, we are distinctly poised to deliver creative, student-centered experiences. How can music librarians utilize student-centered practices in both classroom instruction and research consultations? What are the challenges faced in employing this practice?

This paper will explore ideas for engaging in student-centered practices in teaching information literacy to music students and reflect on the work music librarians can do to encourage student learning. Attendees will learn methods for employing student-centered practice in their own teaching.

Brian C. Thompson (The Chinese University of Hong Kong)
Undergraduate research nethods: what's a music librarian to do?

The teaching (and learning) of research methods and bibliography used to be a straightforward if unimaginative business. As advanced undergraduates and first-semester graduate students, we learned the difference between such things as dictionaries, encyclopaedias, indexes, series, and editions. We learned how to find things. We learned search strategies. Sometimes we learned a bit about what was happening in research, be it musicology, theory, or ethno. That was then.

Just as the digitization of resources led to a transformation of the physical space of the library, so too has it necessitated a change in our approach to the teaching of research methods and bibliography. Our library systems now replicate the google search: books, articles, everything in one click. Citation methods? Students have an app for that on their phones. So what's a music librarian to do?

Only slowly did I come to the realisation that the old ways of teaching were as obsolete as my Nokia. In this this paper, I discuss some of the ways in which I have begun to adapt my teaching and course

content. I will also discuss what I learned through a wide-ranging survey of what is being taught in other institutions – mostly in English-language undergraduate programmes. My conclusions are practical: adopting an approach that is programme-specific and, wherever possible, student-specific.

Ann Shaffer (University of Oregon, Eugene)
Where do we go from here? A data-driven approach to (re)designing music library spaces

The University of Oregon's Knight Library houses the largest collection of music materials in the state of Oregon, and the second largest in the Pacific Northwestern United States. While the collection itself is robust and evolving, the current facilities and spaces for music-related library services were designed in the 1990s, and no longer met the needs of our music patrons.

In the spring of 2018, the UO Libraries began planning a renovation and redesign of the Music Services area. Taking a multi-prong approach to data collection and analysis, we hoped to get as full a view as possible of how our music patrons currently engage with the library, and what they envision in a redesigned space. We assessed current patron habits by analyzing existing library datasets, such as circulation and in-house usage statistics, reference transactions, computer terminal logins, and hourly floor counts of users in the Music Services spaces.

We designed a survey for faculty and students in the School of Music and Dance to collect information about how our users see their current library use habits. We held focus groups with music and dance faculty to seek their input about improvements to the space and facilities. Finally, we reached out to individual music staff and faculty to act as consultants on technical specifications for a proposed recording and mixing space.

Drawing on these diverse sources of data about our users' library behaviors and library dreams, the UO Libraries crafted an informed renovation plan to create an updated space that will facilitate our patrons' work and expand their investment in the library as their place.

National archival collections: anthropology, copyright, pedagogy

Presented by the Audio-Visual Materials Section

Chair: **Houman Behzadi** (University of Toronto)

Louise Eulau (Sophiahemmet University, Stockholm)
Ingmar Bergman's record collection: a discography

There is plenty of documentation that strengthens the fact that music, and music played on a record player, was a lifelong source of creativity for the legendary Swedish theatre director and filmmaker Ingmar Bergman (1918-2007). In 2009, the Norwegian archaeologist and inventor Hans Gude Gudesen bought Bergman's personal belongings when it was up for auction, including his record collection. Today, Ingmar Bergman's houses and possessions on Fårö are managed by a foundation, The Bergman Estate on Fårö. Thanks to a scholarship which I received from this foundation in 2017, I got the chance to make a closer examination of Bergman's record collection. The scholarship resulted in a discography which was published in *Fontes Artis Musicae* in December 2018.

While the term discography is normally applied to lists of all types of recorded sound, library catalogues describe the physical object, providing information found on the artefact and its accompanying printed material. The ambition in my discography has been to go beyond this information to establish all facts that distinguish one recording from another. My ambition has also been to distinguish multiple recordings of a work by different performers in Bergman's record collection. In this definition it is a discography over a private, delimited collection.

The discography exposes six different categories: 1) Classical and Contemporary Music, 2) Jazz and Revue, 3) Rock, Pop and Techno, 4) Film Music, 5) Various Artists, World Music including Spiritual Songs and Folk Music and Music for Children, and 6) Audiobooks, Interviews and Radio Theatre and other Productions made for Radio. Bergman's record collection includes 546 albums (editions with one or more discs and boxes). Approximately 75 percent of these albums contain classical music. The discography shows that the music itself as well as the performances, seem to have been of greater importance to Bergman than to have specific series from the record companies.

In my paper I will dig more into the findings focusing on tracing patterns between the discography and the musical usage in Bergman's oeuvre.

Hana Borková (National Library of the Czech Republic, Prague) and **Zuzana Petrášková** (National Library of the Czech Republic, Prague)
The collection of the historical music sound records in the Music Department of the National Library of the Czech Republic

In seventies of the 20th century the historical sound records on shellac were bought from private collectors to the music department of the National Library of the Czech Republic. Within interinstitutional project called „Phonograph: Listening to the History of Sound" we have started with elaboration which should lead to possibility of making them available for users. United way of the register of these documents and their transformation to the digital copies support this aim. The output of the project should help memory institutions, in which are placed valuable sound records, to their digital copies be free for study.

The collection, which is now professionally evaluated, contains sound records of significant publishing companies of classical and popular music. Collection is not formed with specific aim of the focus of the library but it corresponds to the style of original owners from which the sound records were bought. The collection contains sound records of the works of in that age popular composers from word and domestic provenance, historical important details both author and interpretative art of their age.

The first part of the collection is content comprehensive. It belonged to Czech music publicist, propagator of the jazz music and collector of the music sound records, also with classical music, Emanuel Uggé. He editorially participated on many sound records by companies Imperial, Polydor, His Master´s Voice and Ultraphon. He also hit the development of the domestic gramophone industry. His articles are found in foreign magazines Esquire, Gramophon, Melody Maker and others. He played sound records of jazz, which are also included in the collection, in many of radio shows. Our report is especially about this part of the collection.

Filip Šír (National Museum, Czech Republic, Prague)
Grammar of gramophone record labels: an aid for cataloguing historical records from 1900 to 1946

This paper will present new publication which is mainly intended for employees of heritage institutions in order to be their guide in the world of historical gramophone record labels. Every record company used a certain numbering system on labels, and if we are able to correctly decipher them, this will provide us with reliable information about the content of each record, despite the fact that it is not explicitly described on labels. This also about more than just their content: understanding them allows for a given gramophone record label to be assigned to the correct manufacturer, to determine when the audio recording was produced, and possibly the date of its pressing into shellac.

The publication includes a list of basic identification marks such as matrix, order or catalogue numbers and their time series. Knowledge of the importance of these numerical markings has thus far been the prerogative of private expert collectors and remains hidden for normal cataloguers. This publication will therefore fill the gap in our knowledge and become an indispensable tool for solving the "mysteries" that the descriptions of these older sources usually bring. Because many of our heritage institutions still face the challenge cataloguing these records for the first time, or for the first time under current standardized rules of description, it will certainly serve as a methodical aid to them.

The record companies that are primarily included are those that captured sound recordings of Czech artists from 1900 to 1946, it was possible to buy the recordings on the domestic market, or to later encounter them in funds and in the collections of heritage institutions. Some of the world's major record companies are also briefly discussed, despite the fact that they did not record any Czech repertoire.

Music cataloguing issues

Presented by the Cataloguing and Metadata Section

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

Sabina Benelli (Fondazione Teatro alla Scala, Milan / ICCU, Rome)
Italian cataloguing rules for non-published music resources

A great amount of non-published music resources exists both in private and in public collections, archives, libraries, music performing institutions and broadcasting companies. Given the importance of such heterogeneous materials (music manuscripts, recordings, resources in electronic formats, printouts, etc.) in 2015 the Central National Bibliographic Agency (Istituto Centrale per il Catalogo Unico - ICCU) has given its group of music experts the task to produce specific cataloguing rules.

The cooperation of professionals with different trainings and careers in the working group was a big help to match this goal: the rules are projected to fit any kind of non-published resources, from those in electronic formats to old music manuscripts, from handwritten music to printouts, to all kind of recordings and sound files.

The norms are based on the most recent conceptual models (IFLA LRM, ICA RiC-CM), on the provisions of the national cataloguing rules REICAT, and anticipate the extension of ISBD to non-published resources decided in 2012; the biggest challenge was to elaborate rules flexible enough to fit to several contexts, and to adapt both to bibliographical and to archival descriptions, aiming to give complete information without affecting the nature of the collections.

Therefore, some areas traditionally bound to publication, usually neglected in cataloguing non-published resources, acquire an equivalent meaning. The generation process and the role of the cataloguer gain significance, becoming fundamental to mediate information.

Before publication, the rules have been tested by the group's members not only on music manuscripts, but also on a selection of printed music and recordings from the holdings of the National Central Agency for Sound and Audiovisual Goods (Istituto Centrale per I Beni Sonori e Audiovisivi - ICBSA), of Teatro alla Scala Orchestra Music Library and Sound Archive, and produced by amateurs' ensembles. The norms were published on May 2018 and are freely available online at http://norme.iccu.sbn.it; the group is currently working at the redaction of the application manual.

This paper will present the scope and the main contents of the norms, as well as the main steps of the working process.

Marcelina Aleksandra Chojecka (The Fryderyk Chopin Institute, Warsaw)
Cataloguing the photographic collection of the Fryderyk Chopin Institute Library in Warsaw

The first part of the paper explains the characteristics of the Fryderyk Chopin photographic collection, its origin, importance, use; methodology of the Collection Index +; possibilities of using the system within Spectrum Standard, usefulness of implementation of AAT, TGN and ULAN dictionaries from Getty Institute into the system; internal Standard for cataloguing based on

translated version of Spectrum Standard 4.0 by NIMOZ and Nomenclature Standard for the Fryderyk Chopin Institute Library.

The second part concentrates on practical creation of the chosen record from the Library collection in the system. The main aspects that will be introduced are: „Inventory" and „Catalogue" information.

Finally, the use of the System in the project „Dziedzictwo Chopinowskie w otwartym dostępie" („Chopin's heritage in open access") within operational project Polska Cyfrowa POPC will be explained.

Kimmy Szeto (Baruch College, City University of New York)
Mapping UNIMARC Codes for Medium of Performance to Library of Congress Medium of Performance Thesaurus: from music cataloging to global linked data sharing

IAML is the maintenance agency for the IFLA medium of performance vocabulary, a set of roughly 400 codes which are used for describing the instruments, voices, and other performing forces in UNIMARC Field 146. Meanwhile, in the United States, the Library of Congress maintains a vocabulary called the Library of Congress Medium of Performance Thesaurus (LCMPT), which is used in MARC21 field 382. Even though the two vocabularies have distinct origins, philosophy and structure, we believe that a map between the two is beneficial to future linked data applications.

The mapping project is a collaboration: volunteers from the Music Library Association in the United States with knowledge of LCMPT draw the links using the Simply Knowledge Organization System (SKOS), and then members in the IAML Cataloguing and Metadata Section review the mapping and examine the strength and weakness of the UNIMARC code set, as well as discuss its future direction.

I will present on the collaboration process, as well as the intricacies of mapping two vocabularies in terms of reconciling hierarchical structure, granularity, scope, language, as well as SKOS properties. I will also discuss the differences in coverage revealed through the mapping process, and ways the two vocabularies can complement each other in the linked data / semantic web environment.

Digital Scholarship

Presented by the Forum of Sections

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

André Avorio (Alexander Street)
Performance history big data: integrating music archives and performance history datasets to enable large-scale research

Performance history datasets are a valuable source for music scholars and researchers. They enable important insights into the dissemination and canonization of composers, changing trends in genres, popularity of repertoire, representation, etc. They can also serve as a backbone for reception studies – shedding light on the history of a musical work's performances, from the composer's own time to today.

However, most performance history datasets available today from music libraries and archives have idiosyncratic structures and follow varying data models and standards. There is no easy way to connect one dataset with another, making it difficult for scholars to conduct research at scale.

The Open Music Library (OML) changes that landscape by introducing research tools that enable music scholars, students, and patrons to interact with these datasets in an easy and integrated fashion.

By partnering with music librarians, archivists, and musicologists, we aggregated and enriched performance datasets from several archives – e.g. Carnegie Hall, Baltimore Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, and others. Data analysis and visualization tools made available by the OML reveal long-term historical trends with only a few clicks.

This session will focus on the challenges involved in creating this resource, from conception to implementation. We will show how we have incorporated linked open data, music ontologies, and principles of the semantic web to open up new possibilities for both music scholarship and collection development. It will also outline ways you can connect your own music library or archive to this open and fast-growing corpus of digital music resources.

It appeals to those interested in digital humanities, digital collections and archives of music resources, and on practical applications of linked data in the academic music space.

Timothy Duguid (University of Glasgow)
Digital scholarly outputs and music heritage

Digital tools are re-shaping music scholarship. In fact, a 2016 study by Inskip and Wiering revealed that many prefer digital tools and resources over print and other physical formats. Even so, digital scholarship in music has lagged behind that in other humanities disciplines for a variety of reasons, not least of which is the fact that digitising acoustic and notated music requires significant encoding standards that extend well beyond simple text. That 2016 review of music scholarship revealed that scholars wanted better, more user-friendly tools, and the digital research community has started to respond. With advances in tools such as optical music recognition, music encoding standards and

advanced mechanisms for search and analysis, music scholarship is poised to ask new and exciting questions that have up to now been unanswerable.

This optimistic outlook mirrors that of other humanities disciplines more than 10 years ago. While it may be frustrating that music has lagged so far behind other humanities disciplines in this respect, it affords us the opportunity for reflection. We can explore the various tools and methodologies that were initially common in the literary and historical branches of the digital humanities, and we can learn from their successes and failures. This paper focuses on one particular issue that has haunted other humanities disciplines: the digital scholarly output. These are resources that were created primarily for digital dissemination rather than print. They are therefore not simply content that has been transferred from print digital. Rather, it is content that has been transformed intellectually into a multimodal resource, bringing together a variety of different media to illustrate and extend upon the scholarly discourse.

This paper notes the trend in recent years for libraries to become hubs for digital humanities research, and it argues that music librarians hold the key to the future of digital scholarship in music as similar trends are starting to be seen in digital music scholarship. It explores the standards that have been established by the Modern Language Association and the American Historical Association, and it weighs what these mean for the musical community and particularly for music libraries. It then concludes by outlining the ways that the Music Scholarship Online project is working with libraries to handle these challenges.

Joseph Hafner (IAML Vice President, McGill University, Montréal)
Is the elephant singing a song? Digital humanities research using HathiTrust & the HathiTrust Research Center

HathiTrust is approaching 18 million records in the online library, https://www.hathitrust.org/, and one of the successes they have had is winning the right for researchers to use the entire body of works – in and out of copyright – for digital research. There are tools that can be used by researchers in the digital humanities, along with some basic entry-level tools that can be used for teaching and learning situations by students and faculty at our institutions. Whether you are a member of HathiTrust or not, there are various ways you can use the information there for research. Joseph Hafner, a member of the HathiTrust Program Steering Committee, will present an overview of the HathiTrust and the Research Center.

National collections

Presented by the Forum of Sections

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

Anne Ørbæk Jensen (Royal Danish Library, Copenhagen)
National collections

Based on a project about the history of the Music Collection at the Royal Danish Library it is interesting to study the creation and definition of a national music collection. Many elements play a role here – from legal deposit over benefactors and organisation to facilities. Both royalty, nobility and public access also influence the building of a collection, not to mention national/regional aspects through the times and international cooperation projects.

Anna Krivtsova (Russian National Museum of Music, Moscow)
International cooperation of Soviet musicians in the period of 1942-1948 in the Russian National Museum of Music collection of documents and personal archives

During the first decade after World War II, the musical life of the USSR, which, as we know, did not stop even in wartime, fully reached its previous power. An integral part of this process was the restoration and strengthening of the connections between Soviet musicians and representatives of the musical world of other countries (Czech Republic, Poland, France, England, America, etc.). The aforementioned report is based on unpublished archival materials of the Museum of Music and is dedicated to the most noteworthy international musical interactions of the USSR that promoted cultural exchange and marked the beginning of many years of fruitful cooperation, and on occasion friendship, between famous composers, performers and musicians from various countries.

Anna Kurbatova (Russian National Museum of Music, Moscow)
The state collection of unique musical instruments of the Russian Federation in materials of the Museum of Music collection

In 2019, the State Collection of Unique Musical Instruments will celebrate its centenary. In this time, the Collection grow up to 286 musical instruments, created from the 17th to 20th centuries by Amati, Stradivari, Guarneri and other Russian and European masters. In addition to ensuring the safety of the instruments, the State Collection contributed to the development of a performing school in the country, allowing talented musicians to play these rare instruments. The report is devoted to the history of the collection in Russia since its beginning to the present days. The report is based on the archival documents of the State Collection, previously unexplored orders of the USSR Ministry of Culture, passports of instruments, contracts with famous musicians, as well as administrative records of the early 20th century related to the collection's history.

Irina Bezuglova (National Library of Russia, St. Petersburg)
Music libraries in the captivity of legislative problems

Two fonds for the perpetual storage of music editions - the Department of Music Editions and Musical Sound Records of the Russian National and Russian State Libraries - are in a very difficult situation due to the need to follow the law on copyright and related rights, which does not take into account the specifics of working with the music edition and from non-compliance of the law on mandatory copies by some publishers. Overcoming difficulties is possible, if state interests are placed above commercial ones.

Poster session I

Bin Han (Shanghai Conservatory of Music) and **Yifan Yu** (Shanghai Conservatory of Music)
Centennial of Chinese piano music: manuscripts and early publications

In the 16th century, Matteo Ricci brought the first clavichord into China. Pianos were sold as a kind of musical instruments in Shanghai from the 19th century. The first piano opus didn't come into being in China until 1908, and so far 110 years have passed.

In 1908, Chao Yuan-ren composed the first piece of piano music known as The Fancy Ba Ban and the Waves of Xiang Jiang during his overseas study in the Cornell University. Hsiao Yiu-mei composed the Nocturne (1916) after F.F Chopin when he studied in Leipzig, and Huang tzu created China's first piece of polyphonic piano piece Two Two-Part inventions (1928) during his overseas education in Yale. All of them are Chinese pioneers of musical compositions, among whom Mr. Hsiao and Mr. Huang subsequently became founders of China's first professional music Academy.

As a Russian Jewish composer, Alexander Tcherepnin (1899-1977) came to Shanghai in 1934, organized a contest for "soliciting piano music with Chinese style" and aroused young Chinese musicians' concerns about musical languages in their own nations. He Luting won the first prize with its piano opus Buffalo Boy's Flute which was composed by integrating Chinese pentatonic mode with Western counterpoint and published in Japan when it was the first time that Chinese piano music went global.

Over a century, China has gradually developed its own national musical styles and traditions through explorations and innovations instead of the earliest imitation of Western music. In the past century, lots of masterpieces have been created. In this poster exhibition, musical manuscripts and early publications collected by the Shanghai Conservatory of Music will be displayed in accordance with four development stages of contemporary Chinese music history, in order to present development contexts of Chinese piano music.

Elena Zomparelli (Music Conservatory of Florence)
An institution and its library: history of the birth of the Music Conservatory of Florence and its musical collections

The "Luigi Cherubini" Music Conservatory in Florence turns 170 years of activity in 2019. Previously the Academy of Fine Arts was already active in 1811 and consisted of three classes, one of which was dedicated to music and declamation. A grand-ducal decree of 6 August 1849 converted the musical school of the Academy of Fine Arts into a musical institution in itself: to direct it was called Giovanni Pacini, well-known composer of the time and excellent opera composer (composed ninety theatrical works, including Sappho and Medea). The Giovanni Pacini collection of the Conservatory Library conserves the works (some autographs) and the archival documentation relating to his musical activity and to his career as Director of the Conservatory. The poster proposed narrates the rediscovery and recovery of this material disseminated among the various funds of the library and of the archive to reconstruct a fundamental piece of the history, still little explored, of one of the oldest Italian musical institutions.

Veronika Garajová (Slovak Academy of Sciences, Bratislava)
System der Verarbeitung mittelalterlicher notierter Fragmente in der Slowakei

Den Gegenstand der Poster-Präsentation bildet das System der Verarbeitung mittelalterlicher notierter Fragmente, befindlich in slowakischen Archiven, Bibliotheken und Museen. Präsentiert werden die Arten komplexer Verarbeitung, Evidenz, Identifikation und Auswertung schriftlicher Quellen aus der Sicht der musikalischer Paläografie, lateinischer Paläografie, Kodikologie und interner Quellenkritik (Komparation liturgischer Bräuche und anschließende Beurteilung im europäischen Kontext).

In der Slowakei blieb im Vergleich zu den benachbarten Ländern (Polen, Tschechei, Österreich) nur eine sehr geringe Anzahl kompletter Handschriften erhalten. Die Fragmente bilden deshalb eine wichtige Basis wissenschaftlicher Analysen mittelalterlicher notierter Handschriften. Notierte Fragmente diverser Provenienz und Datierung befinden sich in beinahe allen slowakischen Archiven und Bibliotheken in ihrer sekundären Funktion – als Umschläge und Einbände jüngerer Bücher. Gegenwärtig werden in der Slowakei ca. 850 mittelalterliche notierte Fragmente erfasst und verarbeitet. Das Ziel des Posters ist ferner ein Hinweis auf die unerlässliche Mitarbeit und interdisziplinäre Kooperation musikalischer Paläografie mit anderen historischen Hilfswissenschaften wie Kodikologie, lateinische Paläografie und Archivwesen, die im Endeffekt nicht nur bei der Datierung schriftlicher Quellen, sondern auch beim Nachweisen der Übereinstimmung zwischen einzelnen Fragmenten behilflich sind, die aus einer Skriptorenwerkstatt oder sogar aus einem und demselben liturgischen Kodex stammen können.

Mercedes Fernández Menéndez (Conservatory of Music "Eduardo Martínez Torner", Oviedo)
Not only music. Informational literacy in the Library of Conservatorio Superior de Música "Eduardo Martínez Torner"

Although it may seem that information literacy is a thing of the past for libraries, it is increasingly necessary. In spite of the undeniable technological advances -or rather because of them- the users of the library of the Conservatorio Superior de Música "Eduardo Martínez Torner", continue not to be self-sufficient to satisfy their informative needs. They are people who are supposed to have sufficient knowledge and skills in the search and retrieval of information, because most of them belong to the so-called "digital natives", but their technological skills are limited to social networks. Many of the students are unaware of the existence of specialized search engines (such as Google Academic, Scirus...), or resources focused on their discipline (ISMLP, All Music Guide, American Music Center, etc.), nor databases with academic and institutional information (TESEO, PARES, IBERLEX, TDX...).

After several years of developing individualized tutoring for students who required it, now the library plans to elaborate and disseminate a survey to new students to know the sources of information they use, to measure the use and real knowledge of them. Students need to evaluate the digital material that appears on the net in order to prove their credibility. To do so, they must understand what evidence qualifies a website as reliable. By the time they begin higher education, students should already possess all these skills. Previously, school libraries should have been the fundamental instrument for students to acquire these skills. However, these institutions are in a very precarious situation in Spain. This means that students who begin higher education are unaware of the basic issues involved in the search for and retrieval of scientific information on the Internet.

For all these reasons, we believe that informational literacy should occupy a prominent place in conservatory libraries and be in line with the mission, goals and objectives of the school itself.

Hanna Bias (Karol Szymanowski Academy of Music in Katowice) and **Ewa Mrokwa** (Karol Szymanowski Academy of Music in Katowice)
Musical life during the Second World War

The inspiration to create the poster was the rich legacies of the composers, held in the Archive of Silesian Music Culture at the Karol Szymanowski Academy of Music Library in Katowice, Poland. The Archive focuses on gathering all the evidence of creativity and development of music of the entire Silesian region.

The poster presents the musical life of Polish composers during the Second World War. The issue is discussed on the basis of three composers associated with the Karol Szymanowski Academy of Music in Katowice: Zdenko Karol Rund, Tadeusz Prejzner and Stefan Ślązak. Their biographies illustrate the struggle which they had to face to continue their musical and educational activities, as well as the sacrifice which they showed to defend their patriotic compositions. It is also a rich source of knowledge about the presence of music in officers and concentration camps.
It is worth mentioning that this topic was presented for the first time at one of the monthly exhibitions initiated this year by the Library. The aim of the exhibitions is to bring closer the exceptional collections and legacies of the Archive collection to the entire academic community. These exhibitions provide encouragement and inspiration for our students, pedagogues and all music enthusiasts, for further exploring presented topics. The results are shown by the increased interest in special collections, as well as reviews of the expositions in the local press.

Štefánia Demská (National Library of the Czech Republic, Prague)
The dynastic women Saints of Central Europe

The worship of saints was one of the most important elements of the Catholic Church in the Middle Ages, and a great attention was paid to them during the liturgical year. In each geographic region, besides the most important saints' feasts (especially feasts of the Virgin Mary), local saints were also worshiped. These saints have their own choral offices which are found in the sources in various forms. This poster depicts the musical heritage of the three dynastic women saints of medieval Central Europe - St. Margaret of Hungary, St. Elizabeth of Hungary and St. Ludmila of Bohemia.

Joe Clark (Kent State University, Kent OH)
Collections versus the internet: the format preferences of performing arts students and faculty

Resources for teaching in United States higher education have undergone a tremendous evolution during the past several decades, due in large part to the disruption caused by services such as YouTube and Google. This poster provides results from two different mixed-methods studies conducted at three US institutions with instructors and students in the performing arts, critically examining how libraries and their resources fit into the curriculum.

The first study is a follow-up to a 2012 examination of performing arts students that explored their preferred sources for course-related content. Results indicate a shift toward digital resources, with strong preferences for electronic journals and reference materials. Print scores and books remain popular; however, students appear more open to electronic options when compared to previous results. Online video and audio from free or freemium services were even more popular than in 2012, while library-curated streaming resources received relatively little use.

The second study is an investigation into how performing arts faculty at three institutions integrated library resources and services into their teaching. The presenters administered an online survey and conducted interviews. Conclusions indicate that, while personal collections and Internet resources provide a majority of teaching material, faculty report that library resources continue to play an important role in their instruction.

A comparison of the studies reveals that students and faculty place little importance on physical media for audio and video (such as CDs and DVDs), print reference, and periodicals. The growing dominance of free and freemium sources such as YouTube and Spotify is clear, and while library-curated streaming media rank low, there is an interest in expanding such offerings. Divergences of opinion between students and faculty included the view of open access sources like Wikipedia, which received high use by students, but was not mentioned by instructors. Similarly, students heavily favored public domain e-scores compared to faculty.

These studies have tremendous implications for collection development. Practices modeled and encouraged by faculty seem to lead students to favor freemium resources, but a conflicting concern about reliability and accessibility leads users to value the library as a trusted institution whose offerings are generally more authoritative. A significant takeaway is the need for robust information literacy programs that enable students to become more comfortable with library interfaces and encourage them to think more critically about all of the information resources they utilize, so they may be prepared to select wisely among the many options offered.

Kent Underwood (New York University)
"(RE)TU(R)NINGS": a site-specific sound-art installation at the New York University Library

Sound-focused, site-specific installation art has been a fertile ground for a sizable number of contemporary composers in recent decades. Installation art as a category is usually alien to libraries and archives, which by their nature do not typically have any capacity to collect or provide access to such work. Yet, through a happy convergence of creative vision and community enthusiasm and the serendipity of a suitable architectural space, the New York University Library has now become the site of its own original installation. Composer Elizabeth Hoffman utilizes sonification techniques and electronic synthesis to transmute library user data (such as daily entries through the turnstiles) into musical sounds, and the building's vast central atrium acts as the resonating chamber for the once-daily, one-minute event. Thus does the work connect itself metaphorically and concretely to the architecture and the inner life of the library. The poster presentation will trace the development and outline the structure of the piece, and it will offer visitors (via headphones) a simulation of the audible experience.

Research methods and music collections

Presented by the Research libraries Section

Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Vienna)

Jolanta Byczkowska-Sztaba (Fontes Musicae in Polonia - UW Warsaw)
Waste paper or music treasures? The oldest preserved musical choral monuments in libraries, archives and museums in Poland

Speech presents the oldest choral monuments kept in Poland from the 12th to the 15th century. These are mainly fragments of old liturgical books and mensural fragments, among others the mass of Luc Marenzia *Missa ordo habui* written for Sigismund III Vasa in the reason of transferring the capital from Krakow to Warsaw. These books have not been preserved in their entirety. The remaining fragments were identified and examined. As it appears from the research there are unique and only one historical records of the Polish old music culture.

Eva Veselovská (Slowakischen Akademie der Wissenschaften)
Das System der Handschriftenbearbeitung in der Slowakei. Die mittelalterlichen Musikhandschriften im Kontext der Forschung

Die mittelalterliche Musikkultur vom Gebiet der Slowakei kann dank der schriftlichen Quellen vom Ende des 11. bis zum Beginn des 16. Jahrhunderts rekonstruiert werden. Alle überlieferten Handschriften und Fragmente enthalten die liturgische Musik, den sog. Cantus Planus. Die meisten Kodizes stammen aus dem Zeitraum des 14. – 15. Jahrhunderts aus Kirchenbeständen (der Bischofs-, Kapitel-, Pfarr-, Kloster-, Schul- bzw. Stadtbibliotheken, die zu den bedeutenden Kircheninstitutionen gehörten). Eine kleine Anzahl Handschriften war Bestandteil privater Sammlungen. In der Slowakei ist leider nur eine sehr kleine Anzahl kompletter Handschriften erhalten. Komplette Handschriften befinden sich heute in Bratislava [Pressburg], Spišská Kapitula [Zipser Kapitel], Martin [Sankt Martin], Košice [Kaschau] und Prešov [Eperies]. Fragmentarisch erhaltene Quellen befinden sich in Archiv-, Museums- oder Bibliotheksinstitutionen.

Die größte Anzahl der fragmentarisch erhaltenen Handschriften stammt aus den Einbänden städtischer Amtsbücher, Inkunabeln und Drucken vom Ende des 15. und aus dem gesamten 16. Jahrhundert. Gegenwärtig sind annähernd 850 mittelalterliche notierte Bruchstücke erfasst. Ein Großteil der nicht verwendeten Handschriften wurde vor allem im 15. bis 17. Jahrhundert als geeignetes Material zur Verfestigung von Einbänden und Umschlägen städtischer Amtsbücher und Handschriften aus der jüngeren Zeit verwertet. Viele wertvolle Handschriften wurden auch außer Landes gebracht (Handschriften aus Bratislava, Levoča, Bardejov, Leles u. a.). Die im Gebiet der Slowakei überlieferten mittelalterlichen Kodizes und Fragmente bildeten also nur einen unerheblichen Teil der hierzulande im Mittelalter verwendeten liturgischen Bücher.

Der Bearbeitung aller notierten Quellen aus der Slowakei wurden mehrere Grundaspekte zugrunde gelegt. In unserem Beitrag wurden die Hauptprobleme (Quellenauswahl, Dokumentation, Methodik und Forschungsergebnisse) präsentiert.
In letzter Zeit gelangt die Forschung zur mittelalterlichen Musikkultur weltweit in einen sehr progressiven Prozess. Die Internetdatenbanken publizieren einen umfangreichen Komplex von Informationen über komplette Kodizes oder Fragmente. Die Frage ist, ob die Datenbanken wirklich miteinander kooperieren oder eher konkurrieren.

Bei der Bearbeitung der Fragmente erweist sich neuerdings als Schwerpunktinformation insbesondere die genaue kodikologische Beschreibung (erforderlich ist die genaue Messung der Fragmente), wenn aufgrund der Übereinstimmung der Parameter (vor allem der Höhe des Liniensystems und der Größe des Zwischenraums) die Hypothese von dem gleichen Ursprung (gleiches Skriptorium oder Skriptor, gleicher Kodex) fragmentarisch erhaltener Materialien, die sich heute in mehreren Archivinstitutionen in der Slowakei, Ungarn, aber z. B. auch in Österreich befinden, schon mehrfach bestätigt wurde.

Angela Fiore (Universitá degli Studi di Modena e Reggio Emilia)
Digitizing the Este 'soundscape': new perspectives for cataloguing the musical sources of a ducal court

Over the centuries, the Este family turned a priority interest towards music production. Especially, Ercole I (1471-1505) and Alfonso II (1559-1597) in Ferrara and Francesco II (1674-1694) in Modena played a significant role in the music field. The Este collection of musical sources, preserved today in the Biblioteca Estense Universitaria, constitutes an indispensable source for the study of some musical genres such as madrigal, oratorio, cantata, and instrumental music. Moreover, the archival and bibliographical documentation of the House of Este testify the productive dynamics of the court from 1400 to the end of 1700. Following an action of recognition, cataloguing and meta-data of the musical manuscripts, the project foresees the creation of a digital platform for the study and enhancement of the musical heritage of the House of Este. The IT tools will allow creating meaningful relationships within the collected data, in order to draft a cultural 'mapping' of the Este artistic and musical context.

Preservation of original carriers and digitization in performance archives

Presented by the Broadcasting and Orchestra Libraries Section

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

Eric Van Balkum (Dutch Radio and Television)
Sheet music archive Muziekschatten: pioneering with digital sheet music, linked open data and more...

In a 2-year project the Dutch Radio and Television Sheet Music Archive discloses its collection of about 450,000 items of sheet music (all genres), digitizing and making available 60,000 items of it (for its members, at €20 per annum), publishing the metadata as Linked Open Data and seeking connections with other Dutch music collections. In this presentation I will elaborate on our experiences in this projects, on its results and on its future.

Pio Pellizzari (IASA Vice President)
Handling and storage of audio and video carriers (IASA-TC 05): a tutorial [60 mins]

This paper underlines that, ultimately, long-term preservation of audiovisual documents can only be achieved by "eternal" digital content migration, TC 05 explains that carrier preservation has still its important place in audiovisual archiving, as by far not all audiovisual documents have as yet been transferred to digital repositories. Also, IASA-TC 03 strongly recommends that originals be kept for potential later reference. IASA-TC 05 explains, how handling and storage of audio and video carriers can be optimised to preserve original holdings until professional long-term preservation can be organised and financed.

Music libraries and their engagement in teaching and learning

Presented by the Libraries in Music Teaching Institutions Section

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

Jantien Dubbeldam (ArtEZ University of the Arts, Conservatorium Zwolle)
Community librarian at a music teaching institution: work in progress

This post-college education is based on the ideas of David Lankes about a new type of librarian, which he describes in his book 'The Atlas of New Librarianship'. A librarian whose work is not centred around books and artefacts, but around knowledge and learning. He also suggests a new mission for librarians: to improve society through facilitating knowledge creation in their communities. It starts with conversation but without ideas or preconception what the outcome should be. I started with the students of "Music in Education" to find out what they think about studying and finding information by doing interviews and surveys to hear opinions. Based on that information I'm building a community concerning the research the students have to do at the end of their school career. Again, without ideas or preconception what the outcome should be. It's a work in progress. Difficult and exciting at the same time.

Anna Bilotta (Università di Roma - La Sapienza) and **Maria Senatore Polisetti** (Università degli Studi di Salerno)
Music libraries in Italy: first results of an evaluation project

The paper presents the first results of the research project "Le biblioteche musicali italiane: stato dell'arte e prospettive" financed by the University of Salerno over the three years 2017-2020 and coordinated by Giovanni Di Domenico, full professor of Library and information science and bibliography at the Department of cultural heritage sciences.

This project, carried out with the collaboration of the Italian branch of International Association of Music Libraries, Archives and Documentation Centres, is the first with these characteristics in the field of Italian music libraries and plans to analyze the international and national literature concerning music libraries and evaluation of special libraries, to collect statistical data and information about Italian conservatory libraries, to do qualitative surveys with administrators, librarians and users.

Here we present the results of the data processing as collected through a questionnaire sent to the libraries of the 80 (about) Italian music conservatories and higher institutes of musical studies. We collected statistical data and information about population to be served, historical, musical and documentary heritage, spaces, facilities, technologies, staff, services and cultural activities of the investigated structures, we elaborated diagrams and historical time series and processed performance indicators about resources, access and infrastructure, use, efficiency, potentials and development as defined by the International standard ISO 11620:2014(en) Information and documentation – Library performance indicators.

The project aim is to gather evidences that shows not only the historical and conservative value of Italian musical libraries but also their support to teaching and musical research and so their educational, cultural and social function, the weaknesses on which it is necessary to intervene and the potential to invest in.

Yin Yee Kwan (The University of Hong Kong Libraries)
The 'value' of music textbooks: songs, musicians, music history and what else?

Music textbooks are essential tools in education. They not only help to deliver school curriculum but also supplement classroom teaching materials. Standard textbooks, as traditional means or electronic textbooks, as online platforms, are effective to manage factual information and definitions, such as composers, timelines, and elements of music. A wide readership of music textbooks includes students, teachers and individuals. What might be more significant of music textbooks, yet, than the contents and readership is its 'value' to us. In addition to pedagogical and practical tools, music textbooks can be regarded as historical sources for researches and invaluable materials in libraries.

Focusing on a collection of music textbooks in the Music Library, The University of Hong Kong, I shall introduce and examine various kinds of them. The discussion will be firstly concentrated on their natures, scopes, and music genres. Issues that shall be further explored in the paper include: How is the relationship between the contents of music textbooks and changes of socio-historical contexts? Does the change in teaching and learning paradigms accelerate revisions of textbooks? And finally, how should the Library handle multi-edition and 'outdated' music textbooks?

Early music printing and OMR

Presented by the Forum of Sections

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

Tim Crawford (Goldsmiths, University of London)
Full-Text search of Early Music Prints Online (F-TEMPO): a new approach to a finding aid for musicians and librarians

Full-text searching is an absolute necessity for 'distant reading', the basis of much digital humanities research. Musicologists cannot currently do full-text searches into the music of the past. F-TEMPO is a project funded by the British Academy to build a pilot system for early printed music a bit like Google Books, which extracts from scanned page-images their underlying textual content, which is then indexed and searched efficiently using the latest techniques of computer science.
We are working with a number of collaborating libraries, led by the British Library, to build a large 'virtual collection' of page-images of typeset printed music of the 16th and 17th centuries. This will greatly expand the BL's 'Early Music Online' resource in which about 300 books of music printed before 1600 have been catalogued and their page-images digitised from microfilms and made freely available to the public. Current access to EMO is provided by standard bibliographical metadata; there is no facility for content-based exploration.

As part of the AHRC Transforming Musicology project we developed a prototype easy-to-use search interface which offers rapid and accurate location of EMO pages that bear music similar to that on a query page (either selected from within the collection or uploaded as a digital image). This searches indexes extracted from the output of a specialised optical music recognition (OMR) program, Aruspix, which we ran over about 32,000 pages in EMO. The indexes, designed to be robust to inevitable OMR errors, are also highly efficient in performance, making use of 'minimal absent words', a state-of-the-art method recently developed for bioinformatics.

Eventually the system will incorporate original published works of influential composers such as Marenzio and Monteverdi, and representative amounts by Josquin, Lassus, Palestrina, da Rore, etc. We would hope to expand the coverage of the system by at least an order of magnitude, including duplicate copies of widely-distributed books as well as multiple editions of many collections. Experiments with manuscript material are likely to lead in future to a similar expansion, though this very largely depends on the nature and condition of the original source.

Through this resource, enriched with metadata and provided with an API for flexible interaction, musicologists could explore for the first time, for example, the networks of influence, distribution and fashion, and the effects on these of political, religious and social change over time, as represented in the output of the burgeoning 16th-century music publishing industry.

James Ritzema (British Library/Royal Holloway, University of London)
Prime Musiche Nuove: the 'new music' and continental connections

This paper examines the publication of the first full collection of music in the stile nuovo to be printed in England, Angelo Notari's Prime Musiche Nuove (c.1613). Comprised of Italianate vocal music in two and three parts, this publication couples the first appearance of music in the early

Baroque style with one of the first instances of engraving in England. While considering the general historical trend in the seventeenth century for more modern musical styles to printed using the most recent printing technology, this paper also uses Notari's collection to highlight the powerful channels of trade and culture which connected European publishing centres: as well as attesting to the high cultural capital of Italianate music in England, this anthology is printed on the finest quality paper, newly identified as having been sourced from both Amsterdam and Basel; likewise, the collection was translated back to mainland Europe, being included in the sales catalogues of the Frankfurt Book Fair.

Jürgen Diet (Bayerische Staatsbibliothek, Munich)
Musiconn.Scoresearch: a content-based search application for digitized music prints based on OMR

In September 2018, the Bavarian State Library has released the newly developed application "musiconn.scoresearch" (see https://scoresearch.musiconn.de). The user can search for melodies via a virtual keyboard in the complete works of Ludwig van Beethoven, Georg Friedrich Händel, Felix Mendelssohn Bartholdy, Franz Liszt, and Franz Schubert. Around 45,000 pages of digitized music prints have been included in musiconn.scoresearch and have been made searchable with the help of an OMR-program ("optical music recognition").

The presentation will first put the new application in the context of the large musiconn-project where specialised information services are being developed by the Bavarian State Library and the Saxon State and University Library with funding from the German Research Foundation (DFG). We will then dwell on the selection of an appropriate OMR-program and demonstrate the user interface of musiconn.scoresearch. The OMR-results are not error-free and are not corrected manually before they are included in musiconn.scoresearch. Therefore, the new search application uses a fuzzy search that also includes result records that do not match the search melody in every note.

A ranking algorithm is used to present the result records to the user in an appropriate order. More information about musiconn.scoresearch can be found in the position paper that was presented at the "Digital Libraries for Musicology" conference on September 28, 2018 at IRCAM in Paris (see https://dlfm.web.ox.ac.uk/sites/default/files/dlfm/documents/media/diet-innovative-mir-bsb.pdf).

Enhancing access to contemporary music

Presented by the Forum of Sections
Chair: **Jan Guise** (University of Toronto)

Sandi-Jo Malmon (Harvard University) and **Elizabeth Berndt-Morris** (Harvard University, Cambridge MA.)
Surveying composers: methods of distribution, discoverability, and accessibility of their works and the corresponding impact on library collections

This presentation will provide results of a survey given to contemporary composers in the fall of 2019. The survey looks for opportunities to collect contemporary composers' creations for the purpose of discovery within a library context and to develop library collections for the future. The intent is to learn more about accessibility of their works, to recognize changes in the field and how librarians can provide support to the larger community. We collected information regarding the composers distribution, format, awareness of library collection practice, as well as interest in representation in a library. An additional goal is to provide insight into how libraries can assist in the discovery, collection, and access of contemporary music scores.

Librarians want to engage in making contemporary musical works discoverable regardless of medium. Our overarching goal is to create a dialog between composers and librarians as we become more informed about current composition practice. The results of this survey could illustrate avenues of opportunity librarians can use to initiate discussion and provide information to composers.

Susan Brodigan (Contemporary Music Centre, Dublin)
Digitally preserving an island's musical identity

Contemporary Music Centre Librarian Susan Brodigan proposes to present on the Centre's recent digitisation project, covering the project life cycle from initial exploratory and discovery stage through to implementation and completion. The presentation will discuss the technical aspects of this digitisation process, as well as the decision-making processes involved in choosing which aspects of the collection to be digitised.

As the archive for composers' works and related materials from the island of Ireland, Contemporary Music Centre's goal is to ensure that the contemporary music landscape in Ireland is documented, accessible and preserved for today and for future generations. Over 60% of this collection has been digitised since 2008. More recently, there has been a greater demand for access to digital resources. In May 2018 CMC was awarded funding from the Department of Culture, Heritage and the Gaeltacht/Creative Ireland 2018 Cultural Digitisation Scheme. This funding has enabled CMC to fund digitisation of a number of its collections.
Central to this project was the migration of audio materials from CD and cassette to digital storage. Many of the recordings are unique recordings and are held on cassette tapes dating from the 1980s and early 1990s vulnerable to ageing and degradation. Also included is part of CMC's rich ephemera collection, consisting of programmes, posters and other performance-related materials dating from the 1960s to present day.

CMC's sound archive dates from shortly after CMC was established in 1986, with the majority of

recordings collected on cassette tapes. These recordings include recordings of live performances, interviews with composers, recordings of broadcasts and electro-acoustic works. Many are unique to CMC's collection. They are used as valuable resource material for performers, musicologists, students and the general public. Approximately 250 cassette tapes from this collection were digitised as part of this project. In addition to this collection, CMC migrated a sizable part of its non-commercial CD collection to digital format. This collection dates from the early 2000s and contains a mixture of live recordings captured by CMC as well as materials deposited by composers and performers.

The project resulted in the digitisation of 270 scores. Scores were selected based on vulnerability due to age, significant public interest based and difficulty to digitise due to their size and binding. The scores were digitised using a flatbed A3 scanner and followed archival best practice in creating preservation and access masters for each item scanned.

CMC has amassed a large collection of ephemera over the years, ranging from concert programmes and leaflets to posters, photographs and ticket stubs. A selection was chosen to be digitised as part of this project. Digital access to this material will allow for a richer resource for researchers, musicologists, students and members of the public, providing additional context for works and composers being researched.

Izabela Zymer (POLMIC – Polish Music Information Centre, Warsaw)
How much money do we need to allow music to be played? Discover POLMIC – sources of new Polish music at Warsaw's Old Town Square

The presentation will be about the daily work of the Polish Music Information Centre POLMIC, which is both a library and information/promotion centre for Polish contemporary music (composed after the World War II), run by the Polish Composers' Union in Warsaw.

The Library was founded shortly after 1945, when the Polish Composers' Union came into existence. Since the very beginning, it functioned as both a traditional library and as an institution documenting Polish music culture. In 1998, it was renamed Polish Contemporary Music Documentation Centre and joined the International Association of Music Information Centres IAMIC. In 2001 it was given its current name and shortcut POLMIC. Since that time, information and promotion of Polish music have become very important part of its work.

The title includes money, however, I will not speak about any precise budget and how to raise it, although it is a crucial question indeed, especially for a non-governmental, non-profit organisation like Polish Composers' Union and POLMIC, focused on so called contemporary classical (or serious/academic) music, which is interested for very small percentage of the society. Anyway, I would rather talk about how to run your activities in spite of financial difficulties, what to do if you do not have enough money for your projects, for example:

- How to maintain the library collections and develop them if you could not win any grant for new acquisitions?

- How to make your collections more interesting if you cannot afford to buy new and very expensive publications?

- How to make your library room a nice place for your visitors if you do not have enough space and any funds for new technical equipment?

- How to promote music legally if you cannot afford to pay all charges, royalties and so on?

- How to make promotional CD/DVD releases if your budget was suddenly cut?

Let us try to talk!

Plenary session

New source and editions: a new picture of early music in Poland and in Central Europe

Presented by the Organizing Committee

Chair: **Aleksandra Patalas** (Jagiellonian University, Kraków)

Aleksandra Patalas (Jagiellonian University, Kraków)
Over theory. Marco Scacchi's music *Sub Sole Sarmatiae*

It is difficult to imagine a researcher of the history of early music and musical culture not conducting studies in archives and music libraries. But what if the sources most important for a given subject of research have been destroyed or dispersed over the centuries? Researchers involved in music and musical life in the former Polish-Lithuanian Commonwealth are constantly facing the above-described problem due to the catastrophic losses incurred by this country in the field of archival sources. The efforts of musicologists lead to the reconstruction (at least partially) of the output of the composers active here, which goes hand in hand with the preparation of new, critical music editions. The discoveries made on this occasion significantly modify the picture of music history and influence the artistic achievements of individual artists.

One of the most important figures of musical life in seventeenth-century Poland was a chapelmaster at the court of King Władysław IV, Marco Scacchi (died in 1662), who led the Chapel Royal during its greatest prosperity. In the world of musicological literature, among others in works of a synthetic nature, this figure is associated primarily with the theory of music. But the artist considered himself in the first place a composer and repeatedly stressed that the theory he formulated must be verified by the compositional experience. Unfortunately, along with the whole collection of music and documentation of the Chapel Royal in Warsaw, the manuscripts and prints of Scacchi's works disappeared as well. But fortunately, the queries carried out in various archives and European libraries led to the gathering of the corps of several dozen compositions that show him as a versatile artist, representing a high level of technique. Scacchi's works can be divided - following his theory - into three main groups: church works (stylus ecclesiasticus), chamber (stylus cubicularis) and dramatic ones (stylus theatralis).

The paper presents the typology of Scacchi's composition, discusses the process of source gathering and characterises selected, the most interesting testimonies of his compositions. Their editions found their place in the series 'Sub Sole Sarmatiae', dedicated to the works written by the artists of various origin, active in the territories of the former Polish-Lithuanian Commonwealth.

Barbara Przybyszewska-Jarmińska (Institute of Art of the Polish Academy of Sciences, Warsaw)
Collecting dispersed source information from various libraries. On the few works attributed to Marcin Mielczewski (d. 1651) and edited in the second series of 'Opera omnia' of the composer in 'Monumenta Musicae in Polonia'

Tomasz Jeż (University of Warsaw)
From the library to the library. The editions of Jesuit music in the series 'Fontes Musicae in Polonia'

Maciej Jochymczyk (Jagiellonian University, Kraków)
Unknown works by Amandus Ivanschiz in European music archives

Documenting performances and ephemera

Presented by the Bibliography Section

Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Vienna)

Michael Klaper (Friedrich Schiller University Jena) and **Thomas Radecke** (Friedrich Schiller University Jena)
The Weimar Playbill Database 1754–1990: improving general and scholarly access to theatre – and music – ephemera material

Being both a demand as well as a chance of the present age of information technology for cultural preservation and continuation, public databases possess an immense importance for providing a comprehensive access to cultural material as far as their contents and also their clientele of users are concerned. Therefore, an exemplary completely preserved stock of primary sources as that of the Weimar theatre is no less than an invaluable piece of luck, possibly just due to the manageable local conditions of this small (former courtly) town in the middle of German language area.

In the paper, first this rare cultural-historical phenomenon and its sources are described. Furthermore, the data- and metadata-contents within the Weimar theatre- and music-ephemera database are presented. Finally, the principal opportunities of searching this (meta-)data pool are explained, where necessary supported by screenshot images from the internet platform, for questions and discussion additionally online and in German language, too.

The theatre- and music-ephemera meta-database *Theater und Musik in Weimar 1754–1990* (www.theaterzettel-weimar.de) is aimed at providing online the unique complete, and to a great extent digitized, Weimar theatre material of playbills, program booklets, posters and later on even private grand ducal material, scenery and costume, sketches, as well as protocols about each performance during the latter half of the GDR period – as far as is possible by juridical conditions. Moreover, the project's scientists attempt to enrich each performance-, playbill/other source-, work- and person-data with further historical data and scientifically-investigated metadata. For generally interested as well as for professionally specialized users, the database presents as much reliable information as possible in order to offer a platform online that covers the growing demand for a possibly comprehensive basis for further investigation and research.

Alla Semenyuk (Russian State Library, Moscow)
Music and theatre life on the pages of Moscow newspapers in 1901-1916: index of articles

The paper considers the new bibliographic project; experts from two specialized departments of the Russian State library – the Newspaper Department and the Department of Printed Music – develop this project.

It is known that newspapers in Russia, throughout their existence, have had a great influence on the development of society. Nowadays, Russian printed newspapers are irreplaceable sources, which reveal with the entirety and authenticity the world of Russian history, culture and life, showing their peculiar features and distinctness. The value of old newspapers lays not only in the presence of a huge amount of information, which is often not repeated in subsequent, later documents, but also in the extensive illustration material, tables and diagrams presented on the pages of newspapers.

Especially valuable in this respect become special subject indexes, in this case – music and theatrical. It should be noted that in the Soviet bibliography, the period of the first two decades of the twentieth century is least provided with bibliographic resources that would reflect the newspaper periodicals of that time with sufficient completeness. The same can be observed in music and theatre journalism: articles and publications that were found on the pages of periodicals of that time were not an aspect of special bibliographic studies.

The aim of the project is to make Retrospective Index of articles of musical and theatrical content, published on the pages of non-specialized mass media editions – Moscow newspapers of 1901 – 1916, preserved in the holdings of the Russian State library.

Theresa Jane Cronk (Australian War Memorial)
Music and the First World War project

The Music and the First World War project is a First World War centenary project at the Australian War Memorial. This project brings together archival collections of personal diaries and letters as well as concert programs from the First World War together with original sheet music mentioned in these collections. The project involved digitizing diaries, letters, concert programs and sheet music held in the Memorial's collection and displaying it online in a meaningful way that allows researchers to view the historical context of the performances and literature around a selection of 100 songs that were popular during the First World War. These songs were also recorded as part of the project. This paper will examine the process of developing the project, preparing the collections for digitization and establishing a publishing framework for online release. The paper will also mention some of the benefits of the project for telling the stories of each of these songs, their history and the performers involved.

11.00-12.30

Face the challenge and experiment with music in public libraries

Presented by the Public Libraries Section

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

Sebastian Wilke (Qatar National Library)
Practices and challenges of providing access to music instruments and recording equipment in public libraries: results of an international survey

The last couple of years have seen a rise in public music libraries providing access to a range of musical instruments and music recording equipment to their users. One common approach is to circulate musical instruments and equipment through an instrument lending collection, while other institutions focus on establishing a dedicated space or service inside the premises of the library to play and record music. This paper will look into the latter by presenting the results of an international survey that will be conducted among public libraries.

Musical instruments and recording equipment often require special care and knowledge in terms of handling and maintenance. This is especially relevant in a public library setting where users with a diverse range of backgrounds might interact with them. With this in mind, the survey will look into:

- Concept and naming of the service or space
- Target group of the service of space
- Selection of instruments and equipment
- Usage policy
- User instruction
- Library programs built around the service or space
- Marketing the service or space
- Gathering usage statistics
- Gathering user feedback
- Maintenance of instruments and equipment

The aim of this paper is twofold. By discussing practices and challenges of the surveyed libraries, it will provide valuable insights and ideas for improvement to public libraries maintaining a similar service or space to their users. At the same time, the results will serve as inspiration and guidance for those who are in the early planning stages or wish to set up such a service or space in their institution.

Marianna Zsoldos (Bródy Sándor Public Library, Eger)
MusiX-box Club: music/rhythm video games in a public library

Should videogames be in Libraries? Bródy Sándor Public Library Music Collection (Eger, Hungary) started a music/rhythm video game club entitled MusiX-box in 2016. The tool of the library innovation is Xbox One video game console with kinect. It enables users to control and interact with their console without the need for a game controller, through a natural user interface using gestures and spoken commands. The library provides the music/rhythm games free and the games can be used personally or in groups. It is great fun for families, classes, and friends. The library also organizes presentations and competitions with these games.

The games develop rhythmic sensitivity, kinetic skillfulness, motion coordination, and provide excellent social entertainment, a community experience for disadvantaged families who can't afford to own such a game consol at home. Marianna Zsoldos, the head of this collection, shows you the following games: Disney Fantasia Music Evolved (3+), Guitar Hero Live (12+), Just Dance (3+) and demonstrates that they have their place in the library.

Musical iconography and instruments

Presented by the Forum of Sections

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

Patrizia Florio (Conservatorio G. Nicolini, Piacenza)
Music and images in the Corrado Pavesi Negri photographic collection in the library of the Conservatorio Nicolini

Corrado Pavesi Negri (1843-1920) was a baritone singer, singing teacher and composer. He was born in Piacenza into an aristocratic family (he was a Marquis) and studied music and singing with Giovanni Quaquerini (1820-1897) and the italian composer Amilcare Ponchielli (1834-1886). He became 'accademico' in the Academia Filarmonica of Bologna in 1877.

Pavesi Negri was lived in Florence where he worked as a singing teacher, producing some of the most successful students of his time, including Italo Cristalli, Angelo Masini Pieralli, Amedeo Bassi, Enrico Ventura, and Nunzio Rapisardi. Eventually he retired to his hometown of Piacenza, where he was a great support to the Musical High School. He left his entire library, a Photographic Collection and some musical instruments after his death.

The Photographic Collections, now preserved in Conservatorio Nicolini's Library, holds 171 portraits of singers of opera at the end of 19th and beginning of 20th century. Photos were sent from students to their singing teacher Corrado Pavesi Negri; many of which are signed and dedicated to him. These personal tributes show that he was highly regarded. Signatures and dedications often allow to identify people and performed operas.

Photos of performance or family photos describe a relevant artistic environment and they allow to follow the activity of singers who gained great popularity in Italy and abroad. Photos offer numerous insights related to history, history of music, photography and the entire spectrum of lifetime. The Collection represents an important cultural heritage.

Among his students there was Italo Cristalli (1879-1932) a tenor who enjoyed an international career for many years. He was successful as a Verismo singer and one of the best Italian singers performing Wagner's operas. He performed throughout Italy and then he joined Mascagni for a series of concerts in South of America. He came to the United States and sang in New York conducted by Toscanini.

Another important singer was Amedeo Bassi (1872-1949). He made his debut in Filippo Marchetti's '*Ruy Blas*' in 1897. After travelling widely in Italy, he sang with great success in South America, and at Covent Garden for the British premiere of *La fanciulla del West*; he also sang at the first performance in operas by Mascagni, d'Erlanger, Wolf-Ferrari, etc. In the 1920s at Teatro alla Scala he began a new career as an admired Wagnerian tenor. Early recordings show an interesting and powerful voice produced in the typical verismo style.

Aleksandra Litwinienko (Stanislaw Moniuszko Academy of Music in Gdańsk)
British heritage in a Polish museum: the fife from the National Maritime Museum in Gdańsk

In 1995 the National (then Central) Maritime Museum in Gdańsk had started a underwater archaeological excavations of the shipwreck found on the Baltic shore near Dębki, Pomeranian voivodeship, north Poland. The wreck turned out to be the General Carleton of Whitby, sunk in Polish coastal area in 1776. Excavations have increased the archaeological collection of the National Maritime Museum in Gdańsk.

This collection includes a musical instrument - a simple transverse flute, or more precisely fife. Twenty-two years after the excavations, the flute has become the subject of musicological research and reconstructive experiments. This is not the only case of a musical instrument stored in an archaeological collection unknown to the musicologist community. The popularity of archeomusicological research is still lacking in Poland, but the interest in museum resources and the results of archaeological works is gradually increasing. Archaeology can change our knowledge not only about prehistoric times.

The case of the fife from General Carleton of Whitby shows that we still have an opportunity to learn about the modern history of musical instruments building. When I write these words, the flute producer has been already identified. Furthermore, the context of the discovery of the artifact tells us something about the history of its use. At the moment further research aiming, among others, at the audio enrichment of the museum exhibition is being conducted.

Music archives in France and in Greece

Presented by the Archives and Music Documentation Centres Section

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

Valère Etienne (Bibliothèque nationale de France, Paris)
Cataloguing of music archive fonds at the National Library of France

Since 2013, the Department of Music of the National Library of France (BnF) has been using EAD (Encoded Archival Description) format for the cataloguing of music archive fonds. About 600 archive fonds (originating from composers, interpreters, singers, musicologists...) are kept in the department's collections, and EAD format makes it possible to describe them on different levels: while making detailed inventories for specific fonds, the Department of Music has been working lately on creating an exhaustive list of all its archive fonds in order to make them easy to find by researchers.

All those descriptions are published by the Department of Music in a specific catalogue, "BnF Archives et Manuscrits" (BAM), used to describe archive funds of all types throughout the BnF. However, some of the fonds of the Department of Music are also partially described in MARC format in the BnF main catalogue. Therefore, the department has to deal with the use of two different formats and catalogues to describe the same resources, and to create links between them.

Stella Kourmpana (Athens Conservatoire)
Athens Conservatoire Archives: a concise history and general overview

Although the history of the Athens Conservatoire starts in 1871, the functioning of its Archives has only six years of live. It is only in 2013 that the organization, classification and digitalization of its extremely rich and valuable material began. Since then, a great number of acquisitions and donations have enriched – almost doubled – the quantity of the AC's Archival material, with books, scores, recordings, photographs, individual collections and institutional archives. Today, the Athens Conservatoire Archival material permits us to have an overall view of the whole history of the Greek musical life of the last 150 years.

Haris Xanthoudakis (Athens Conservatoire)
Documents of international musicological interest at the Athens Conservatoire Archives

A considerable part of the Athens Conservatoire Archival Material of various kinds (scores, recordings, photographs, correspondence, official references, programme notes, reviews, etc. between 1871 and 1971) may provide useful information to researchers working on subjects of international interest. This paper will proceed to a preliminary categorization of this corpus and provide some ideas about possible modes of its exploitation.

Répertoire International des Sources Musicales (RISM)

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

Klaus Keil (RISM Zentralredaktion, Frankfurt am Main)
RISM news

Rodolfo Zitellini (RISM Switzerland)
Muscat developments, collaborations and perspectives

The Muscat cataloguing software project was initially developed for the RISM UK group in 2007 and later adopted and maintained by the RISM Switzerland group, which has been using it as their cataloguing and discovery interface for more than 10 years. In late 2016, all the RISM data was migrated into Muscat where the cataloguing is now being done. In almost three years online the system has matured considerably and has been continuously developed. Being an open-source project, it benefits not only from a dedicated team of core developers, but also from direct collaboration from the users. In the last year collaboration features were added to the software to encourage users to get involved more not only in the cataloguing process but also the development process. As many features and improvements are constantly added, the collaboration of the larger RISM community is one of the most important assets Muscat's advancement.

Sonia Wronkowska (National Library of Poland, Warsaw)
RISM à la polonaise

Based on the annual RISM reports it can be seen that over the last few years Poland have been one of the most active RISM-contributing countries. Some Polish institutions provide constant in-house cataloging for RISM: National Library of Poland, University Libraries in Warsaw and Wrocław, Fryderyk Chopin Institute. Few monographic research projects run by musicologists includes cataloging and cooperation with heritage institutions, among all: "Musical collections from the sacred and secular centres in Silesia in the context of the musical culture of Central Europe. Cataloguing of preserved sources" at the University of Wrocław and "The musical repertoire of the Society of Jesus in the Polish-Lithuanian Commonwealth (1565-1773)" at the University of Warsaw.

The aim of the presentation is to give an overview of recently finished and ongoing cataloging projects as well as to estimate the level of progress of cataloging music sources in Poland. The intensive cataloging and digitising is characteristic for Poland as a country which special collections were badly affected by partition of Poland in the 19th century and WW2. The first RISM activities started in the University Library in Warsaw in 1956, now Polish RISM community comprises of several universities, state and church LAM institutions, as well as private collectors. RISM cataloging is often undertaken in parallel with digitisation, that results in giving rich access to Polish music sources.

Christina Şuteu ('Gheorghe Dima' Music Academy, Cluj-Napoca)
RISM as a research portal for musicology in Romania

RISM can have an enormous impact for research in Romania (and not only!) by helping people from the following users categories: Musicologists – by offering source materials for their areas of research;

Performers – who wants to find information on works in order to establish/enlarge their repertory; Librarians – who wants to know information about a specific source and its existence in other institutions; Students – who need to edify regarding primary sources on a specific subject. My paper will focus on a detailed presentation of the libraries from the only two autonomous conservatories in Romania: *„Gheorghe Dima" Music Academy* (Cluj-Napoca) and *National University of Music* (Bucharest). The main goal is to put them into contact with RISM in order catalogue their existed sources. And users can have the possibility to find by RISM – the most valuable database on musical sources – a „national musical bibliography".

Issues of preservation and digitisation

Presented by the Forum of Sections

Chair: **Martie Severt** (Koninklijk Conservatorium, The Hague)

Hoi Yan Wendy Wong (The Chinese University of Hong Kong Library)
East meets west as revealed in the Rulan Chao Pian Collection

The American-Chinese ethnomusicologist Rulan Chao Pian (1922–2013), a professor at Harvard University, donated her collection of research and teaching materials to the Special Collections at The Chinese University of Hong Kong (CUHK). Being a scholar working in the United States but researching as a pioneer on East-Asian music since 1960s, Pian was an important figure in delivering the musical culture in the East to the West. With focus on Chinese music, she travelled around China for her fieldwork. Her visits to the Music Department, CUHK, and the assistance in the establishment of the Chinese Music Archive enabled CUHK to become a major hub for the exchange of ideas on Chinese Music between the East and the West. Her connections with the students at CUHK also paved the way for renowned ethnomusicologists in Chinese Music in the past decades.

The Rulan Chao Pian Collection includes lecture notes, correspondence, monographs, index cards, notebooks and diaries, audio-visual materials, and microfilms, among others. From the discussion of the donation, to the transferal and processing procedures of the Collection, it took over a decade since 2000s. While Kwan (2011) discussed the moving of the Collection from MA, United States to Hong Kong, this paper aims to reveal the procedures involved after the Collection was received, including the digitization of materials, the creation of metadata, a website, a platform on ArchivesSpace, and a digital repository.

A large portion of the Collection was digitized. The digitization not only diminishes the geographic boundary for the investigation of the Collection and Pian's research, but also brings the rare and old formatted audiovisual recordings of precious performances created during Pian's fieldwork, such as BetaMax and VHS, to come alive online in the CUHK Digital Repository. Since Pian's research focused more on Chinese music and she had a close relationship with scholars and musicians on Chinese music in the States as well as in China and Hong Kong areas, this paper will also divulge the growth of Chinese music scholars and scholarship in these areas through a study of the Collection and display the process of east meets west.

Maria Porębska (Jagiellonian Library, Kraków)
Patrimony. The story of the collection „Księgozbiór im. prof. Zdzisława Jachimeckiego„ as an example of material heritage deriving from eminent figures in Kraków's cultural history

In cities like Kraków, old, full of cultural and intellectual traditions, every generation brings extraordinary personalities. Artists, scholars, many of them pass away leaving all personal belongings collected and layered over decades. The problem of personal inheritances of these people, mostly very precious, due to their historical and cultural values, concern also libraries, widely considered as safe places for books and other goods storage. Most of these collections are stored in libraries rather as deposits than as owned property, which results in many difficulties.

The study presents the particular story of a collection called „Księgozbiór im. prof. Zdzisława Jachimeckiego" stored as a deposit in Jagiellonian Library, as an example of the most common problems in preservation of cultural and intellectual inheritance, such as legal issues, ownership, integrity and many other circumstances accompanying over forty years of its existence and its prospects for the future.

Marina Mihaileca (National Library of Latvia, Riga)
The silence of the scores, or the sense of sheet music digitisation

At the present time we continue to digitalize the orchestra sheet music collection in our Music Department. This work takes a huge time to verify all pages. Also it stimulates to make a musicological research of music we have, and to realize the historical reviews of concert life in Latvia during the 19-20 centuries. Our scores include many marks or notes, which was made by several musicians on their orchestra parts. You can see: the names of musicians, conductors, information about the first performances. You can find the drawings and even short reviews.

Between the autographs are also the inscriptions, were made by the Warshaw Philharmony orchestra musicians (for example: S.Snieckowski. Filharm. Warszaw. 6.11.1931.). The orchestra was in Riga an Jurmala with concerts for many times during the first part of the 20th century. These remarks motivated me to start to search the guest performances of musicians from Poland with their orchestra including G.Fitelberg (he was born in Dvinsk, Latvia), V.Berdjajev, Z.Birnbaum, E.Kohansky and P.Kohansky, J Sliwinsky and many others. I started to search printed music, then articles in periodicals and photos, the archive materials and so on. The conclusion I'd like to tell in my paper.

Filip Šír (National Museum, Czech Republic, Prague) and **Peter Laurence** (Harvard University, Cambridge MA)
International bibliography of discographies: a worldwide collaborative project initiated by the IASA Discography Committee

Collaboration is key in building the Bibliography, and in order to be successful, we seek to create a network of partners who share our goals for such a resource. These will include representatives from peer associations, memory institutions, and individual collectors and discographers. Realizing that institutions and private collectors are both passionate about their collections, but don't always share the same goals, we see connecting these two groups as the essential first step in an ambitious project of this scale. We have already reached out for cooperation from a number of individuals and organizations around the world, and "connect, collect and collaborate" has become the guiding principle of the committee and our project. We absolutely need the expertise of others who have studied and worked closely with the recorded output of specific labels, genres, artists, regions or countries. Our plan is to publish the Bibliography on the IASA website and make it freely available to everyone. Once complete, it will include information about all current and out-of-print discographies published worldwide in print and electronic formats, including unpublished discographies.

Mari Itoh (Aichi Shukutoku University, Nagoya) and **Keiji Toriumi** (Toccata Corporation, Tokyo)
Nippon Cataloging Rules 2018 edition, the new code in Japan in accordance with FRBR

1. Purpose of the study
A new cataloging rules will be released at the end of 2018 in Japan. The study aims to propose possible solutions to encourage the music library community in Japan to cope with a new cataloging environment. The authors explain in this study firstly outline of the new cataloging rules, secondly the difficulties, which the music library community faces, and finally the requirements for the community in Japan.

2. Nippon Cataloging Rules 2018 edition
The committee of Nippon Cataloging Rules (NCR) started to revise the previous edition of NCR 3rd revision of 1987 edition in 2010. They decided not to work for Japanese version of Resource Description and Access (RDA), but to examine its new edition because of considering Japanese unique publishing conditions.
The major features of the NCR 2018 ed. are that it follows the structure of FRBR thoroughly in accordance with international cataloging principles, i.e. the ICP, and introduces access control of each entities. The NCR 2018 ed. maintains the concept of bibliographic levels defined by the former ed. The continuity with the previous cataloging rules can be found in descriptions based on manifestation entity. The NCR 2018 ed. also attempts consistency of their vocabularies with RDA.

3. Some points of using NCR 2018 ed. for music resources
As the NCR 2018 ed. cooperates with RDA, it makes possible the following issues especially significant for music resources:
(1) Work/ expression must have elements of medium of performance and genre/ form. It results to produce merits for certain genres of Japanese traditional music. For example, Jiuta and Nagauta do

not express their medium of performance in their titles, both are indicated for Shamisen.
(2) The new NCR requires to describe media, carrier, content type individually. This makes searching resources by type.
(3) When we steadily pursue these above efforts, there would be a great contribution to information organization of Japanese music genre.

4. Further work

The previous ed. of NCR did not require to establish preferred titles except for music, religious works and anonymous classic literature. Therefore, the biggest challenge for cataloging community in Japan using the coming edition is that rigid access control becomes obligatory. Even music library community will have some difficulties to follow it. The authors started planning to write introductory textbook for cataloging aiming practical use. Moreover, it is required to have effective training plans especially how to establish authorized access points based on understanding the FRBR concept. This is an urgent issue considering international contribution for music libraries.

Kamil Pielacinski (The Fryderyk Chopin Institute, Warsaw) and **Monika Wiciarz** (The Fryderyk Chopin Institute, Warsaw)
Collections of the Library of the Chopin Institute

At the IAML Congress in Kraków on 14-19 July 2019, we will present our collections at the Library of The Fryderyk Chopin Institute. Starting with a short history of our library, we will then cover available resources, particularly those related to the life and times of Fryderyk Chopin.

Primary holdings include books specializing in Polish music of the nineteenth and twentieth centuries as well as early prints of Chopin's music; music journals and magazines, including the complete series of Revue musicale and Gazette musicale de Paris. Unique collections at the Institute include about 100,000 historic photographs, posters and programs for concerts by famous pianists, and archival materials from the Chopin Piano Competition.

Kristi Bergland (University Of Minnesota, Minneapolis)
Off the shelf: leveraging metadata to enhance discovery in the Hymnal and Tune Book Collection at the University of Minnesota

The University of Minnesota Libraries are home to many distinctive collections, including the Hymnal and Tune Book Collection in the Music Library, the Immigration History Research Center Archives, and the John R. Borchert Map Library. This poster aims to describe the approaches taken to provide access to and context for resources contained in the Hymnal and Tune Book Collection, and the future plans for drawing connections to the immigrant communities that produced and used them, through links to resources in the Immigration History Research Center Archives, and mapping the regional movements through links to resources in the John R. Borchert Map Library.

The nearly 800 volumes in the collection heavily represent sacred music from first generation immigrants of Norway, Sweden, Finland, Germany, Wales, England, and many second and third generation immigrant groups. The collection has been supplemented by gifts from regional colleges and private donors. The volumes are housed in the Music Library Rare Book in the Room, with a number in fragile condition. An important part of this project is making the hymnals more widely available to users. At this point, all volumes in the collection have full MARC records in the University Libraries catalog, and a portion of the scores have been digitized. The digitized volumes reside in the UMedia Archive, and will be linked directly to the discovery layer records. Another important part of

the project is to provide context for the musical resources by extracting metadata and linking to other data sets, for example the Mapping Immigrant Churches Project, through extracted data from granularized subject and corporate body authority records. Customized data visualization is provided through regional maps created using Google My Maps. Maps and historical aerial photos of locations within Minnesota can be linked through the John R. Borchert Map Library's Minnesota Historical Aerial Photographs Online Collection.

The collection not only provides a unique array of sacred music, but with enhanced data visualization can also provide unique insight into the daily lives of waves of developing communities of the Upper Midwest. It is our hope that by drawing connections between data sets in these distinctive collections, the hymnals and tune books will help tell the stories of these immigrant communities.

Catherine Henderson (Matralab, Montreal)
How a MediaWiki archive can support creative research in music

The Ecstasies of Influence project at Matralab, a research centre at Concordia University in Montreal, Canada, explores whether creative strategies from various artistic domains can be transferred into music creation. For example, can music be composed the way a poet arranges words, or a visual artist conceives an installation? Teams of artist-researchers in Montreal, Berlin, and Pune (India) are engaging with artists from various disciplines to learn their creative processes and aesthetic strategies, to try and apply them to musical composition.

To document the process, video recordings are made of the discussions, workshops, rehearsals, and performances. However, how do we preserve these multimedia research materials for reuse throughout the project and in the future?

This poster illustrates the process of determining the archival needs of the project and users, and why MediaWiki was selected as the best platform for a searchable and browsable database. It also discusses how a taxonomy was established for an in-progress research project, and the challenges of managing information for an interdisciplinary and multi-national music research project.

Juan Camilo Rojas Gutierrez (BabelScores, Paris) and **Pedro Garcia-Velasquez** (BabelScores, Paris)
BabelScores: a new way to approach contemporary music

BabelScores is a dynamic database of contemporary music based in France. Our task is to promote the work of creative, original and innovative composers of the past decades offering a wide catalogue and setting up a powerful circulation platform addressed to instrumentalists, ensembles, orchestras, composers, musicologists, conservatories and universities throughout the world. Besides, BabelScores' goal is to support living artists and to give students and professors from Universities the opportunity to access a panoramic and dynamic view of the new music repertoire.

Our work consists of a curatorial selection of the composers making part of our database, cataloguing, referencing and making complete registers of each work and recordings. Our collection is in constant growth thanks to the collaboration of our published composers as they find in our platform a way to promote their work and to receive a fair benefit from it. Each month, approximately 120 new works are included. In many cases, the works are published even before their premiere. That makes BabelScores a way to discover and enjoy the best contemporary music worldwide and access an extensive and advantageous network of professionals in the area.

With more than 350 remarkable composers from a wide range of origins, generations and aesthetics who are intensively designing the present and future of music at this right moment, we feature the most important online library specialised in contemporary music . Our database includes pieces published by other publisher partners but mostly totally original pieces exclusively published by BabelScores. By subscribing to our online library, users and libraries are able to research, discover and read online all the scores of our catalogue, listen to recordings and even immediately download a PDF study version of the scores. The search engine allows search by name of the work or by composer. It is possible to sort results by country of birth or residence, date of birth, specific ensembles, instruments, instrumentation, number of instruments, instrumental techniques or by searching for standard ensemble names like chamber music, string quartet, orchestral music, etc.

BabelScores has an increasing number of subscribers and a number of universities like Columbia University, Conservatoire de Paris, HfMT Hannover, Juilliard School of Music, Bibliothèque Nationale de France, Stanford University, Guildhall School of Music, HEM Genève, The Hong Kong Academy for Performing Arts, IRCAM, McGill University, Université de Montréal, Harvard University, Yale, Princeton University and many others, whose interest sets the tone for the importance of our service.

In other words, BabelScores is a specialised network in selected quality classical contemporary music that allows to research, discover, read online, consult, listen to music, and download scores.

Contemporary composer archives

Presented by the Reseach Libraries Section

Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Vienna)

Marta Walkusz (Stanisław Moniuszko Music Academy in Gdańsk)
The collection of manuscripts of the composer Kazimierz Guzowski (1933-2017)

At the beginning of 2018 to the Main Library of the Stanisław Moniuszko Music Academy in Gdańsk was delivered a collection of manuscripts by the composer Kazimierz Guzowski (1933-2017).

In 1952, K. Guzowski graduated from Gdańsk Technical Scientific Institute as a mechanic technician. In the years 1959-1964 he learned to play the clarinet at the State High School of Music in Gdańsk. In 1967, he began studying composition under the direction of Konrad Pałubicki (1910-1992) at the State Higher School of Music in Gdańsk, graduating with honors in 1972. He was the laureate of several Polish composer awards and a member of the Polish Composers' Union (PCU). In 1996-1998 he was president of the Gdańsk branch of PCU. However, he acted primarily as a clarinettist and pedagogue (he lectured on composition, counterpoint and instrumentation), treating compositional work as a secondary occupation. He mainly composed vocal-instrumental music, for various casts, starting with solos (Krąg for alt solo (1988)), through chamber compositions (Quartet No. 1 (1969), Septet on wind instruments and harp (1970)) and choral works (Triptych for children's choir (3 voices) (1979)), up to orchestra (Symphonic Etude (1972)).

There are compositions from 1968-1988 (except the psalms for the 4-voice female choir "To You Lord" from 1995) among the received 24 inventory items. All of them are manuscripts, as handwritten as computer printouts (Guzowski rewrote his works by himself). But the most valuable is a preparatory work of the professor attached to each of the compositions: composing studies made in pencil or in ink. This is an invaluable source of information on the shaping of the composer's workshop in over 30 years of professor's creative work and the information about the detailed creative process for each work.

Frankie Perry (Royal Holloway, University of London)
Perspectives on Harrison Birtwistle's vocal music from the British Library's collection

The British Library acquired a small collection of Harrison Birtwistle's manuscripts and papers in 2012, largely comprising material given by the composer to his son in 1989. The collection fills in several important gaps in the main Birtwistle archive held at the Paul Sacher Stiftung, including extensive material for 'Earth Dances' and for the two operas 'The Mask of Orpheus' and 'Gawain', as well as several previously unknown works dating from the composer's earlier years. This paper will first give a brief overview of the contents of the collection – refining the preliminary list published by David Beard (2015) – before turning to two case studies that shed new light on various vocal works.

First, I will consider a pair of manuscript notebooks containing sketches for the 'Four Songs of Autumn' (1988), 'Four Poems by Jaan Kaplinski' (1991), and 'Gawain' (1991), in which the types and order of the sketches have implications for our understanding of the works' compositional methods and chronology. Then, I examine sketches for abandoned settings of two poems, 'The Shadow' and 'Carmelo Point': both are texts by Robin Blaser, with whom Birtwistle collaborated for 'The Last

Supper' (2000). The glimpses into projected orchestration and text setting in the sketches provide a fascinating – and confounding – impression of these unrealised vocal works, especially in light of Birtwistle's recent returns to Blaser's poetry in 'The Moth Requiem' (2012) and 'Three Songs from the Holy Forest' (2016-17).

Marco Hoffmann (Donau-Universität Krems)
"Verweigungen": The *Friedrich Cerha Online* project at the Archive of Contemporary Arts in Krems (Austria)

The Archive of Contemporary Arts at the Danube University Krems (Austria) is collecting pre-mortem bequests and post-mortem estates of outstanding artists from Austria. Not only music, but also literature, film and architecture are areas on which the Archive is focused. The foundation for the archive was laid in 2010, with the acquisition of the pre-mortem bequests of the author Peter Turrini and the composer Friedrich Cerha. The latter is in the centre of a new project that will be worked out during the next two years. Its aim is to develop an interactive online database under the title *Friedrich Cerha Online* (FCO).

More than 20,358 pages of drafts, scores, libretti and revised versions of Cerha's own compositions, 1,434 pages of lectures and notes (including different editions), almost 1,532 pages of correspondence, 480 photos, posters, concert programmes and reviews, critical reports, hundreds of recordings, videos and DVDs are waiting for processing. The majority of them are among the most important and basic sources and documents for musicologist research in the field of contemporary music. Along with his considerable musical oeuvre, Friedrich Cerha has also created an extensive array of works of visual art. A total of 900 works are still in his possession, stored in the artist's residences in Vienna and Maria Langegg.

The database is supposed to be available to researchers as well as to the non-professional public. In this way it's characterised as a mediation project as well as a scientific project that may increase the number of Cerha's researchers. The centrepiece of the website will be a theme directed classification of works, divided into ten categories so to create ten accesses to the music and to contextualise and cross-connect the oeuvre.

By means of the online version the bequest of Friedrich Cerha will be accessible all over the world and so set the history of the Austrian post-war music in the context of contemporary music in general.

Opera and film scores

Presented by the Forum of Sections

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

Jim Cassaro (University of Pittsburgh)
Resurrecting Galuppi: towards a critical edition of *Li tre amanti ridicoli*

Baldassare Galuppi (1706-1785), renowned in his day, has all but fallen by the wayside in recent scholarly investigation. Daniel Heartz has demonstrated that Galuppi, working with Carlo Goldoni, was instrumental in codifying the style of the eighteenth-century opera buffa finale, ultimately influencing those of Mozart. Nonetheless, Galuppi has not been given significant critical attention, especially in the creation of collected or performing editions. Using *Li tre amanti ridicoli* (1761) as an example, this paper plots the complicated transmission of the opera's text by comparing five extant manuscripts and their corresponding libretti, as well as the reconstruction of the ballets which were featured in between the three acts of the opera.

After its successful premiere performance in Venice at the Teatro San Moisè on 18 January 1761, *Li tre amanti ridicoli*, populated by stock buffa characters based on commedia dell'arte models, was quick to be performed in other Italian cities (Trieste [1762], Modena [1763], and Gubbio [1765]), but not without significant transformation from its original production. These transformations include the interpolation of 'seria' characters, the assigning of different character names, transposition of arias, and the use of insert arias, most notably by Giuseppe Gazzaniga. Employing a postmodern approach to the process of editing the opera's text, its complicated transmission and dissemination come into focus, and the creation of a critical performing edition of the work can be made.

Carmela Bongiovanni (Paganini Music Conservatory, Genoa)
A few remarks on Verdi's Genoese music sources

The recent reorganization of the oldest collections of Paganini Conservatory of Genova has revealed, among thousands of manuscripts, a few music sources from Verdi's operas, dating from the mid-nineteenth century. It is an important finding, having regard to the strict control of notated music sources exercised by the publisher Ricordi, and by the same author. One of the handwritten documents, a chorus from *Macbeth*, has a strange written date, 1845, and consists of a score and dozens of instrumental and vocal parts. It is particularly interesting because it shows corrections, glued papers, signs of use, which provide data on how Verdi's music was performed in the middle of the century.

The other manuscript is an orchestral score excerpt from *Nabucodonosor*. Both manuscripts probably come from the archive of the Genoa's Carlo Felice Theatre; as a matter of fact, during the 40s of the 19th century (and thereafter), the cited operas were performed in Genoa's theatre. The manuscripts bear the first stamp of the Genoa's Istituto Civico di Musica, put on by the Genoa's Municipality on the music library of Antonio Costa, when it was acquired in 1850, along with the rest of the school, at the founder's death. Antonio Costa was also the stage inspector at the Carlo Felice: perhaps this is the reason that explains the presence of these and other musical sources, linked to the largest theater performances. Costa - as agreed - provided the theater with a choir, made up of the students of his music school.

Jeff Lyon (Brigham Young University, Provo)
New Surprises for Haydn's *Surprise* Symphony: Max Steiner's score to the 1939 Film *We Are Not Alone*

1939 was a renaissance year for classic Hollywood film music, and was an important one for Max Steiner. Including his iconic score for *Gone With the Wind*, Steiner composed 13 full-length film scores that year. One of those films is entitled *We Are Not Alone*.

In this film, Steiner uses two familiar melodies to represent the two main characters. The German folk song *Frohe Botschaft* is used to show the kind and helpful nature of Leni Krafft, played by Jane Bryan. Haydn's *Surprise* Symphony is used to develop the character of Dr. David Newcome, played by Paul Muni.

Steiner arranges the melody from the *Surprise* Symphony 41 times throughout the film to represent different situations, places, emotions, and developments of the main character. In each instance, Steiner adds an extra "surprise" to the theme from Haydn's *Surprise* Symphony. Variations on the theme vary widely, including dark textures, mode changes, reharmonization, chromaticism, meter changes, melodic variation, and orchestration of diegetic music. This presentation will look at the development of the theme as the character develops and will discuss the many different surprises that Steiner adds to the theme.

Using the Max Steiner Collection at Brigham Young University, the original manuscript score will be analyzed for this research.

Issues of collection management

Presented by the Forum of Sections
Chair: **Kathryn Adamson** (Royal Academy of Music, London)

Caren Nichter (University of Tennessee at Martin)
The two shall become one: combining resources to create one comprehensive collection

The Paul Meek Library at the University of Tennessee at Martin has a small but adequate music collection which includes scores, texts, CDs, and DVDs. Separately, the university music department, a part of the College of Humanities and Fine Arts, has a very small closed stacks collection (mostly used by professors) in the Fine Arts building. The collection contains many scores, some CDs, and DVDs and has never been cataloged. The goal was to merge the two collections, with the resultant music library being housed in the Fine Arts Building. The speaker will discuss the steps considered and taken in order to catalog all of the music department collection and add it to the university library ILS so that the items appear in the OPAC and are searchable for all patrons. Eventually, the music library will be a satellite of the university library with operational hours and circulation privileges. As a preliminary step, we moved all of the music CDs and DVDs from the main university library to the fledgling music library in the Fine Arts Building. While the CDs and DVDs had been cataloged, they had been assigned accession numbers. We changed the call numbers to Library of Congress classification so that the collection is arranged logically and is more browsable. The ultimate goal is to have a comprehensive music collection in one location with all items cataloged and findable in the OPAC. Attendees will hear steps in the process of creating a distinct music library that complements the main library on a mid-sized university campus.

Adriana Cuervo (Rutgers University Libraries)
Archival deaccessioning as collection management practice: a contemporary view of reappraisal activities in music collections

The processes and rationale behind deaccessioning materials from the archives have been openly discussed and embraced as part of a wholesome and responsible collection management strategy, especially given the 2012 development of the Society of American Archivists' Guidelines for Reappraisal and Deaccessioning. A few decades back, when the thought of reappraisal and deaccessioning as part of the larger archival mission was a taboo subject in the profession, the topic would have not been openly discussed nor encouraged.

Mark Greene made the call in 2002 to openly discuss this matter further when stating that reappraisal and deaccessioning were "basic, important, and effective collection management tools – integrally related to collecting policies, documentation goals, appraisal, space allocation, processing, and reference." Today we have a consensus on the long-term and collection management benefits of having clearly defined acquisitions, reappraisal, and deaccessioning policies; not because collections are going to be routinely and ruthlessly dismissed but only for those infrequent occasions when materials have to be deaccessioned from the archives.

This paper is a case study that discusses how the reappraisal and deaccessioning guidelines were implemented at the Institute of Jazz Studies at Rutgers University, with the purpose of streamlining how archival collections are now acquired and responsibly managed over time, have a stronger

relationship with collection donors and their heirs, and ultimately being able to take full responsibility for the preservation and access of all IJS archival holdings.

Mariet Calsius (Resonant/CEMPER)
Belgian jazz heritage as the subject in research into a method of cross-collection value assessment

In recent years, the Flemish cultural heritage department have stimulated value assessments of heritage. The primary purpose of such value or significance assessments is to justify collection management. FARO, Flemish interface centre for cultural heritage, supports heritage organisations in their research in order to set up different strategies and methods in assessing the significance of their heritage collections.

CEMPER, the centre for cultural heritage of music and performing arts, is testing a method of cross collection assessment, based on Significance 2.0, a method developed in 2009 that serves as a guide to assessing the significance of cultural heritage objects and collections. As interface centre, CEMPER does not hoste collections but supports individuals and organisations in safeguarding their tangible and intangible heritage.

Using two cases (jazz heritage and historical theatre decors), CEMPER attempts to create a common vision regarding the preservation and the valorisation of music and theatre heritage. Despite the great diversity between the cases, there are many similarities regarding storing, managing and dealing with the heritage. This paper describes the case and the method of cross collections value assessment of the heritage of jazz music in Belgium according to Significance 2.0. In addition, some of the results can already be presented.

Répertoire International de Littérature Musicale (RILM)

Chair: **Barbara Dobbs Mackenzie** (IAML Past-President, RILM International Center, The Graduate Center, The City University of New York)

Barbara Dobbs Mackenzie (IAML Past-President, RILM International Center, The City University of New York) and **Jadranka Važanová** (RILM, The Graduate Center, The City University of New York)
RILM in 2019

Yun Fan (RILM International Center, The City University of New York)
The foundation and structure of the RILM Music Thesaurus

The RILM Music Thesaurus is a multilingual music thesaurus currently under construction at the International Center of Répertoire International de Littérature Musicale (RILM). This thesaurus will serve primarily to empower connections between and search capabilities of RILM's suite of resources as well as to improve the consistency and efficiency of RILM's indexing practices. End users of RILM will benefit in various ways, including keyword suggestion, improved recall and precision, and cross-database searchability.

Conceptually, the thesaurus could also be used by information professionals at other institutions to aid cataloging, indexing, tagging, describing, and classifying the intellectual property of music and related subjects. The first part of this paper is an overview of RILM index terms, a partially controlled vocabulary, and indexing practices at RILM. Emerging issues regarding this vocabulary and some indexing rules are discussed with reference to several examples of RILM terms and their application in the index.

The second part is a brief review of how RILM collects, cleans, and tags index terms and of how these terms are organized to form the hierarchical structure of the thesaurus. The central role of the information needs of both RILM editors and end users to the construction of the thesaurus structure is illustrated. The final section examines possible impacts of the thesaurus on RILM's indexing practice and users' search experience in detail. The potential to develop a full-blown knowledge graph of music based on the foundation established by the thesaurus will be considered.

Stanisław Hrabia (IAML President, Jagiellonian University, Kraków)
RILM in Poland: coverage, topics, cooperation

Literary and musical sources in Polish libraries

Presented by the Forum of Sections

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

Agnieszka Kubiak (Polish Academy of Sciences Gdańsk)
Let the music play. Performances and recordings of music preserved in the library of the Polish Academy of Sciences Gdańsk

There are many treasures in a library originally founded in 1596: antiphonaries of the Teutonic Order, early editions of renaissance madrigals or secular compositions by Orlando di Lasso. But the most characteristic of the city of Gdańsk is the collection covering over two centuries of music (mainly from XVIIth and XVIIIth century), intended for Gdańsk churches: St. Mary's, St. John's, St. Catherine's, and St. Bartholomew's. The collection comprises handwritten cantatas, masses and oratorios by composers appointed chapel masters, cantors and organists of Gdańsk churches and the City Council ensemble. Although this repertoire once filled the shrines and concert halls of Gdańsk, has been forgotten for many years. This paper is focused on rediscovering the music of early Gdańsk, enjoying its revival thanks to professional and amateur musicians bewitched by its beauty.

Magdalena Borowiec (University of Warsaw) and **Aleksandra Górka** (University of Warsaw)
Roman Palester and Radio Free Europe

Roman Palester (1907-1989) is a Polish composer who, from 1947, lived and worked in exile. He was an outstanding creator of music, but also a writer and radio host.   During his 20 years of work in Munich in the Polish Radio Free Europe Broadcasting, he ran the Cultural Department and created original programs on a wide range of subjects, such as literature, music, visual arts and problems of cultural life in Poland and the West.

In the Archives Polish of Composers, housed in the University Library in Warsaw, we store over 600 typescripts of these radio programs and all the musical and journalistic works that the composer submitted to the Library in his will. This collection is of great value because only a few dozen programs with Roman Palestra have survived in the archives of Radio Free Europe - in the audio version and on scripts / typescripts.

The following paper informs about what this collection contains, as well as how it is developed and presented. 2019 marks the 30th anniversary of the composer's death. He passed in Kraków where he spent several years of his life.

Justyna Raczkowska (National Library of Poland, Warsaw)
Side occupation: the place of literary creation in the output of Grażyna Bacewicz and Zygmunt Mycielski

In many cases people of culture do not limit their activity to only one domain of creativity. They often manifest their talents in many areas. Nevertheless, later they turn to one of them as their main field of professional activity, while the others remain as a side occupation practiced in private. However sometimes these second-plan actions can also acquire notoriety. A composer being musical

critic at the same time, as it was the case of Zygmunt Mycielski, is not an uncommon situation. But a composer committed to the literature seems more uneven phenomenon. Usually a literary creation doesn't acquire as much attention as musical compositions and often remains as unpublished manuscripts or typescripts in personal archives.

The Department of Manuscripts of the National Library holds documents and papers of two prominent composers active in the 20th century, Grażyna Bacewicz and Zygmunt Mycielski, mentionned above, where we can find alongside musical manuscripts also traces of their literary creation. In the Grażyna Bacewicz collection acquired between 1981 and 1995 form Alina Biernacka, daughter of the composer, we can find two novels, one play, one volume of short stories (first published in 1970 after Bacewicz's death) and some poetry. As for the Zygmunt Mycielski collection, received in 2012 as a donation of Zofia Mycielska-Golik and Barbara and Jan Stęszewski, his literary output seems more considerable, although many works are unfinished. Though several plays and short stories are complete, and they were published.

What is interesting in this kind of literary output is not only its quality but also the themes treated in these works. Even the very form of these materials can reveal the importance of this production in the whole of composer's work. Moreover, it is intriguing to compare how two important personalities of the 20th-century Polish musical life treated this kind of creation.

Music and society

Presented by the Forum of Sections

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

Danielle Sargent (Alexander Street)
Music and social change: a multimedia database to explore our musical revolutions, from Abolition to #metoo

Recent research in ethnomusicology, history, and sociology seeks to examine broad political and social issues through the lens of music, and how music can be situated as an entry point to teaching issues like conflict, protest, and revolution. Though books, articles, albums, and documentaries on music and social change are abundant, there is no central, multimedia repository to support this field of study. Though faculty in many disciplines seek to construct courses on this topic, there is no guiding curriculum or resource to do so.

To address this need, the product team at Alexander Street is developing a multimedia database, *Music and Social Change*, that is scheduled to be available to libraries by 2020. Modules on key social movements form the structure of this multimedia database, exploring events such as the Labor Movement, African-American Civil Rights Movement, Apartheid, Women's Liberation, Sexual Revolution, Black Lives Matter, and #metoo. These modules will include curated primary sources and contextualizing materials licensed from publishers, archives, and persons directly involved in the events to demonstrate the role of music in these social movements, and how these historic events impacted our musical language.

Music and Social Change will be developed in collaboration with Smithsonian Folkways and an editorial team of subject experts that will assist with curation and the creation of scholarly essays and teaching materials.

This paper will provide an overview of the database development process, editorial strategy, and discussion of the challenges in curating this database. This project presents unique ethical challenges with licensing and providing student access to music of regressive parties, such as white nationalist music of the Ku Klux Klan and Neo-Nazism.

This paper will appeal to scholars interested in music and sociology, revolution and protest, supporting interdisciplinary research, improving music literacy among non-music scholars, and challenges facing librarians to provide access to relevant and properly-contextualized materials about controversial topics.

Maurice Wheeler (University of North Texas, Denton)
Diversity uncovered: African American singers and The Metropolitan Opera National Council auditions

The 2009 release of the documentary film, "The Audition," provided a rare opportunity for the general public to peer briefly into the somewhat mysterious world of aspiring opera singers. The film chronicled the experiences of young singers as they prepared to compete in one of the most prestigious vocal competitions in the world, the Metropolitan Opera National Council Auditions. The

film documented the pressures, angst, tragedies and triumphs the singers experienced during the days prior to the 2007 competition.

The Met Auditions began over 60 years ago when the Metropolitan Opera (Met) National Council was established. Since that time thousands of singers have vied for chance to sing on the stage of the Met. For many of the most recognizable names in opera today the Met Auditions provided the encouragement and resources needed to pursue a career as a singer.

Although the film brought on a new wave of interest and notoriety to the auditions, older generations of Americans, even non-opera fans, remember the audition's precursor, the Metropolitan Opera "Auditions of the Air." Started in 1935, and lasting for almost 20 years, the Auditions of the Air was a radio-based singing competition that became a mainstay of radio programing.

Many opera fans are unaware of the significance the Met Auditions have had in the careers of early African American opera singers. In 1951, several years before Marian Anderson's debut as the first African American to sing a role at the Met in 1955, an African American baritone was selected as a winner in the national auditions. Thus began a long and complicated history of African American singers that reveals the role the Met auditions played in their early careers. From the first African American winner in 1951 to the current Met roster, a veritable Who's Who of African American opera singers is listed among past contestants and winners of the auditions. Stars such as Martina Arroyo, Grace Bumbry, George Shirley, Shirley Verrett, Jessye Norman, and contemporaries Lawrence Brownlee and Eric Owens were all were Met Audition winners early in their careers.

Using primary sources and materials from the Met Archives, this presentation will chronicle the audition activities of African American singers, some who used the formal public audition mechanism, and others who auditioned privately for Met staff. Analysis of the data provides a compelling narrative that illuminates the parallel trajectory of personal, organizational and societal advancements in the area of race in America.

Margaret Jones (Cambridge University Library)
Musical evangelists? The life and work of music copyists in the United Kingdom during the early-mid twentieth century. With particular reference to Rosina "Rosie" Bramson

Nowadays in the world of Sibelius, and other forms of computer generated music, the work of the music copyist, copying meticulously by hand is almost forgotten; but until relatively recently this was a vital part of the music industry. Indeed, in the twentieth century many copyists played such an integral part in the birth of new works that composers openly feted them.

It was a particularly interesting sphere of work for women. At a period when women were generally not encouraged to work outside the home following marriage and children, and many musical careers were closed to them, music copying could be a lifeline, enabling women to fit their work around other duties.

Rosie Bramson was an ordinary woman, who had an unusual job. As a music copyist, she was not only responsible for preparing works for publication, she also played a vital part in the British film industry preparing complete sets of orchestral parts, liaising between the composer and the conductor, even arranging and orchestrating when necessary. Her work spanned light music for the BBC, jazz, film scores, and the latest in classical music; much of it with very tight deadlines. From a small part in a large music agency, she went on to run her own agency, who were proud to provide a

round the clock service, even in the darkest days of the Blitz. She also worked at a pivotal point in the history of music copyists, as their craft was recognised by the Musicians' Union, and they started to seek rights and representation.

Looking at examples of Rosie's work held in archives at Cambridge University Library and elsewhere, one can see how a copyist's work encompassed so much more than simply "putting the dots" on paper. Without copyists instrumental music from Big bands to Promenade concerts, radio broadcasts and advertising jingles, would not have happened. They are the forgotten heroes of the music world, true "musical evangelists".

20th-century composers

Presented by the Forum of Sections
Chair: **Nienke de Boer** (Het Balletorkest, Amsterdam)

Wilhelm Delport (University of Cape Town)
The 'fairer' archives: exploring the special collections of female composers housed at the University of Cape Town, South Africa

The University of Cape Town (UCT) is the oldest higher education institution in South Africa and one of the foremost research centres on the African continent. UCT was established in 1829 as the South African College, but only allowed its first female students nearly 60 years later.

The Special Collections and Archives section of UCT Libraries houses more than 1500 collections relating to a range of subjects that include art, music, literature, education, botany and politics. Of the more than 70 music collections, only two are of female composers: Blanche Gerstman (1910-1973) and Priaulx Rainier (1903-1986). Gerstman and Rainier were influential role players in South Africa's music history and are among the country's most renowned (female) art music composers. The special collections of these women occupy a prominent position in the archives of UCT, where both composers were former students, as well as the music world in general.

I compiled detailed inventories of the Gerstman and Rainier archives in my doctoral research and found many interesting and valuable items of which the comprehensive collections of both composers' music manuscripts are particularly noteworthy. The Gerstman collection includes concert programmes, press clippings, personal letters, professional correspondence, photographs and more than 150 manuscripts of compositions completed between 1923 and 1970. The Rainier collection also contains press clippings, concert programmes and photographs, as well as recordings, lectures and performance notes handwritten by the composer. Nearly all Rainier's music manuscripts are housed at UCT, which comprises approximately 200 items relating to works completed between 1923 and 1984. This collection then supplements Rainier's personal correspondence archived at the Royal Academy of Music in London where she taught composition from 1943 to 1961. The extensive number of preliminary music sketches and draft scores included in the collections of both composers at UCT need further mention as invaluable research sources.

This paper will explore the legacies of Gerstman and Rainier as South African-born female composers through a discussion of their respective special collections at UCT. Audio examples and visual representations of important, interesting and even unusual items from the collections will be included to enhance the presentation.

Brian Inglis (Middlesex University, London)
Kaikhosru Sorabji's letters to Philip Heseltine

Over the last five years Brian Inglis and Barry Smith have been working on the first complete edition of the corpus of letters written by Kaikhosru Sorabji to Philip Heseltine (Peter Warlock) between 1913 and 1922. Primarily drawing on the handwritten manuscripts in the British Library's Heseltine Papers (Volume VI; Add MS 57963) but including a range of other primary and secondary sources, published and unpublished, the edition is published by Routledge, 2019.

A detailed contextual and interpretative framework is provided in the Introduction to the new edition, which will be drawn on in my proposed presentation alongside excerpts from the letters. Themes explored are:

1. Contexts, encounters and environments. The letters reveal uniquely quirky insights into contemporaneous musical and cultural life and personalities (from Cyril Scott to Aleister Crowley) in London, Vienna and Sicily.

2. Identities: race, religion and sexuality. We witness both the Anglo-Parsi Sorabji's construction of an intersectional identity with modern resonance, characterised by fluidity and hybridity; and his burgeoning understanding of the progressive sexual politics of the time.

3. Musical style. Sorabji's earliest compositions – arising from an impetus at least partially attributable to Heseltine's example – were composed while these letters were written, and some manuscripts are also in the BLs Heseltine collection. Despite (or because of?) a lack of advanced compositional training, from the outset Sorabji's music betrays the hallmarks of early continental modernism to a greater extent than perhaps any of his British contemporaries. The letters suggest how and why.

4. Mutual influence. Discussion in the letters of their own and others' music indicates extensive musical and ideological exchange, and illuminates a shared commitment to radical criticism and aesthetic autonomy.

Through the letters' perceptive, entertaining and frequently satirical lens, the contexts of Sorabji's early life and musical style are vividly illuminated and Heseltine's own fascinating life and work recontextualised. What emerges goes far beyond tropes of otherness and eccentricity to reveal a persona with great value in informing 21st-century debates on identity, historical narratives and canonicity.

Lyndon Keith McEwing (National Library of New Zealand, Wellington)
But which nine short pieces? Creating a finding aid for the piano works of Douglas Lilburn

Prominent New Zealand composer Douglas Lilburn wrote approximately 120 works for piano. Of these works only nine last longer than five minutes, many lasting about only a minute. Despite their brevity, many of these short works have made it into the repertoire of New Zealand pianists, with the collection of 'Nine Short Pieces' (1965-1966) becoming one of Lilburn's best known works.

As with 'Nine Short Pieces', many of the works have non-defining titles such as Prelude, Short Piece, Occasional Piece, or just Piece, with many more being untitled. Of the latter, some can be identified by their tempo marking, but even then a selection of pieces remain that cannot be identified in that manner. Further to this, some works have appeared in different selections, either compiled by Lilburn himself or by performers and publishers since, thereby adding to the difficulties of identification.

Most of the scores for these works were donated by Lilburn himself to the Archive of New Zealand Music within the Alexander Turnbull Library of the National Library of New Zealand. To assist the music researcher, performer and piano student alike, it has been decided to compile a finding aid that will provide a thematic reference to these works. Initially compiled in numerical order of the folders within the collection containing solo piano scores, this finding aid would then form the basis

for a thematic catalogue of Lilburn's piano works. This catalogue would include further details, such as recordings and publications of each work, alternative titles, cross-references with other compositions, and list unpublished scores held in other repositories. This thematic catalogue could be expanded further to include all the works of Douglas Lilburn.

This paper will outline the methodology used to create the initial finding aid. It will discuss the challenges involved in identifying the piano works of Lilburn amongst the holdings within the Archive of New Zealand Music, and how the finding aid will address these challenges. It will look at the purpose of the finding aid in relation to the currently running project to digitise all of Lilburn's manuscript scores, and in relation to two publishers' work to record and digitise all of Lilburn's piano music. This paper will also look at what is required to develop the finding aid into a thematic catalogue, and assess the demand for further expansion to include all of Lilburn's compositions.

Jazz research and engagement

Presented by the Forum of Sections

Chair: **Georgina Binns** (University of Melbourne)

Tim Nikolsky (The Australian Jazz Real Book / DECV, Melbourne)
(Re)valuing Australian jazz through the development of the Australian Jazz Real Book

In an Australian jazz context, many motivated individuals have forged a unique pathway of musically distinct creation to establish a particular sonic flavour not found elsewhere. The drive of many Australian musicians to create, explore and tell Australian stories is admirable considering the numerous challenges faced including geographic isolation.

The Australian Jazz Real Book is a digitally curated ever-expanding collection of Australian jazz-related music, which makes available for the next generation of musicians to act/react to. The act of unlocking the availability of this music "Prevents it if from sinking into the waters of invisibility" as the late Graeme Bell put it, as well as creating a culturally significant document. The value has been created by establishing a substantial body of work that is distinct from other streams of Jazz.

The momentum is constantly stoked in the community by monthly newsletters featuring new additions to the resource (often new album releases), which also provide ongoing value to subscribers. This paper seeks to illustrate how the AJRB has increased awareness and access within the Australian jazz community, as well as explain some of the development tools and digital curation procedures involved in creating and maintaining this resource.

Pedro Cravinho (Birmingham City University / Birmingham Centre for Media and Cultural Research)
The National Jazz Archive satellite @ Birmingham City University: the inception of an interdisciplinary resource for research, learning and community engagement

This paper brings to discussion the establishment of a National Jazz Archive satellite at Birmingham City University, based in the Faculty of Arts, Design and Media Archives. Over the last two years, as both a Trustee for the National Jazz Archive and researcher at Birmingham Centre for Media and Cultural Research, I have been involved in the process of establishing the National Jazz Archive satellite at Birmingham City University. Its launch culminated more recently after I accepted the invitation to become the new Keeper of the Archives at the Faculty of Arts, Design and Media.

Yet, we are in living in an era that the new digital-born generations, students, staff and public alike, more than ever are relying on online sources. In fact, many of them gradually may never use traditional documentary materials located in specific places, such as archives. Others will cease progressively visiting physical spaces. More broadly, in our everyday lives, the digital is being more and more preference instead of paper use. As Mintz has observed 'the increasing use of computers to create, manage, and integrate very large databases and link people and information in real time raises interesting questions with enormous implications to the future' (Mintz, 1998, 19). From a distinct perspective, these technological changes generate significant and interrelated questions: What kind of archival research will be possible to conduct in future time? What are the challenges faced in the digital era to rethink an archive, in particular, a jazz archive that should be simultaneously a source for research, learning and community engagement?

With this paper, I intend to bring to the discussion in this important forum as the International Association of Music Libraries, Archives and Documentation Centre, the process, challenges, and constraints associated with the establishment of 'jazz archive' as an interdisciplinary resource for research, learning and community engagement.

Maristella Feustle (University of North Texas, Denton)
Music with friends: the role of Voice of America's Willis Conover in the global reach of Polish jazz

In 1955, Willis Conover (1920-1996) began hosting Music USA, a radio program from the Voice of America that was designed to broadcast American jazz to Central and Eastern Europe and the Soviet Union. Two unforeseen successes of that program were its expansion to worldwide broadcasting in early 1956, and that its propagation of jazz became a two-way street. Music USA soon featured jazz from overseas musicians inspired by the program, and became a global platform for the propagation of jazz from many nations.

This phenomenon was especially remarkable in Poland, where Conover was warmly welcomed on his first visit in 1959, and was the guest of honor at a concert of Polish jazz musicians. The concert was broadcast on Music USA, and selections from it became the album "Willis Conover Meets Polish Jazz." This exchange was the first of many over the years as Conover became an enthusiastic advocate for Polish jazz musicians, including pianist Adam Makowicz. Conover's activities were featured frequently in the long-running Polish magazine Jazz Forum, and he worked with Polish broadcaster Andrzej Jaroszewski to distribute a special, Polish edition of another program, Music with Friends. This decades-long musical friendship with Poland culminated in a benefit concert held for an ailing Conover in Olsztyn in 1995; Conover is still highly regarded in the country over 20 years after his death.

This presentation will show the impact of the long collaboration between Willis Conover and Polish jazz musicians and fans, as found in his personal archives at the University of North Texas Music Library, including photos, interviews, and digitized radio programs.

Collaborative initiatives enhancing library services

Presented by the Service and Training Section

Chair: **Pia Shekhter** (University of Gothenburg)

Geoff Thomason (Royal Northern College of Music, Manchester)
'But I've come here to study the piano': the challenges of Information Literacy in a conservatoire environment

In the summer of 2018, the RNCM Library successfully competed for one of the college's Learning and Teaching Awards. Our proposal was for an enhanced programme of Information Literacy which could be rolled out across the four years of an undergraduate course and which would provide a grounding in research skills for those students who went on to undertake postgraduate study. The intention was that it would be in place for the academic year 2019-20. Although we were able to draw on a number of existing models, notably those within the North West Academic Libraries consortium, we were aware that most of these not only lacked any specific music content but were also aimed at university students with different academic priorities from performing arts students. Our own experience was that the latter saw academic requirements as secondary to performance and consequently had only a limited engagement with library resources. Although the college has a thriving research programme, most undergraduates saw it as having no relevance to their own curriculum.

Our challenge was therefore to devise a programme, within a small institution and with a financial limit of £1,000, which recognised that the information needs of conservatoire students differed from those within a university, and that our present approach had only limited success in engaging students with library resources. Meeting this challenge involved such factors as closer collaboration with academic staff, promoting our own archives as research resources, and creating a cumulative programme which reinforced an overall Learning and Teaching strategy that performance should be research-led.

Carla Williams (Ohio University)
Co-Instructor in two days: a faculty and librarian collaboration

One week prior to the Fall 2016 semester at Ohio University, I reminded the music history instructors that I was available to come into their courses for information literacy instruction at any time and as often as needed. Two days before classes started, a long-time faculty member handed me a syllabus for MUS 6200: Seminar in Theory, Music History and Literature, which is the music research skills course for graduate students. On it was my name as co-instructor. This presentation follows the collaborative process and its progress from the shock of that first semester to the present. I will also discuss current and future plans for MUS 6200.

Maria Nathalie Hristov (University of Tennessee, Knoxville) and **Allison Sharp** (University of Tennessee, Knoxville)
The Ready for the World Music Series: outreach and engagement through collaborative partnerships between libraries and performing arts organizations

In unique and innovative partnerships, music librarians and music faculty can work together to design and develop dynamic programs that integrate music, art, history, language, and culture. One such program is the University of Tennessee's Ready for the World Music Series, which brings renowned musicians to perform musical styles and literature from diverse regions around the world. In this popular series, faculty and guest musicians and scholars discuss the classical music traditions from each of the featured regions followed by a representative performance. Of particular interest to audiences is a pre-concert reception and cultural exhibit organized by the music library. The exhibit includes a wide-range of information and displays related to the program theme while showcasing the music library and its many facets. Through visionary programs such as these, music librarians can incorporate their collections and services into interactive multi-media displays in such a way that audiences can appreciate the richness of these collections and the broad range of services offered. Drawing attention to their vitality, academic music libraries should seize the opportunity to take the lead in organizing successful collaborative programs that engage a wider community of patrons.

In this session, strategies for designing successful collaborative programs will be presented, including: communicating with potential collaborators; revenue-seeking and cost sharing; marketing; engaging cultural organizations and other stakeholders; and program assessment tools. Additionally, innovative ideas and creative solutions to engagement that lead to lifelong relationships with faculty, students, friends, and scholars will be presented. An analysis of the costs and benefits of these types of programs will demonstrate the value to both libraries and performing arts organizations. Finally, attendees will experience a multimedia sampling of our offerings and receive practical materials to guide them through their own outreach efforts.

Music ontologies and databases

Presented by the Forum of Sections

Chair: **Jürgen Diet** (Bayerische Staatsbibliothek, Munich)

Maria João Albuquerque (FCSH-Universidade Nova de Lisboa), **H. Sofia Pinto** (Universidade de Lisboa) and **José Borbinha** (Universidade de Lisboa)
Assessing music ontologies for the development of a complex database

The increasing volume and diversity of musical information has been creating a challenge for the uniform creation, reuse and sharing of this kind of information. As part of addressing this challenge there has been a growing interest in musical ontologies, as a technique to support the sharing of heterogeneous musical information, both for commercial and cultural dissemination purposes. Motivated by a specific objective, in the context of the development of an information system on musicians and respective artistic production and professional career, existing ontologies for the music domain, in general, were surveyed. The purpose of this study is to support the hypothesis that this approach can not only support the specific requirement of that objective, but also facilitate the interoperability with other existing systems, with databases and catalogs built with multiple technical solutions.

So far, three ontologies that were found closer to the study object of the project were analyzed, reflecting three different models:

(1) The Musical Ontology framework, developed by the Center for Digital Music of Queen Mary University, London, under the direction of Prof Mark Sandler, within the scope of the projects OMRAS - Online music recognition and searching (NSF / JISC Digital Libraries Initiative, 1999-2002) and OMRAS2 - A Distributed Research Environment for Music Informatics and Computational Musicology (EPSRC grant EP / E017614 / 1, 2007-2010), and that uses the FRBR model as a reference;

(2) the DOREMUS ontology, which resulted from the DOREMUS project, funded in 2014 by the Agence Nationale de la Recherche, France and that brought together three major cultural institutions: the National Library of France, the Philharmonie de Paris and Radio France, and that is based on the FRBRoo model; and

(3) the Performed Music Ontology, an extension of the BIBFRAME ontology, first released in April 2017, as a result of a project funded by the Andrew W. Mellon Foundation for Linked Data for Production (LD4P), led by the Stanford University Libraries, in collaboration with five other libraries: Columbia, Cornell, Harvard, Princeton and the Library of Congress.

This paper presents the purpose of the motivating project for the research, aggregation and consolidation of information on musicians and respective artistic production and professional career, and the assessment of these three significant music ontologies as relevant sources of inspiration for the design of the knowledge base for that project.

Lynnsey Weissenberger (Irish Traditional Music Archive, Dublin) and **Treasa Harkin** (Irish Traditional Music Archive, Dublin)
Metadata and Linked Data considerations within a digital archive of Irish Traditional Music awards programmes

The Irish Traditional Music Archive (ITMA)–in partnership with TG4, Ireland's national Irish language television broadcaster– created a digital moving image archive of the TG4 Gradam Cheoil ceremonies: Cartlann Ghradam Cheoil TG4/ITMA (TG4/ITMA Archive of [Traditional] Music Awards). Running since 1998 and now a highlight of the TG4 broadcasting schedule, these annual awards programmes are a valuable resource for tunes, songs, and unique performances of Irish traditional music.

This important project tasked ITMA with reviewing, in real time, 21 years of TG4 Gradam Cheoil (Irish traditional music awards) ceremonies, identifying and cataloguing every tune, song, instrument, and performer (including members of large ensembles). The Cartlann Ghradam Cheoil project was launched in July 2018 with development continuing into 2019. The next step is the incorporation of linked data, using linked data ontology components from ITMA's own LITMUS (Linked Irish Traditional Music) project.

The EU-funded "Linked Irish Traditional Music" (LITMUS) project at the Irish Traditional Music Archive (July 2017-June 2019) is a two-year effort to create linked data tools for better describing Irish traditional music and dance. We developed and published an ontology specific to Irish traditional song, instrumental music and dance to support ongoing efforts to describe and make accessible traditional music and dance collections across the web.

Our paper focuses on the process and issues related to finding and describing tunes and songs in Irish traditional music found within the Cartlann Ghradam Cheoil TG4/ITMA project, as well as the linked data annotations. We provide examples from both the Cartlann Ghradam Cheoil and LITMUS projects related to tune versions, keys/tonalities, instrumentation, text and lyrics, shared titles, and Irish language spelling. The LITMUS project provides the semantic means to solve some of these issues, helping to define, differentiate, associate, and group objects for more meaningful discovery and to facilitate research in a variety of music and related disciplines.

Francesco Finocchiaro (University of Vienna)
FMJ Archive: a digital database for German-language film music journalism

The FMJ Archive (http://musikwissenschaft.univie.ac.at/fmjarchive) is a product of the FWF research project "Film Music as a Problem in German Print Journalism (1907–1930)", carried out at the University of Vienna's Department of Musicology from 2016 to 2019. Conceived as the documentary part of a broader aesthetic investigation into silent film music, the FMJ Archive results from the scrutiny of a corpus of articles, essays, and reviews published in German-language music and cinema periodicals from around 1907 to the early 1930s.

Already during the silent film era, indeed, German-language print journalism addressed fundamental questions about the encounter between music and cinema: prominent composers, musicologists, and film theorists contributed to this broad discussion on the proper role and design of silent film music, encompassing a wide range of arguments and perspectives. To a large extent, this debate took place in cinematic trade journals (such as "Der Kinematograph", "Film-Kurier", "Reichsfilmblatt") as well as musicological journals (e.g. "Musikblätter des Anbruch", "Melos", "Der Auftakt").

The FMJ Archive offers a digital open-access repository of these critical sources. Each digital object contains the following information: (a) descriptive metadata (author and title of the article, as well as the name and the issue of the journal); (b) full-text transcription; (c) abstracts in three languages (English, German, and Italian); (d) index of quoted names, musical works, and films.

Realized in collaboration with the Deutsche Kinemathek Berlin and "Phaidra" (the digital repository of the University of Vienna's Library), the FMJ Archive has been inserted in "Kulturerbe digital", a research project at the Institute for Museum Research, Berlin.

The paper will outline FMJ Archive's concept, design, and scope, with a particular focus on research methods, technical concerns, and theoretical issues.

Friday 19 July

9.00-10.30

Using the RISM database(s)

Presented by the Forum of Sections

Chair: **Jennifer Ward** (RISM Zentralredaktion, Frankurt am Main)

André Guerra Cotta (Universidade Federal Fluminense) and **Silvia Sequeira** (Biblioteca Nacional de Portuga, Lisbon)
Considerations on the RISM Guidelines and their translation into Portuguese

This proposal brings some reflections about the RISM Guidelines and information on our efforts on translating it to Portuguese. In the first section, the work describes the first contacts of the Brazilian musicological community with RISM through the Spanish version, published as "Normas Normas internacionales para la catalogación de fuentes musicales históricas" (VALLE et al., 1996), and the problems involving its translation into Portuguese as a first step (COTTA, 2000); the experience of applying the guidelines and many RISM descriptive elements in the cataloguing of the Dom Oscar Collection, in the Mariana Music Museum (Minas Gerais, Brazil), between 2001 and 2003; the beginnings of the RISM Brazil Working Group, since 2005; and the application of the Guidelines in some RISM Brazil´s projects (e.g. the RISM-Brazil database).

A second section brings information on the history of the RISM Portugal Working Group and the current situation of this initiative in the country, as well as the expected perspectives, such as the incorporation of the National Library of Portugal records in the RISM database and the current projects to introduce MUSCAT to Portuguese institutions with musical holdings.

In the concluding section, the work analyses the difficulties found in the use of some descriptive elements (such as the musical incipit); in the transformation of some elements and standards in the new MUSCAT version, like the abbreviations for dates; the new types of sources (e.g. the old category of "collective manuscript", and the category of "collection"); and the definition of the minimum mandatory fields. In conclusion, the authors briefly discuss the differences between Lusitanian and Brazilian Portuguese (which exemplifies the importance of standardized RISM abbreviations for local names for instruments like, for example, the case of guitar/viola/violão) and the ongoing efforts in a collaborative work on a common version of the Guidelines for all Portuguese speaking communities.

Adriana Grešová (Comenius University in Bratislava)
Early music in the context of the digital age: uncovering David Thusius via the RISM database

Collection of Levoča is one of the most important musical collections in Slovakia. Attention is particularly drawn to collections with tablature notation, which contains repertoire of the 16th and 17th century. Compositions of great composers are to be found here, as well as compositions of authors whose names are not known today. Levoča tablature volume sign. 13994 includes the name of David Thusius. It was needed to process his life in a complex manner. The basic source of information about David Thusius was Rober Eitner's *Quellen-Lexikon* from the early 20th century. An interesting image of the composer's life was created thanks to the RISM database (*Répertoire International des Sources Musicales*). The works of David Thusius seem to have been popular in the 16th and 17th centuries. Three contemporary prints with his compositions are known. His compositions were spread mainly as a depreciations and came into a wide geographical area. His

music has been preserved in the German cities of Wolfenbüttel, Blankenburg, Zittau, Coburg, Leipzig, Regensburg and Berlin (the print from Berlin is currently in Kraków). Outside the territory of today's Germany his music is preserved in Gdańsk and Wroclaw. On the territory of today's Slovakia there is a relatively high occurrence of Magnificats by David Thusius. They are preserved in Bardejov, Levoča and Banská Bystrica. The music of David Thusius is in contemporary music collections beside such composers as Giovanni da Palestina, Orlando di Lasso, Hans Leo Hassler, Melchior Vulpius, Jacob Praetorius, Hieronymus Praetorius, Jacobus Handl-Gallus, Seth Calvisius and others. This very fact places Thusius among remarkable composers from the 16th and 17th centuries, despite the fact that little of his music has been preserved.

Aris Bazmadelis (Aristotle University of Thessaloniki), **Arsinoi Ioannidou** (RISM Greece, Athens) and **Maria Aslanidi** (Ionian University)
The Greek RISM Working Group and authority metadata for music-related Hellenic holding agencies

"The Directory of Music Repositories of RISM-C/AMA is a subproject of the Access to Music Archives (AMA) initiative, a project to locate and describe music archival fonds and collections on the fonds/collection level, using the International Standard for Describing Institutions with Archival Holdings (ISDIAH). A necessary part of the description is data about the holding institutions, places and directory" (Muscat §7, 2018).

Within this framework, the Greek RISM Working Group has undertaken the task of recording in Muscat the authority metadata regarding music-related holding institutions in Greece, according to MARC 21 Authority Format as implemented and customized by Muscat. To complete this task efficiently, the Greek RISM Working Group utilizes fully the raw data stemming from the project as carried out by the GR-IAML AMA Working Group during 2018. In addition, through this process, the Greek RISM Working Group seeks to explore specific attributes-and-relationships of the Corporate body entity (here holding institution) as an authorized access point (AAP) in Muscat. Finally, the Group's effort focuses on outlining the benefits of performing similar tasks, for all parties concerned, both in and outside of Greece.

MEI and e-publishing

Presented by the Forum of Sections

Chair: **Ilias Kyriazis** (Coding da Vinci / Deutsche Nationalbibliothek, Frankfurt am Main)

Jacek Iwaszko (The Fryderyk Chopin Institute, Warsaw)
Encoding Chopin's music: process, difficulties and goals

The Fryderyk Chopin Insitute in Warsaw, Poland, is preparing a digital edition for all of Chopin's music published during his lifetime. These encodings will form one of the main components in the Institute's online project: "Dziedzictwo Chopinowskie w otwartym dostępie" (Chopin's heritage in open access). The digital scores encode music from French, German, English, and in some cases Polish and Austrian, first editions found in the collections of the Institute's Library and the Fryderyk Chopin Museum.

We carefully encode these editions in Humdrum syntax to reflect accurately the original graphic notation, while also allowing for semantic processing of the scores: automatically comparing variants between editions, searching for melodic, rhythmic or harmonic patterns in the music, as well as allowing for other computational analyses of the music. This paper reviews the process of transcribing and correcting the prepared editions and describes some problems and obstacles, including notational complexities of piano music. The digital scores will be incorporated into the Institute's database of metadata, digital reproductions of early prints, recordings, iconography and other materials constituting the complete heritage of Chopin held by the Institute.

Matthew Vest (University of California, Los Angeles (UCLA))
Music Library as music publisher: the Contemporary Score Edition at UCLA

Can a library publish new music scores? What if the scores were open access? How would physical scores be distributed and sold? In this presentation, I will share the process of starting an edition of contemporary music scores and what I learned along the way. I will also propose how the project might be adapted for other libraries and institutions and how libraries and librarians might support each other to produce work like this collaboratively.

The UCLA Music Library, Hugo Davise Fund's Contemporary Score Edition is a hybrid edition, with digital, open access scores and printed scores and parts. The digital scores are hosted by UC's digital repository, eScholarship, and the physical scores and parts are offered for sale by a distributer and circulate from the UCLA Music Library. Support for the Edition comes from the UCLA Music Library's Hugo Davise Fund for Contemporary Music, which has established contemporary music projects and residencies at UCLA. The Edition includes student scores that win Davise Prizes, UCLA faculty scores created for Davise musician and ensemble residencies, and scores created for Davise sponsored commissions or projects.

I started the Edition as a way to make the work the Music Library does to support new music more visible at UCLA and beyond. It also allowed me the opportunity to strengthen partnerships with faculty and students. I initially had some difficulty finding administrator approval, but faculty shared my vision and pressed me to continue to pursue the idea. It took me over a year to gain approval to start the project and the initial publication took about 9 months from start to finish. The process

took so much time primarily because of the complex decisions involved in establishing the standards for a consistent edition (and answer copyright concerns) and the lengthy process to edit the score and parts with the composer. This complex work was supported throughout the library - I collaborated with colleagues from preservation, cataloging, and scholarly communications. More information can be found about the edition on the UCLA Music Library's website: http://www.library.ucla.edu/music/hugo-davise-fund-contemporary-music.

Music and place in the 19th and early 20th centuries

Presented by the Forum of Sections

Chair: **Carolyn Dow** (Lincoln City Libraries, Lincoln OR., retired)

Laura Rinnovati (Conservatorio di Musica "L. Marenzio" di Brescia)
The 'Pasini' musical collections in Brescia libraries

The paper focused on the figure of Francesco Pasini (Brescia 1848 - 1911), a passionate collector, as well as music, of musical instruments, documents, Risorgimento mementos and autographs of famous men and musicians. Pasini was a part of a generous group of musicians who nurtured - from the second half of the nineteenth century until the early decades of the twentieth century - the musical life of Brescia (north Italy). He was a well-known tenor and was often traveling for concerts abroad. Moreover, he had compositional ambitions as some autographs and several printed editions demonstrate and that we can find in the various archives and libraries of the city.

The study of the musical collections, so-called "Pasini collections", over than 1700 pieces and mostly romances (romantic italian songs) in Conservatorio di Musica "L. Marenzio" library and more than 730 musical autographs, clippings newspaper, letters and other documents in "Queriniana" library, could make on the one hand a further contribution to the critical reconsideration of this kind of music that is still underestimated by the twentieth century Italian musicology and on the other hand an appreciation of musical environment and trend in the same time of opera's development.

Beate Schiebl (Herder-Institute for historical research on East Central Europe Marburg)
Ella, Franz and all the others: the manuscript holdings of the music collection at the Herder-Institute Marburg (Germany)

The paper will cover both the variety and wealth of the manuscript holdings of the music collection at the Herder-Institut and the handling of the included materials. The manuscript holdings consist of about 210 folders with materials from 67 predominantly unknown composers from the historical eastern German territories. Individual areas of these are represented to differing extents. Since Silesian composers are especially well represented, this congress, to be held in Poland, seems to be an appropriate place to make these musical treasures known to the public.

These manuscript holdings were collected mainly by Fritz Feldmann. Unfortunately, we do not know much about the history of this collection. It consists of autograph scores, manuscript copies, work lists, letters, photographs etc. of composers living in the second half of the 19th and in the beginning of the 20th century in the historical eastern German settlements of that time. Several years ago, the Russian musicologist Dr. Denis Lomtev sorted the materials into folders. More recently he has prepared some of the previously unpublished musical works for printing. This concerns sheet music by Wenzel Heinrich Veit, Franz Marschner and Ella Adaiewsky. Therefore these composers will be presented in the proposed paper most prominently.

The paper will also discuss the question of dealing with these materials as a music librarian (in contrast to musicologists or archivists). And hopefully it will arouse the interest of the international community of musicologists and music historians.

Aušra Strazdaitė-Ziberkienė (Kaunas University of Technology / Kaunas City Museum)
The search for Lithuanianness in music publications of the 19th century: definition, connection and situation

Nationality in music is one of the most discussed topics of musicology, usually associated with the birth of the National Spring and the birth of national movements. However, it can not be said that the manifestations of nationality were not in the music of Renaissance or Baroque. Also cannot be said that schools of national music in 19th century were just branches of universal Western music. What qualities in music make composers "national", and when does he write "universal" music? And when does nationalness in music become more important than the composer's mentality and individuality?

In the mindset of Lithuanian musicians the conception of nationality and style started to develop from the beginning of 20th century. The nationality in music was to name it not not only the use of identifiable features of folk music, but also with the universal personality experience. According to contemporary Lithuanian composers, nationality in music is a natural and inevitable feature, influenced by the overall experience and mentality. They do not think that nationality was only a sign of the style of the national schools" of the 19 century and beginning of 20 century, however it is the national characteristics of which they perceived to be characteristic of all music.

So, how to find nationality in music publications of the 19th century composers? Is it possible to judge, that national works can be only those music publications, in which texts, titles are directly related to national culture? Do composers who lived in the 19th century thought it necessary to emphasize nationality, citizenship in music publications? Is it possible to search for and find the manifestations of the nationality of the author of the work in music publications that contain not only recorded musical works but also the expression of a cultural, political and economic situation in the publisher's country? Can a research of music publications to help to study the multi-dimensionality of the concept of cultural identity and evaluate the character of the historical Lithuanian musical culture?

Research on 16th and 17th-century music manuscripts

Presented by the Forum of Sections

Chair: **Maciej Jochymczyk** (Jagiellonian University, Kraków)

Michael Gale (Open University, Milton Keynes)
Locating Richard Mynshall's books

The Cheshire gentleman Richard Mynshall (1582-1637/8) is best known today for his manuscript lute-book (now in the Spencer Collection at GB-Lam). Although a mercer by trade, the aspirant Mynshall married well and, newly admitted to a prominent Nantwich gentry family, he pursued the kinds of amateur musical and literary activities befitting a man of that status. A rich set of manuscript sources (business accounts, family journals, etc.) enables us to reconstruct Mynshall's life in some detail, and his lute-book offers a rare glimpse of the cultural pursuits being practised in this particular corner of provincial north-west England.

In his will Mynshall bequeathed most of his books to his brother-in-law Raphe Wilbraham but, until now, there has been no attempt to trace the scope of Mynshall's book collection or the extent of its survival. Recent work by Kerry McCarthy and John Harley has revealed fascinating new insights into the mindset of William Byrd through the identification of extant volumes from his library. Similarly, an overview of Mynshall's collection would be of great interest to book historians, musicologists, and social historians alike, shedding light upon his literary and cultural tastes, his political and religious perspectives, and providing valuable new data for broader research questions about patterns of book ownership in early modern England.

In this paper, I briefly sketch Mynshall's life in Nantwich before identifying a number of extant volumes connected with him or his circle. Research into the provenance of early modern books is a notoriously laborious process and, as my findings thus far indicate, all too reliant upon serendipitous discovery. But pursuing this investigation in any kind of systematic way would mean overcoming numerous obstacles, particularly those posed by the nature of existing sources for provenance data. Such information is harvested from numerous disparate (and usually incompatible) datasets – some digital (provenance records in library databases) and some decidedly lo-tech (card indexes, auction catalogues) – as well as through hands-on detective work amongst the primary sources themselves.

Whilst the human labour involved in such research queries is extremely arduous, the increasing use of open (ideally linked) data by libraries/archives may offer a way forward. Being able to connect data from these disparate sources and (ideally) to couple this with a robust and user-friendly platform for sharing newly emerging observations (also in open, linked form) could ultimately make studies of early modern collections both more viable and more usable to scholars.

Bernhard Lutz (Bayerische Staatsbibliothek, Munich) and **Veronika Giglberger** (Bayerische Staatsbibliothek, Munich)
Exploring watermarks in music manuscripts

Musicological research has been dealing with the documentation of watermarks as an important dating method for a long time. Today the results are more and more represented and compiled in online databases. Until now, music manuscripts of the 16th and 17th centuries are

underrepresented since only few data from this period have been incorporated into the existing databases so far.

In May 2017 the Bavarian State Library started a German Research Foundation (DFG) funded project with the aim to catalogue and digitise the watermarks in the 16th century music manuscripts of the library's holdings. The present lecture is supposed to give insights into the project and deals with librarian aspects as well as codicological and technological topics.

Subject of the research project are the famous early music sources of the Bavarian State Library. This includes the music manuscripts treasury of the Dukes of Bavaria, the historical performance material of the Munich court chapel and, last but not least, music collections of Augsburg humanists with their precious tablatures.

Choir books, part books and tablatures: the historical complexity of an inventory manifests itself not only in the conceptual structure of the sources, but also in its materiality. The watermarks can provide decisive information on production and distribution routes as well as dating and provenances. Digitisation by means of thermography offers a technology that has decisive advantages in comparison with conventional methods. The images obtained by thermographic scanning are implemented into the Watermark Information System (WZIS) and thus enrich one of the largest databases on watermarks. In the context of this database, connections to other sources worldwide, including of course non-musical sources, can be established.

Ewa Hauptman-Fischer (University of Warsaw)
Let's start with the provenance note: some discoveries about musical culture based on the owner's biography and his musical sources

Four modestly sized manuscripts of religious vocal-instrumental music with the provenance note "Ex partibus fratris Leopoldi in Camenz" recently identified by me ushered in a range of new findings in connection with Silesian musical culture.

All monasteries in the Silesian province of Cistercians (1651-1810) gave special attention to music (not only liturgical in nature). Gregorian chant and — from the second half of the 17th century — vocal-instrumental music, were fostered. This is testified above all by chronicle notes and archival documents setting down the names of *regentes chori figuralis* — monks responsible for the preparation and performance of vocal-instrumental music.

Although the practice of figural music probably existed in all Cistercian centres, a majority of musical sources (especially from the 17th and beginning of the 18th century) has not survived until our times. Each new source that is revealed in such a situation constitutes a valuable cultural testimony. Musical materials from the Cistercian monastery in Kamieniec Ząbkowicki in Silesia (germ. Kamenz, Schlesien) were considered for a long time to be lost resources. In a research session at the Warsaw University Library, I identified four manuscripts that issued from this centre.

As a result of the conducted research to be presented, I determined the biographical data on the materials' owner, monk Father Leopold Lucas (1676–1730). Research on his repertoire enabled the identification of two previously unknown Silesian composers. Transcriptions of the pieces reveal a simple, but very worthy repertoire for small scoring, amenable for re-introduction into performance practice. Another aspect of research on this resource set is manuscript relocation; a portion has been transferred from Kamieniec to the convent of canonesses regular in Wrocław (germ. Breslau). Owing to new knowledge about the owner's biography, possible ways of repertoire exchange between monasteries have been revealed.

The presented manuscripts were prepared before 1730, and along with more than a dozen manuscripts from Lubiąż (germ. Leubus), they form the corpus of the oldest surviving (first decades of the 18th century) vocal-instrumental repertoire from Cistercian monasteries in Silesia.

Research on 18th-century musical sources

Presented by the Forum of Sections

Chair: **Balázs Mikusi** (IAML Vice President, National Széchényi Library, Budapest)

Sara Navarro Lalanda (Università Europea di Roma)
The Royal Palace of Madrid in the 18th century: inventories of music of the Royal Chapel and Royal School of Singer Children

The burning of the Royal Palace of Madrid in 1734 meant the destruction of almost all of its musical work. After this tragic event, the palace began to work through several ways in order to reproduce a repertoire that would meet the high standards required for the royal functions expected of a Royal Chapel.

The first music compositions to be compiled were the ones which survived the fire because they were located at the School of Singer Children at that time; secondly, the music composed by the masters of the chapel of that period, following the recomendation of the Marquis of the Ensenada, the Cardinal Mendoza; and, finally, the musical material resulting from the work of the contracted copyists in order to have the necessary pieces for the daily life of the chapel.

The so-called "Music Bin" of the Royal Palace Chapel was inventoried twice during the 18th Century: first in 1778 by Francesco Courcelle, who was a choirmaster of that institution until that year; and second, by Antonio Ugena, who produced an inventory that collected the material inputs until his retirement in 1805.

The present study will analyze the musical practices of the Royal Chapel through the typology of musical repertoire inserted in these inventories, observing, in particular, the authorship and possible functionality of the works that were collected in this corpus; the musical material linked to the Palace will be analyzed in relation to the masters of the chapel and reigns, and finally, the said repertoire will be located nowadays.

In conclusion, this study will shed light on the musical practice of the Royal Palace during the 18th Century through the analysis of a material not yet examined, its inventories, which will allow us to contemplate the processes of creation and reception of one of the most valuable musical archives of the Spanish historical-musical heritage and its implementation in the institution of the Royal Palace of Madrid.

David Blum (Moravian Music Foundation, Winston-Salem, North Carolina)
Gehra, Gera, Guera -- harping on disambiguation

Little has been known about August Heinrich Gehra (1710-1785), including the degree to which he was affiliated with the Moravian Church. Some of his music has been edited, performed, and recorded; but it wasn't until recently that 2 versions of his Lebenslauf have been obtained and translated. Other primary and secondary source documents help to piece together details of his life, correcting older secondary sources. Music manuscripts from archives in the United States, Germany, and Poland are dated and fit within the details of his biography.

Gehra spent around 11 years (1728-1739) in the service of Duke Ernst August in Weimar before moving to the town of Gera where he became acquainted with the Moravians while serving there as town organist and court chamber musician. Gehra married the daughter of Johann Gottfried Walther, composer, lexicographer, and town organist of Weimar. Gehra's son (Guera) established a music publishing business in Lyon, France.

Local collections and folklore

Presented by the Forum of Sections

Chair: **Carolyn Dow** (Lincoln City Libraries, OR, retired)

Sean Luyk (University of Alberta, Edmonton) and **Carolyn Doi** (University of Saskatchewan)
Local Music Collections: Exploring Ideas of Space, Place, Connection, and Community

The connectedness of music—to specific places and spaces—is compelling. Forms of cultural production ranging from books, films, television, and the news media, use the associations we make between musical genres, moods, and sounds to specific geographies, to evoke ideas and perceptions about these locations. These associations between music, space, and place have significant staying power, as they can serve as signifiers of the cultures of a specific geography. Take, for example, the use of music in a film to signify a large, bustling city, versus a pastoral, rural locale. Local music collections in libraries, archives, and documentation centres are examples of musical artifacts that embody ideas about music and its relationship to local, national, and global cultures, and ideas of space and place.

This presentation explores the idea of "local" as it relates to music collections in cultural heritage institutions, and considers their relationship to space and place from a theoretical perspective. Drawing on literature from cultural studies, the sociology of music, and cultural geography, we explore how local music collections can be understood in the context of the shifting boundaries between concepts of the local, national, and global in music, and how ideas of connection and community are meaningful to both local music collectors and users. We also draw on preliminary findings from interviews with local music collectors in Canadian cultural heritage institutions conducted in 2018 as part of Sounds of Home, a multi-year study on local music collections and collecting practices, to bring in perspectives from collectors themselves. Local music, and by extension, local music collections and their collectors are rich sources of information that help us address important questions about the local, national, and global in music, and more broadly, ideas of community and connection.

Hanna Nizińska (Adam Mickiewicz University Poznań)
Oskar Kolberg and his contribution to the documentation of Polish folklore in the context of his *The Complete Works*

The subject of the paper is the legacy of Oskar Kolberg (1814-1890) in the shape of his etnographic monographs edited by him and entitled "The People, Their Customs, Ways of Life, Languages, Legends, Proverbs, Rites, Witchcraft, Games, Songs, Music and Dances" On the basis of this legacy the edition "The Complete Works of Oskar Kolberg" was published by the Oskar Kolberg Institut in Poznań. It contains 85 volumes altogether. This edition is a significant collection in the Library of the History Faculty at Adam Mickiewicz University in Poznań as well as educational material for students of musicology.

Oskar Kolberg was a nineteenth-century Polish folklorist, etnographer and composer. For over 50 years he documented Polish folk culture and recorded folk songs with melodies in the field. His research went beyond the borders of Polish ethnic territory. Throughout his life Kolberg published 33 volumes of material. He collected also materials of neighboring nations: western, southern and

eastern Slavs and Lithuanians. His works illustrate how this culture was diverse at that time. The Legacy of Oskar Kolberg is a priceless source for musicologists, folklorists, ethnographers, historians and researchers od many disciplines. The Oskar Kolberg manuscripts from years 1840-1890 is available on the Wielkopolska Digital Library, the joint initiative of the Poznan academic community. The edition "The Complete Works of Oskar Kolberg" is available on the National Digital Library POLONA.