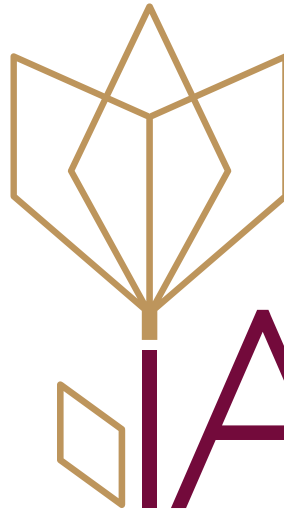




**Stellenbosch**  
UNIVERSITY  
IYUNIVESITHI  
UNIVERSITEIT



**IAMML**  
**STELLENBOSCH 2024**

**IAML Congress, Stellenbosch**  
**23 – 28 June 2024**

International Association of Music Libraries,  
Archives and Documentation Centres



**PROGRAMME**

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## 30 Years of South Africa's Democracy

South Africa celebrates 30 years of freedom and democracy this year. The country remains grateful to all the countries in the International Community for their participation and support in the liberation struggle to end apartheid.

The Department of Sport, Arts and Culture (DSAC) plays a pivotal role in fostering an active, creative, winning, and socially cohesive nation. Its objectives are multifaceted, focusing on the acceleration of transformation within the sports, arts, and culture sectors, as well as overseeing their development and management.

The DSAC is also responsible for legislating on sports participation, sports infrastructure and safety while working to improve South Africa's international ranking in selected sports through partnerships with organizations like the South African Sports Confederation and Olympic Committee (SASCOC).

The department provides an enabling policy, legislative, and institutional framework to support entities within the sport, arts, culture, and heritage sectors. This includes promoting participation, leading nation-building and social cohesion initiatives, preserving and promoting cultural heritage, and overseeing the development and management of these sectors in consultation with provinces. The department also supports the development of talented athletes and creatives by providing opportunities for them to excel and achieve success at an international level.

Through the National Archives and Records Service of South Africa (NARSSA) the department makes archival material available to the public. Although actual access to archival documentation is free of charge, the public is charged for the reproduction of material for further use, on either film or paper. Publications are also sold; and the public is charged for the transfer of data by magnetic means.

The National Film, Video and Sound Archives collects, preserves and provides access to audio-visual records created by both government and private bodies or individuals to promote the preservation and use of our national archival heritage.



## Continues...

### Bureau of Heraldry

The Bureau of Heraldry designs and registers the heraldic representations, names, special names and uniforms of individuals, associations and institutions. The Bureau also promotes national symbols using mass media, workshops and activation campaigns. The State Herald determines the tariffs, in consultation with the Heraldry Council and National Archivist, considering current market rates.

### Digitisation

The NARSSA partnered with the National Library of South Africa towards digitisation of archival records and library material. The digitisation is a multi-year project aimed at digitising the collection of 3 250 Treason Trial dictabelts and 10 455 Truth and Reconciliation Commission (TRC) audio tapes. The Treason Trial was a trial in Johannesburg in which 156 people, including Nelson Mandela, were arrested in a raid and accused of treason in South Africa in 1956. The purpose of the Truth and Reconciliation Commission (TRC) was to promote reconciliation and forgiveness among perpetrators and victims of apartheid by full disclosure of the truth. The digitisation of archival records started in 2020/2021 with the dictabelts. One other major digitisation project, the National Archives embarked on was the digitisation project of the Rivonia Trial dictabelts, which was done in partnership with the French National Audio-visual Institute (INA). The Rivonia Trial took place in apartheid-era South Africa between 9 October 1963 and 12 June 1964, after a group of anti-apartheid activists were arrested on Liliesleaf Farm in Rivonia.

### Conditional Grant

Through the Conditional Grant for Community Libraries Programme, the Department seeks to transform urban and rural community library infrastructure, facilities and services (primarily targeting previously disadvantaged communities) through a recapitalised programme at provincial level in support of local government and national initiatives. Since it was allocated in 2007, the conditional grant for community libraries has made great strides in improving the state of public and community libraries in South Africa. In the reporting period of 2022/23, 31 community libraries were financially supported to enable South Africans to gain access to knowledge and information resources that will improve their socio-economic conditions.

Musical libraries fall under the broader category of cultural development and heritage preservation. As such, they would likely benefit from the same initiatives aimed at supporting libraries and promoting cultural heritage.

The DSAC's objectives and support mechanisms are designed to nurture and develop the sport, arts, and culture sectors in South Africa. By providing leadership, policy direction, and infrastructural support, the department aims to contribute to the nation's economic growth, promote social cohesion, and facilitate nation-building, all while preserving the rich cultural legacy of South Africa.

For more information visit [www.dsac.gov.za](http://www.dsac.gov.za) | [www.nationalarchives.gov.za](http://www.nationalarchives.gov.za)

# Welcome to IAML 2024



The story of IAML 2024 in Stellenbosch began in 2016 with an e-mail from Joseph Hafner, inviting us to consider hosting an IAML congress in Stellenbosch. Our proposal to host the IAML congress in 2021 was accepted, but in 2020 the world went into lockdown because of Covid and there was no choice but to postpone.

Today, eight years later, it gives me great pleasure to welcome IAML delegates to the 2024 IAML Congress in Stellenbosch, the City of Oaks, internationally renowned for its beautiful environment, wine farms, street cafés, restaurants, quality wines, historical buildings and its famous university.

This is the first IAML Congress on the African continent and we have put together a programme with a strong emphasis on African content that includes sessions on cataloguing and metadata, user experience and the development of user services, historical and composer collections, church music, radio archives, colonial and post-colonial impact, digital collections, music institutions, music encoding, indigenous and folk music and instruments, e-scores, collection development, information literacy, and popular culture on the African continent.

The 11th International Conference on Digital Libraries for Musicology (DLfM) will be on Thursday 27 June and workshops by the International Association of Sound and Audiovisual Archives (IASA) will be presented on Tuesday 25 June.

The week's entertainment will showcase and celebrate South Africa's unique and diverse musical offering, and will take you on excursions to the historical centre of Stellenbosch, the oldest university botanical garden in South Africa, and to wine farms where you can savour our world-class wines.

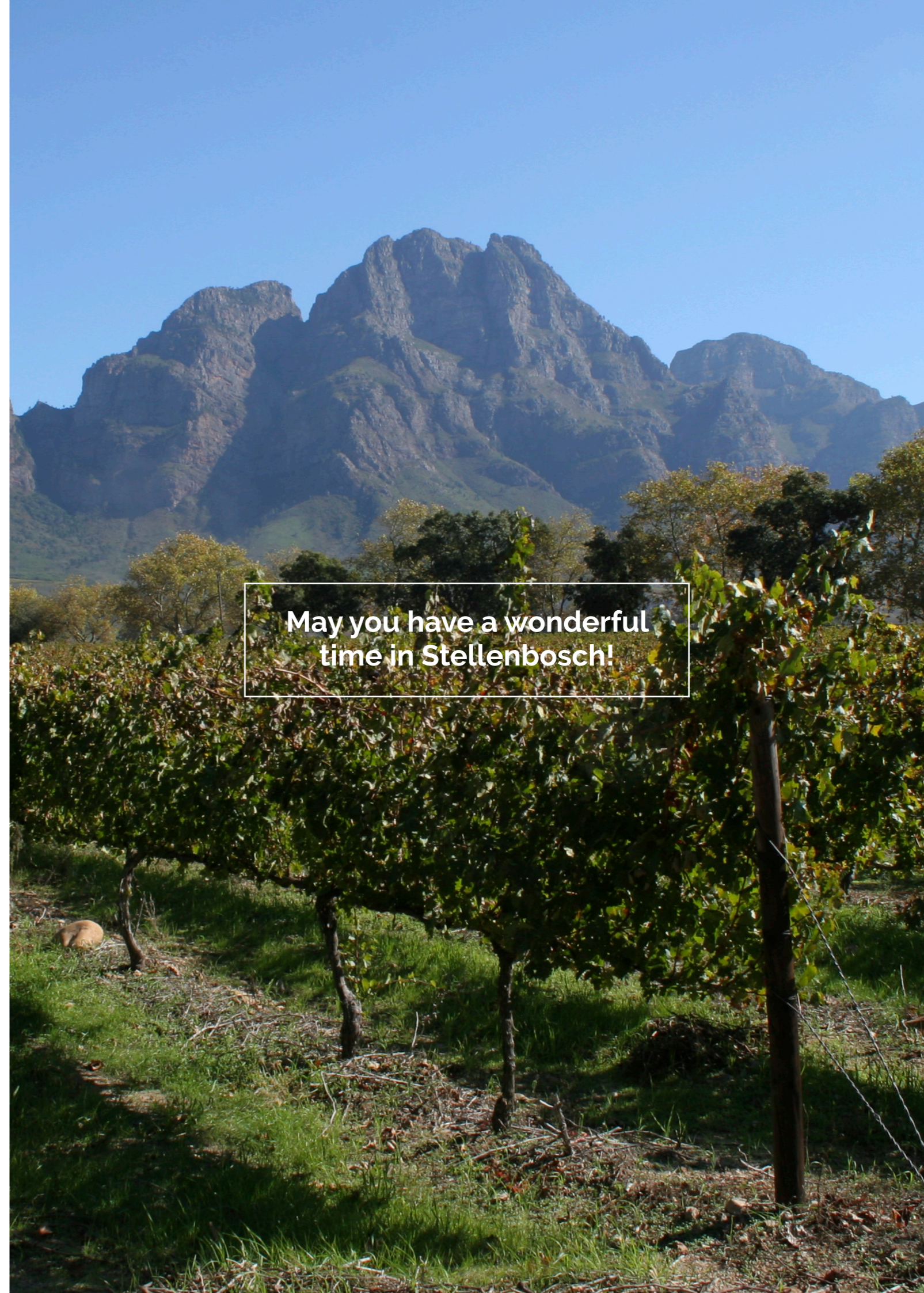
The main venue, the Konservatorium, is located about 800 metres from the town centre which puts delegates within walking distance of street cafés, restaurants, boutiques, art galleries and the Village Museum.

In addition to a programme that promises to be interesting and thought provoking and a variety of music and excursions, there will be opportunities to network with delegates, sponsors and exhibitors, to catch up with old friends and to make new ones. All against the backdrop of this beautiful town.

May you have a wonderful time in Stellenbosch.

**Ellen Tise**

*Senior Director, SU Library and Information Service*



May you have a wonderful  
time in Stellenbosch!

# Welcome to Stellenbosch

from the Organising Committee for IAML 2024

An IAML congress in Stellenbosch, South Africa, has never even crossed our minds, until 2015/2016 when IAML board members planted the seed.

Fast forward to 2024 and we are delighted to welcome you to a week of presentations, discussions, sharing knowledge and thoughts, learning, networking and entertainment South African style!

We hope you have a lovely, memorable time.



## The Local Organising Committee for IAML 2024



**Ellen Tise**  
Senior Director: Library and Information Service, Stellenbosch University (Chair)



**Beulah Gericke-Geldenhuis**  
(Venues, AV, Accommodation & Social events)



**Santie de Jongh**  
(Secretary & Sponsorship)



**Natasja Malherbe**  
(Website)



**Lindsay Main**  
(Budget and finances)



**Wilhelm Delport**  
(UCT, Programme related activities)



**Kirchner van Deventer**  
(Marketing and social media)



**Gabriela Brandao**



**Pieter du Plessis**  
(Transport and logistics)



**Theresa Schoeman**



**Johannie Steyn**



**Engela Britz-Glanville**  
(UCT)



**Siviwe Bangani**



**Mbongiseni Magagula**



**Angus Petersen**



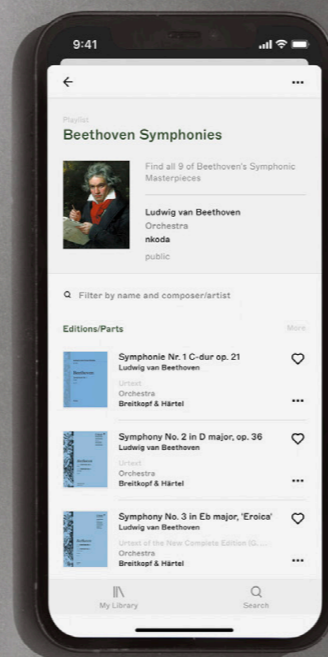
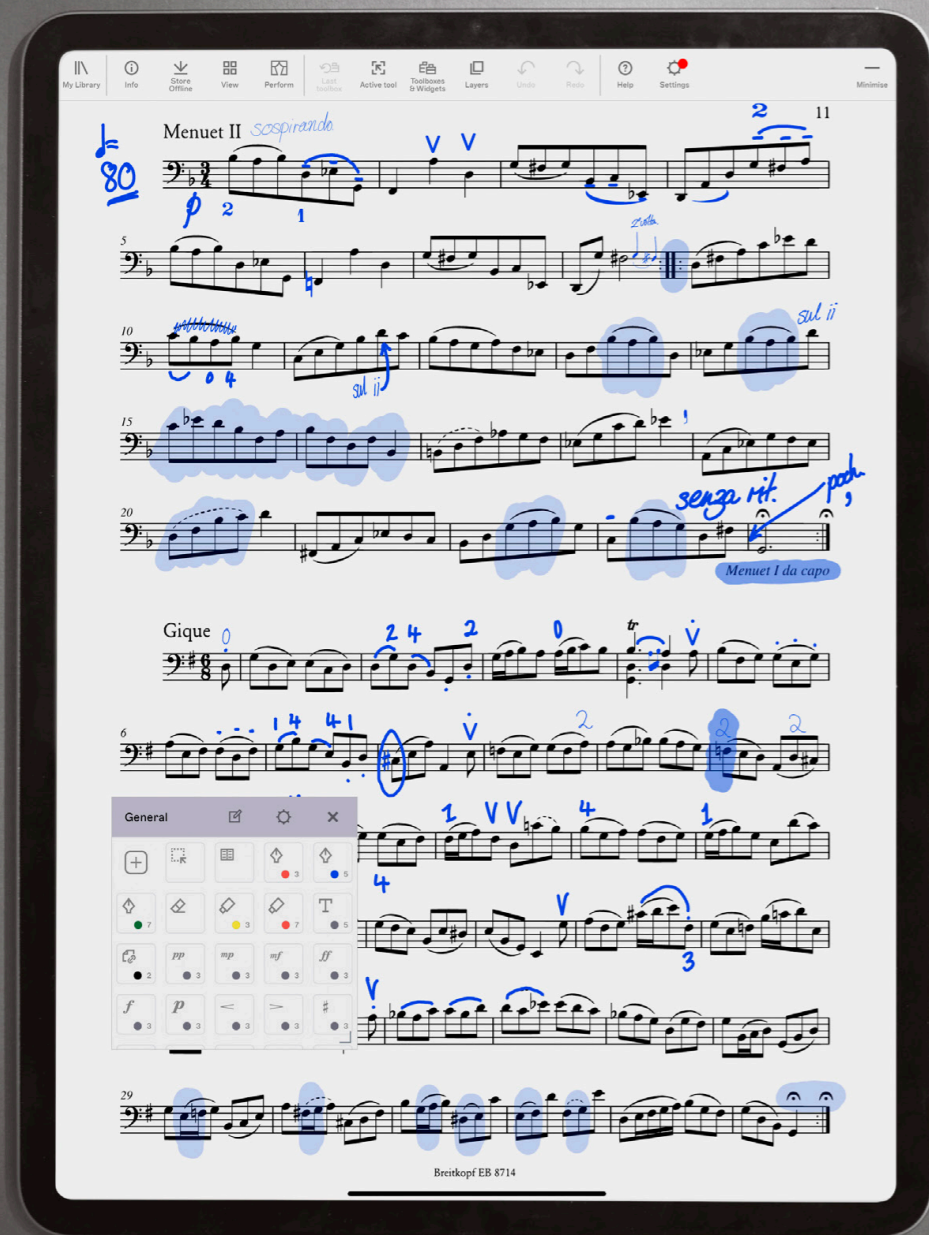
**Nkwenkwezi Languza**



**Dennis Maake**

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# Acknowledgements

The IAML 2024 Organising Committee would like to thank the Stellenbosch University Department of Music, Library and Information Service, Music Library staff, the University of Cape Town, African Sun Media and Visit Stellenbosch for their assistance and support.

A big thank you to our sponsors. Without their support, IAML 2024 would not have been possible!

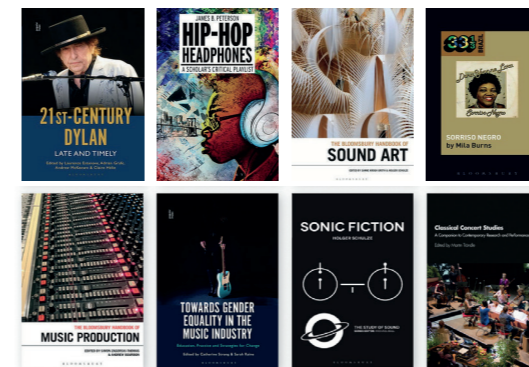
A special word of thanks to the IAML Board for their guidance and patience; and to the Organising Committees of IAML 2022, Prague and IAML 2023 Cambridge.



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## IAML Congress, Stellenbosch 23 – 28 June 2024

International Association of Music Libraries,  
Archives and Documentation Centres



# PROGRAMME

Includes IASA workshops and Digital Libraries  
for Musicology programme

For June updates please check <https://iaml2024.sched.com>

### Sunday 23 June

9.00-16.00 – Seminar Room, Konservatorium Music Library

#### IAML Board meeting

Chair: Pia Shekhter (IAML President, Gothenburg University)  
Board members only

14.00-17.00 – Konservatorium Music Library

Registration

16.30-17.30 – Fisser Hall

IAML Board welcomes first-time attendees

18.30 – Foyer, Konservatorium

Opening reception

### Monday 24 June

9.00-10.30 – Endler Hall

Opening plenary session

Presented by the Organising Committee  
Chair: Wilhelm Delport (University of Cape Town)

Welcome: Pia Shekhter (IAML President, Gothenburg University)

Bridget Rennie-Salonen (Stellenbosch University)

**Illustrating transdisciplinary research innovation at Stellenbosch University:  
Music, health, and wellbeing**

Lee Watkins (International Library of African Music, Rhodes University)

**Being at the cutting edge with a blunt knife: Context is everything at the International Library  
of African Music (ILAM), Rhodes University**

Judith Opoku-Boateng (Institute of African Studies, University of Ghana)

**The rhythm of responsibility: Managing and activating music collections for African Studies  
research in the 21st Century**

10.30-11.00 – Break

Including coffee corner for mentees and mentors

11.00-12.30 – Endler Hall

#### E-scores in music libraries, part one: Acquisitions and cataloguing

Presented by the Cataloguing and Metadata Section (co-sponsored by the Libraries in Music  
Teaching Institutions Section and the Service and Training Section)

Chair: Christopher Holden (Library of Congress)

*Section elections*

Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)

**Library practices for electronic and digital music scores: Integrating functions, standards, processes**

\*Kyla Jemison (University of Toronto)

**Developing metadata workflows for e-scores**



## 11.00-12.30 – Jannasch Lecture Hall

### User experience and the development of services

Presented by the Public Libraries Section

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

*Section elections*

Thomas Kalk (Stadtbüchereien Düsseldorf)

### Promoting digital services in a public music library

Laura Jacyna (Brandon University)

### Adventures in outreach: A case study in library event programming

## 11.00-12.30 – Fisser Hall

### Historical collections in context

Presented by the Forum of Sections

Chair: Jim Cassaro (University of Pittsburgh)

Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

### Matrons as patrons? Female patronism in music in the late 18th century

Katharine Hogg (The Foundling Museum)

### More than just the notes: Putting music collections in context

## 11.00-12.30 – Room 2058, Stellenbosch University Library

### Membership Committee

Working meeting (closed)

Chair: JeongYoun Chang (Ewha Womans University, Seoul) and Katie Lai (McGill University, Montreal)

## 12.30-14.00 – Lunch break

## 14.00-15.30 – Endler Hall

### E-scores in music libraries, part two: Access and the user experience

Presented by the Service and Training Section (co-sponsored by the Libraries in Music Teaching Institutions Section and the Cataloguing and Metadata Section)

Chair: Nathalie Hristov (University of Tennessee)

Katherine Penner (University of Manitoba)

### iPad, digital scores, circulation et al: Getting started

Stephanie Bonjack (University of Colorado Boulder)

### Advocacy and digital scores: Toward a model license and priorities

Kristi Bergland (University of Minnesota)

### Beyond the mechanics: Exploring ethical considerations of e-scores in music libraries

## 14.00-15.30 – Jannasch Lecture Hall

### Special collections and cultural institutions

Presented by the Forum of Sections

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

Barbara Schwarz-Raminger (Mozarteum University Salzburg), Birgit Lechner (Mozarteum University Salzburg), Armin Brinzing (International Mozarteum Foundation) and Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

### The "Mozarteum": A history of musical life in Salzburg since 1841

\*Hippocrates Ching-nam Cheng (Indiana University)

### Reverberating through time: Comparative analysis of player piano roll archiving at Stanford University and The Pianola Institute

David Day (Brigham Young University)

### A history of autograph musical manuscripts at Brigham Young University

## 14.00-15.30 – Fisser Hall

### Composer collections and music scholars

Presented by the Forum of Sections

Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

Dominic Daula (Rhodes University, Makhanda)

### On source material pertaining to the 'Duo Concertante' for viola and piano by Arnold van Wyk

Ingrid Gollom (Stellenbosch University)

### An overview of the life and career of South African concert pianist Lionel Charles Bowman (1919-2006) as compiled from the primary source material in the Lionel Bowman Collection (Stellenbosch University)

Bret Werb (United States Holocaust Memorial Museum)

### An overview of archival music resources at the U.S. Holocaust Memorial Museum

## 14.00-15.30 – Room 2058, Stellenbosch University Library

### Advocacy Committee

Working meeting (open)

Chair: Houman Behzadi (McGill University, Montreal)

## 14.00-15.30 – Seminar Room, Konservatorium Music Library

### Fontes artis musicae

Working meeting (closed)

Chair: Jim Cassaro (University of Pittsburgh)

## 15.30-16.00 – Break

## 16.00-17.30 – Endler Hall

### E-scores in music libraries, part three: The future

Presented by the Libraries in Music Teaching Institutions Section (co-sponsored by the Cataloguing and Metadata Section and the Service and Training Section)

Chair: Houman Behzadi (McGill University, Montreal)

*Section elections*

Panel discussion:

Charles Peters, Chair, LIMTI (Indiana University)

Carla Williams, Vice Chair, LIMTI (Ohio University)

Christopher Holden, Chair, Cataloguing and Metadata (Library of Congress)

Katherine Penner, Chair, Service and Training (University of Manitoba)

## 16.00-17.30 – Jannasch Lecture Hall

### South African sound archives and discography

Presented by the Audio-Visual Materials Section

Chair: Ferenc Janós Szabó (Institute for Musicology of the Hungarian Academy of Sciences and the Liszt Ferenc Academy of Music)

Duncan Shelwell (Recordiana, Cape Town)

**Discovering “L’Assedio Dei Sogni, The Siege of Dreams”**

Sinazo Mtshemla (University of Fort Hare)

**Reading Govan Mbeki’s sound(s) archive as “infrastructure” that enables collective listening**

Timóteo Cucho (University of Aveiro; Eduardo Mondlane University)

**Migrant harmonies: A discographical analysis of the Mozambican musical diaspora in South Africa (1930-1975)**

## 16.00-17.30 – Fisser Hall

### Church and music on the African continent

Presented by the Forum of Sections

Chair: Martie Severt (Koninklijk Conservatorium Den Haag)

Anita Breckbill (University of Nebraska, Lincoln), Mnukwana Ncebakazi (Stellenbosch University)

**Freedom: Anders Nyberg and the spread of songs from South Africa**

\*Ifeanyi Okafor (Nnamdi Azikiwe University, Awka)

**Songs of the women of Anglican Diocese of Nnewi, Anambra State, Nigeria:  
The need for documentation**

## 16.00-17.30 – Room 2058, Stellenbosch University Library

### Outreach Committee

Working meeting (open)

Chair: Jan Guise (IAML Vice President, University of Toronto)

## 16.00-17.30 – Lecture Room A221, Konservatorium

### Performance Ephemera

Working meeting (open)

Chair: Katharine Hogg (The Foundling Museum)

## 19.00 – Endler Hall

### Concert – Africa, my Love

**Tuesday 25 June**

## 09.00-10.30 – Endler Hall

### Performance and radio archives

Presented by the Broadcasting and Orchestra Libraries Section

Chair: Sabina Benelli (Fondazione Teatro alla Scala)

*Section elections*

Thozama April Maduma (University of Fort Hare, Alice)

**The making and remaking of the archive of the musical tour of the African Choir, London, 1891**

Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

**African music in the archives of the West German Broadcast (Westdeutscher Rundfunk, Köln)**

## 09.00-10.30 – Jannasch Lecture Hall

### Expanding the musical canon, enhancing digital music editions

Presented by the Forum of Sections

Chair: Jim Cassaro (University of Pittsburgh)

Brian Inglis (Middlesex University)

**Music publishing in the late 20th and early 21st century: Case studies in diversity and dissemination**

Houman Behzadi (McGill University, Montreal)

**How well are we walking the walk? Modest though meaningful steps to support user demands for scores from underrepresented composers**

Kevin Page (University of Oxford), David Lewis (University of Oxford) and David Weigl (University of Performing Arts, Vienna)

**Annotating digital music notation: past, present and future approaches**

## 09.00-10.30 – Fisser Hall

### Colonial and post-colonial impact, part one

Presented by the Forum of Sections

Chair: Martie Severt (Koninklijk Conservatorium Den Haag)

Jürgen May, Inge Engelbrecht and Anke Froehlich (Stellenbosch University)

**The Genadendal Music Archive (GMA): A challenging affair**

Esther Pauw (Stellenbosch University)

**Curating a colonial archive: The Tamassy-Pauw flute and chamber scores collection**

Jan Dewilde (Centre for the Study of Flemish Music; Royal Conservatoire Antwerp)

**Musical expressions of support by Flemish composers to the Afrikaners during the Boer Wars (1880-1902), conserved in Flemish music libraries**

## 09.00-10.30 – Room 2058, Stellenbosch University Library

### Forum of National Representatives

Working meeting (closed)

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

## 10.30-11.00 – Break

## 11.00-12.30 – Endler Hall

### Concert programmes

by the Bibliography Section

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

Section elections

Andréa Alexander, Engela Britz and Rebekka Sandmeier (University of Cape Town)

**Concert programmes in the W.H. Bell Music Library: towards collection management, teaching, and collaboration**

## 11.00-12.30 – Jannasch Lecture Hall

### Digital collections and preservation

Presented by the Forum of Sections

Chair: Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)

Ruta Almane-Palmbaha (National Library of Latvia)

**Digital collection of the Latvian song and dance celebrations then (2018) and now (2023)**

Jonathan Manton (Yale University)

**Prioritizing preservation through access: Placing digital stewardship at the heart of digital access at Yale University Library**

Nkwenkwezi Languza (National Archives of South Africa, Pretoria)

**Advancing the preservation of South African memory: The digitisation of the Rivonia Trial dictabelts – Exploring future directions and emerging challenges in archiving South Africa's audio heritage**

## 11.00-12.30 – Fisser Hall

### Sustainability and practical considerations

Presented by the Forum of Sections

Chair: Charles Peters (Indiana University)

Paul Guise (Cultureconsult.ca, Toronto)

**Scotch tape and milk crates: Building an efficient music processing workflow**

Joseph Hafner (McGill University, Montreal)

**McGill University Collections Centre: Navigating the journey to a sustainable robotic off-site library storage facility**

## 11.00-12.30 – Room 2058, Stellenbosch University Library

### RISM Coordinating Committee

Working meeting (open)

Chair: Sonia Rzepka (University of Warsaw, Poland)

## 11.00-12.30 – Makerspace, Stellenbosch University Library

### Cataloguing and Metadata Section

Working meeting (open)

Chair: Christopher Holden (Library of Congress)

## 11.00-12.30 – Learning Commons: E-classroom, Stellenbosch University Library

### IASA workshop I

Pio Pellizzari (Switzerland)

**The safeguarding of the audiovisual heritage**

a) Ethics, principles and preservation strategy

b) Handling and storage of audiovisual documents

## 12.30-14.00 – Lunch break

## 14.00-15.30 – Endler Hall

### Of 'first people' and latest insights: South Africa's music research institutions

Presented by the Research Libraries Section

Chair: Ruprecht Langer (Deutsche Nationalbibliothek)

*Section elections*

Lee Watkins (Rhodes University)

**The role of the International Library of African Music (ILAM) at Rhodes University in South Africa in the archiving of Khoesan performance heritage**

Deidre Gosslet (University of Cape Town)

**Reflecting on the music archives housed at the University of Cape Town Libraries special collections**

Amy Rommelspacher and Isabel Murray (Stellenbosch University)

**Tracing the history of a 1919-hymnbook in Malawi - A new reading of the DRC archival music collection**

## 14.00-15.30 – Jannasch Lecture Hall

### Musical heritage and archiving

Presented by the Archives and Music Documentation Centres Section

Chair: Joseph Hafner (McGill University, Montreal)

*Section elections*

Maria João Albuquerque (Nova University, Lisbon), Teresa Albuquerque (Polytechnic Institute of Castelo Branco), Mónica Costa (Polytechnic Institute of Castelo Branco) and Joana Gonçalves (Polytechnic Institute of Castelo Branco)

**The Portuguese musical heritage: A methodology for enhanced knowledge, preservation, and access**

Clara Byom (Klezmer Institute, Albuquerque)

**Archiving music based in oral tradition: The Klezmer Archive project**

## 14.00-15.30 – Fisser Hall

### People of the library

Presented by the Forum of Sections

Chair: Sonia Rzepka (University of Warsaw, Poland)

Pascal Leray (CNSMPD, Paris) and \*Isabelle Gauchet Doris (Maison de la Musique Contemporaine, Paris)

**Crossed views on contemporary music collections: A daily collaboration by documentalists, librarians and archivists**

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

**Librarians and information scientists in Greece: The case of music librarians: State of the art and challenges for the future**

\*Benjamin Amakye-Boateng (University of Ghana)

**Cross-cultural musicology and the role of libraries: Insights from the University of Ghana Music Department**

## 14.00-15.30 – Room 2058, Stellenbosch University Library

### RILM Commission Mixte (IAML representatives)

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

## 14.00-15.30 – Seminar Room, Konservatorium Music Library

### Development Committee

Working meeting (closed)

Chair: Jim Cassaro (University of Pittsburgh)

## 14.00-15.30 – Learning Commons: E-classroom, Stellenbosch University Library

### IASA workshop II

Neil Garner (UK)

**Asset management in the modern world**

## 15.30-16.00 – Break

## 16.00-17.30 – Endler Hall / Online

### IAML General Assembly I

Chair: Pia Shekhter (IAML President, Gothenburg University)

## 18.00 – Dutch Reformed Church (Moederkerk)

### Concert - Four Horsemen of the Apocalypse

## Wednesday 26 June

## 9.00-10.30 – Endler Hall

### Plenary session

Presented by the Organising Committee

Chair: Ellen Tise (Stellenbosch University)

Sylvia Bruinders (University of Cape Town)

**Sustainability, revitalisation and repatriation: Dialogue of Lesotho music and culture through space and time**

Lizabé Lambrechts (Africa Open Institute for Music, Research and Innovation, Stellenbosch University) and Saskia van der Want (Stellenbosch University)

**Making the invisible visible: Investigating the hidden life of fungi in the archive**

Rick Deja (University of Cape Town)

**Indigenous musics in motion: Archives, organology, and inspiring living traditions**

## 10.30-11.00 – Break

## 11.00-12.30 – Endler Hall

### Music encoding

Presented by the Forum of Sections

Chair: Kimmy Szeto (IAML Treasurer, Baruch College, CUNY)

David Rizo, (Universidad de Alicante, Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), Teresa Delgado (Biblioteca Nacional de España), Jorge Calvo-Zaragoza (Universidad de Alicante), Patricia García-Iasci (Universidad de Alicante) and Antonio Madueño (Universidad de Alicante)

**Insights into AI to encode a whole mensural collection with limited resources**

Andrew Hankinson, Rodolfo Zitellini and Laurent Pugin (RISM Digital Center)

**Revising the Plaine and Easie code specifications**

David M. Weigl (University of Music and Performing Arts, Vienna)

**Encoding strategies for notations combining text and music**

## 11.00-12.30 – Jannasch Lecture Hall

### Digital services and digital libraries

Presented by the Libraries in Music Teaching Institution Section

Chair: Charles Peters (Indiana University)

Jürgen Diet (IAML Vice President, Bayerische Staatsbibliothek)

**Digital services for musicologists and music librarians in the musicconn-project offered by the State Libraries in Bavaria and Saxony**

\*Anna Dimoula, \*Jason Cohen and \*Kineret Ben-Knaan (University of Miami)

**University of Miami Libraries in partnership with the Frost School of Music in creating a digital submission process for graduate students: Workflows, policies and access**

\*Jake Schaub (Vanderbilt University, Nashville)

**The building of a small digital library: AIDS songs of northern Malawi**

## 11.00-12.30 – Room 2058, Stellenbosch University Library

### Broadcasting and Orchestra Libraries Section

Working meeting (open)

Chair: Sabina Benelli (Fondazione Teatro alla Scala)

## 11.00-12.30 – Lecture Room A221, Konservatorium

### Répertoire International de Littérature Musicale (RILM)

Business meeting for national committees and anyone interested in collaboration with RILM

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

## 12.30-14.00 – Lunch break

## 14.00 – Excursions

## 21.00 – RILM reception (open to everyone, RSVP required)

## Thursday 27 June

### 09.00-10.30 – Endler Hall

#### RISM general session: Prospects of RISM in Africa—Challenges and opportunities

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

Report from Balázs Mikusi (RISM Editorial Center, Frankfurt am Main), presented by Jennifer Ward  
**News from the RISM Editorial Center: Where do we stand and where are we headed?**

Bernhard Lutz (Bavarian State Library)

**Exploring the updated RISM Catalog: A guide to its structure, functions, and search features**

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

**The RISM Digital Center and approaches to linking data through RISM Online**

Wilhelm Delport (University of Cape Town)

**How tracking RISM's footprint across (South) Africa led to the discovery of ancient bullroarers, San rock paintings and an elephant in the music room**

### 09.00-10.30 – Fisser Hall

#### Digital Libraries for Musicology programme: Automatic classification

Paul Burger (University of Pretoria) and J. P. Jacobs (University of Pretoria)

**Direct labelling of form of Classical-period piano sonata movements from audio recordings**  
(short paper)

Edward Hulme (Cardiff University), David Marshall (Cardiff University), Kirill Sidorov (Cardiff University) and Andrew Jones (Cardiff University)

**Acoustic classification of guitar tunings with deep learning** (full paper)

\*Thomas Nuttall (Universitat Pompeu Fabra), \*Xavier Serra (Universitat Pompeu Fabra) and \*Lara Pearson (Max Planck Institute for Empirical Aesthetics)

**Svara-forms and coarticulation in Carnatic music: An investigation using deep clustering** (full paper)

### 09.00-10.30 – Makerspace, Stellenbosch University Library

#### Cataloguing and Metadata Section

Working meeting (open)

Chair: Christopher Holden (Library of Congress)

## 10.30-11.00 – Break

## 10.30-11.00 and 15.30-16.00 – Foyer, Konservatorium

### Digital Libraries for Musicology poster session

Felicia Sandler (New England Conservatory)

**The Amu Score Project, Inc.**

Sepideh Shafiei and Shapour Hakam

**Development and structure of an audio-MIDI database for Iranian classical music**

Laurent Pugin (RISM Digital Center), Johannes Hentschel (EPFL - École Polytechnique Fédérale de Lausanne), Yannis Rammos (EPFL - École Polytechnique Fédérale de Lausanne), Andrew Hankinson (RISM Digital Center) and Martin Rohrmeier (EPFL - École Polytechnique Fédérale de Lausanne)

**MEI-Basic support in MuseScore**

### IAML poster session

Kristi Bergland (University of Minnesota Libraries)

**Bridging the gap: Enhancing accessibility metadata for video recordings at the University of Minnesota Libraries**

David Rizo (University of Alicante), Pablo López-Rocamora (University of Murcia) and Antonio Pardo-Cayuela (University of Murcia)

**A workflow for attribution issues using language models**

Patricia García-Iasci, Juan Carlos Martínez-Sevilla and David Rizo (University of Alicante)

**JazzMus: Optical recognition and encoding of jazz lead sheets**

David Rizo, Jorge Calvo-Zaragoza, Teresa Delgado, Patricia García Iasci, Antonio Madueño, Adrián Roselló, Eliseo Fuentes, Juan Carlos Martínez-Sevilla

**Insights into AI to encode a whole mensural collection with limited resources**

Patricia García-Iasci and David Rizo (University of Alicante)

**EA-DIGIFOLK: Digitizing and encoding Irish traditional music at ITMA**

## 11.00-12.30 – Endler Hall

### RIPM general session

Chair: Benjamin Knysak (RIPM, Baltimore, USA)

Nicoletta Betta (RIPM, Bologna, Italy)

**RIPM in 2024**

Clorinda Panebianco (University of Pretoria)

**A brief overview of South African music journals since 1854**

Benjamin Knysak (RIPM, Baltimore, USA)

**Fires of our heartbeats: South African jazz in the International Jazz Press**

## 11.00-12.30 – Jannasch Lecture Hall

### Sound and video archives

Presented by the Audio-Visual Materials Section

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

*Section elections*

Ferenc János Szabó (Institute for Musicology, Budapest)

**Audiovisual collections in Hungary – Where do we stand now?**

Gregoire Kabore (Institut Science des Sociétés du CNRST)

**Les archives sonores du Centre National de Recherche Scientifique et Technologique**

## 11.00-12.30 – Fisser Hall

### Digital Libraries for Musicology programme: Community DLs and archives

Rachel Cowgill (School of Arts and Creative Technologies, University of York), David Bainbridge (Computing and Mathematical Sciences, University of Waikato), Alan Dix (Computational Foundry, Swansea University; Cardiff Metropolitan University), Victoria Hoyle (Dept. of History, University of York), Vicki Fong (ThomFong) and David Thomas (ThomFong)

**(Re-)capturing the emotional geography of lost venues: A case study of the Willow Community**

**Digital Archive** (full paper)

David Lewis (Oxford e-Research Centre, University of Oxford), Kevin Page (Oxford e-Research Centre, University of Oxford)

**Popular musical arrangements in the nineteenth century home: A study of the Harmonicon supported by digital tools**

### DLfM poster slam

## 11.00-12.30 – Room 2058, Stellenbosch University Library

### Development / Membership / Advocacy / Outreach Committees

Joint working meeting (closed)

Chair: Jan Guise (IAML Vice President, University of Toronto)

## 12.30-14.00 – Lunch break

## 14.00-15.30 – Endler Hall

### RILM general session: Africa in focus

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

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

**A year in review—RILM and Africa**

Patricia Achieng Opondo (University of KwaZulu-Natal, Durban, South Africa)

**Documenting and archiving of performing arts in African contexts: Challenges in bibliography, cataloging, and classification of live and digital resources**

Suzanne Strauss (University of the Free State, Bloemfontein, South Africa)

**Vibrant legacies echoing through time: The preservation of South Africa's diverse musical heritage**

### 14.00-15.30 – Jannasch Lecture Hall

#### Inclusive collecting

Presented by the Service and Training Section

Chair: Katherine Penner (University of Manitoba, Winnipeg)

*Section elections*

Nathalie Hristov (University of Tennessee) and Kathryn Shepas-Linton (Vanderbilt University)

**The Music by Black and Latinx Composers Collection at the University of Tennessee: Realigning music library collections to reflect modern updates to the canon of Western art music**

Annemie Behr (University of South Africa, Pretoria)

**Collaborative teaching in tertiary music education through OERs**

Carolyn Doi (University of Saskatchewan, Saskatoon)

**Toward a more inclusive academic music library collection: The Canadian perspective**

### 14.00-15.30 – Fismer Hall

#### Digital Libraries for Musicology programme: Sources, encodings, editions

Lena Frömmel (Paderborn University), Tobias Bachmann (Paderborn University), Anna Plaksin (Paderborn University) and Andreas Münzmay (Paderborn University)

**Open Edrom: From hybrid music edition to open data publication** (short paper)

Martha E. Thomae (Nova University of Lisbon), David Rizo (University of Alicante; Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana), Eliseo Fuentes-Martínez (University of Alicante), Cristina Alís Raurich (ICCMU Instituto Complutense de Ciencias Musicales), Elsa De Luca (Nova University of Lisbon) and Jorge Calvo-Zaragoza (University of Alicante)

**A preliminary proposal for a systematic GABC encoding of Gregorian chant** (full paper)

Andrew Hankinson (RISM Digital Center) and Laurent Pugin (RISM Digital Center)

**Navigating the RISM data with RISM Online** (full paper)

### 14.00-15.30 – Seminar Room, Konservatorium Music Library

#### Publications Committee

Working meeting (closed)

Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

### 14.00-15.30 – Room 2058, Stellenbosch University Library

#### Online Events Committee

Working meeting (open)

Chair: Teresa Delgado (National Library of Spain)

### 15.30-16.00 – Break

### 15.30-16.00 – Foyer, Konservatorium

#### Poster session (repeat)

### 16.00-17.30 – Endler Hall

#### Collection development

Presented by the Research Libraries Section

Chair: Eva Neumayr (Archiv der Erzdiözese Salzburg; Internationale Stiftung Mozarteum)

Elizabeth Berndt (New York University) and Sandi-Jo Malmon (Harvard University)

**Enhancing libraries' music collections strategies: Focus on new music**

Ruprecht Langer (Deutsche Nationalbibliothek)

**The collection mandate of the German Music Archive of the German National Library. Backgrounds, challenges, and solutions**

Christopher Scobie (British Library)

**A question of priorities: Perspectives on collecting personal archives of contemporary musicians**

### 16.00-17.30 – Jannasch Lecture Hall

#### Perspectives on sound archives

Presented by the Archives and Music Documentation Centres Section

Chair: Joseph Hafner (McGill University, Montreal)

Mieke Struwig (Stellenbosch University)

**The South African Music Encyclopedia: Perspectives from the archive**

\*Joseph Kunnuji and \*Matildie Wium (Odeion School of Music)

**Resounding Yorùbá narratives: Analysing Àlò prosody through sound visualisation technology in contemporary archival studies**

### 16.00-17.30 – Fismer Hall

#### Digital Libraries for Musicology programme: Tools for digital musicology

Tiange Zhu (Conservatoire National des Arts et Métiers), Raphaël Fournier-S'Niehotta (Conservatoire National des Arts et Métiers) and Philippe Rigaux (Conservatoire National des Arts et Métiers)

**FACETS: A tool for improved exploration of large symbolic music collections** (short paper)

\*Kevin Allain (City, University of London) and \*Tillman Weyde (City, University of London)

**JazzDAP: Collaborative research tools for digital jazz archives** (short paper)

Stanisław Graczyk (Institute of Computing Science, Poznan University of Technology), Zuzanna Piniarska (Institute of Computing Science, Poznan University of Technology), Mateusz Kałamoniak (Institute of Computing Science, Poznan University of Technology), Tomasz Łukaszewski (Poznan University of Technology) and Ewa Łukasik (Institute of Computing Science, Poznan University of Technology)

**An online tool for semi-automatically annotating music scores for optical music recognition** (short paper)

### 19:00 – Endler Hall

#### Concert - Works by South African Composers

## Friday 28 June

### 09.00-10.30 – Endler Hall

#### Information literacy

Presented by the Forum of Sections  
Chair: Charles Peters (Indiana University)

Siviwe Bangani (Stellenbosch University)

**The impact and categorisation of library, archive and museum acknowledgements in South African music theses and dissertations**

Andrea Beckendorf (Luther College, Decorah)

**Current directions in music information literacy: A new companion to the “Framework for Information Literacy for Higher Education”**

### 09.00-10.30 – Jannasch Lecture Hall

#### Colonial and post-colonial impact, part two

Presented by the Forum of Sections  
Chair: Martie Severt (Koninklijk Conservatorium Den Haag)  
Jonathan Hughes (Stellenbosch University)

**Settler artefacts as political currency: Percival Kirby and a chamber organ by William Hill (c.1832)**

Ndumiso Mtshali (University of Fort Hare, East London)

**Phuzekhemisi: Towards the biography**

Joaquim Borges A. Gove (University of Cape Town, Maputo)

**Musical environment and soundscapes: Decolonising and indigenising the conceptualisation of music sound**

### 09.00-10.30 – Fismer Hall

#### Popular culture on the African continent

Presented by the Forum of Sections  
Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

Amos Bishi (Harare Polytechnic, Zimbabwe)

**Remembering the forgotten sungura music heritage of the departed Zimbabwean musicians**

Pakama Sbongile Ncume (Stellenbosch University)

**Bringing the ‘hidden’ to the ‘public’: The case of Hidden Years Music Archive**

\*Chiedozie Kenekwuo Onuora-Oguno (Nnamdi Azikiwe University, Nigeria)

**A perpetuation of the Igbo culture: An arrangement of selected folk tunes for violin and Ubo-aka**

### 09.00-10.30 – Lecture Room A221, Konservatorium

#### Forum of Sections

Working meeting (closed)  
Chair: Anna Pensaert (IAML Vice President, University of Cambridge)

### 09.00-10.30 – Learning Commons: E-classroom, Stellenbosch University Library

#### RISM workshop 1: Muscat basics

Lead by Jennifer Ward (RISM Editorial Center, Frankfurt am Main)  
Space is limited. To register, send an email to [contact@rism.info](mailto:contact@rism.info)

### 10.30-11.00 – Break

### 11.00-12.30 – Endler Hall

#### Hot topics

Chair: Jan Guise (IAML Vice President, University of Toronto)

### 11.00-12.30 – Jannasch Lecture Hall

#### Cataloguing and metadata

Presented by the Cataloguing and Metadata Section  
Chair: Christopher Holden

Joseph Hafner (McGill University, Montreal)

**METATEC: The next step in publishing IFLA standards**

Matthias Pasdzierny (Universität der Künste, Berlin) and Thomas Kraemer (GESIS - Leibniz-Institut für Sozialwissenschaften)

**APSearch.org – Making historical sound recordings from the Arab world findable**

\*Anas Ghrab (University of Sousse)

**The TuniMus project: Toward a FAIR dataset of Tunisian musical data**

### 11.00-12.30 – Fismer Lecture Hall

#### Musical heritage from different perspectives

Presented by the Forum of Sections  
Chair: Stefan Engl (IAML Vice President, Wienbibliothek im Rathaus)

Rachel Cowgill (University of York)

**Musical heritage, place-making and the archive: Some perspectives from the StreetLife project (City of York, UK)**

\*Christian Onyeji (University of Nigeria)

**How accessible are the music?: Challenges of field recordings and documentation of folk music in contemporary Nigeria**



**11.00-12.30 – Lecture Room A221, Konservatorium**

**Libraries in Music Teaching Institutions Section**

Working meeting (open)

Chair: Charles Peters (Indiana University)

**11.00-12.30 – Learning Commons: E-classroom, Stellenbosch University Library**

**RISM workshop II: Continuation**

Lead by Jennifer Ward (RISM Editorial Center, Frankfurt am Main)

Space is limited. To register, send an email to [contact@rism.info](mailto:contact@rism.info)

**12.30-14.00 – Lunch break**

**14.00-15.30 – Endler Hall / Online**

**IAML General Assembly II**

Chair: Pia Shekhter (IAML President, Gothenburg University)

**15.30-16.00 – Endler Hall**

**Closing session**

**16.00-17.30 – Lecture Room A221, Konservatorium**

**IAML Board meeting**

Chair: Rupert Ridgewell (IAML President, British Library)

Board members only

**18.30 – Lanzerac Wine Estate**

**Farewell dinner**

*\*Starred papers include pre-recorded content.*



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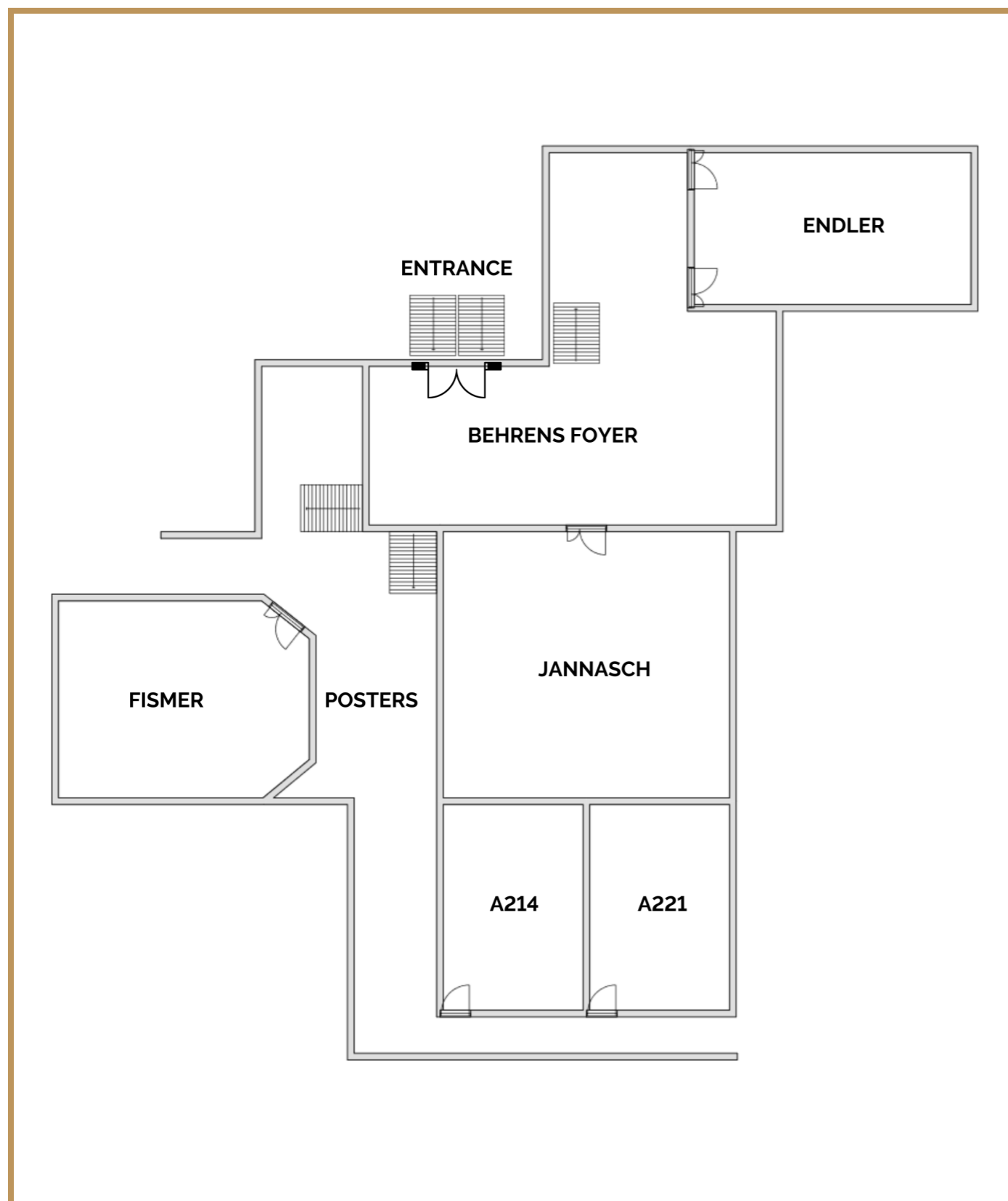
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# Plans and maps

## Konservatorium map



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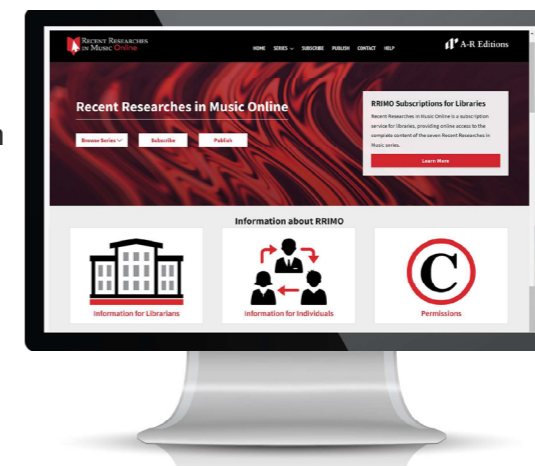
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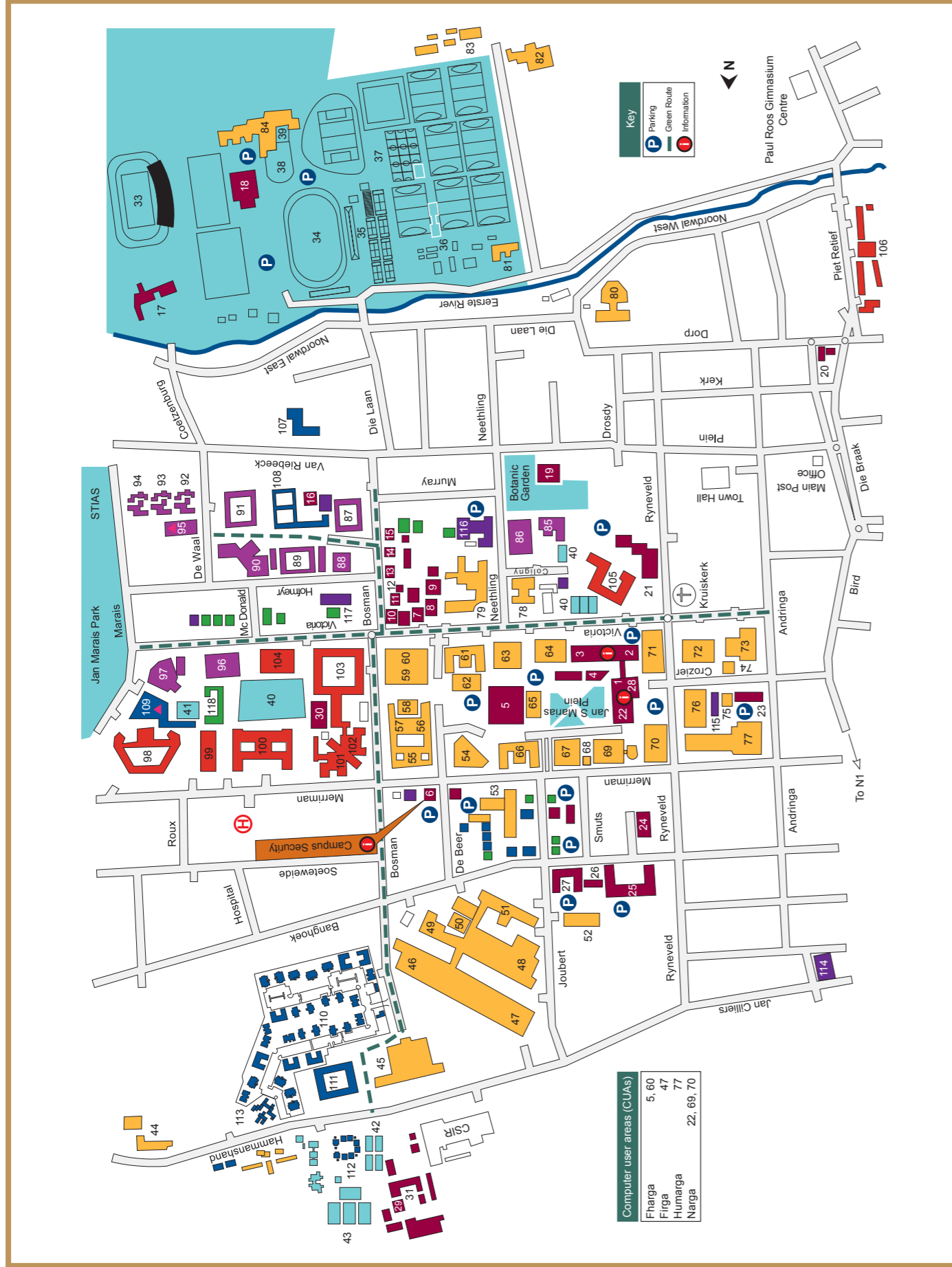
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# Stellenbosch campus map



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## Concerts and music

### OPENING RECEPTION

#### Dizu Plaatjies

Dizu Zungula Mzikantu Plaatjies, Professor of African Music at the SA College of Music, is one of South Africa's leading traditional artists and cultural historians. Plaatjies was born in Lusikisiki in Mpondoland and, as a child, showed an aptitude for depicting traditional ways. His father, Dr Shadrack Plaatjies, was instrumental in developing his son's artistic needs. As a traditional doctor he made it a point that his children were present to witness every occasion and, when the time came, to participate physically in traditional ceremonies.

He is the founder of the music group Ibuyambo and former leader of the globally celebrated traditional group, Amampondo, who recorded and toured locally and internationally in the 1980s and 1990s. His ability to revive, revamp and communicate old cultural practices has led to countless engagements locally and abroad. In 1997 after Amampondo's international tour, Dizu returned to South Africa and began lecturing African dance and music at UCT. He and his group visited Sweden and Norway in 1998 by invitation of the governments to conduct traditional music sessions in educational institutions. He has been encouraged by great artists and internationally acclaimed people from all walks of life, among others: Evaristo Muyinda the great composer of the Buganda, the Austrian Dr Gerhard Kubik, transcriber of Ugandan music who specialises in Amadinda xylophone, and the great Cuban drummer Changuito. His compositions and arrangements of traditional songs appear on several albums by Amampondo. After over 15 years of touring with Amampondo, he recorded his debut solo album in 2005 entitled 'Ibuyambo'. Since he embarked on a solo career, he has done several international tours with the Ibuyambo Ensemble at festivals in Spain, France, Germany, Canada, the USA, Algeria, the U.K. and Morocco. His second solo recording 'African Kings' is a project fusing traditional southern African instruments such as mbira, uhadi, umrhube, akadinda and maskanda guitar. The album won the 'Best Alternative African Album' at the 2009 South African Music Awards (SAMA).

In 2019 Plaatjies was the recipient of a ministerial Lifetime Achievement Award by the Western Cape Department of Cultural Affairs and Sport in recognition of his contribution to South Africa's cultural landscape. In the same year, Plaatjies was awarded the Creative Works Award by UCT for the multiple award-winning album 'Ubuntu – The Common String'. Dizu regards his work in communities, educational institutions and with many visiting scholars, as a challenge to the present and future government to respect and conserve the traditional heritage of the people; to see the world through the eyes of the people.

The duo, Just Friends, will welcome delegates to the reception.

*With thanks to the Department of Sport Arts and Culture, South Africa for sponsoring the opening reception and to Sabinet for sponsoring the Dizu Plaatjies performance.*



**MONDAY 24 JUNE, 19:00**

– ENDLER HALL

#### Africa, my Love

#### – An evening with Louis Mhlanga & friends



*Louis Mhlanga (guitar & vocals), Schalk Joubert (bass), Sima Mashazi (vocals), Blake Hellaby (piano), Jonno Sweetman (drums)*

Immerse yourself in the sounds and enchanting rhythms of Zimbabwean-born Louis Mhlanga, hailed as one of the best African jazz guitarists of our time. Backed by a phenomenal rhythm section, consisting of top South African musicians Schalk Joubert (bass), Jonno Sweetman (drums), Blake Hellaby (piano), and a special guest appearance by local songstress Sima Mashazi. Mhlanga's repertoire choice includes original compositions by himself, Joubert, and Mashazi, along with iconic South African jazz standards. Enjoy the unique linguistic tapestries of Shona, isiZulu, isiXhosa, Afrikaans, and English through music.

**Louis Mhlanga** is a Zimbabwean born artist based in South Africa, an award-winning artist and producer and is considered one of the best African jazz guitarists alive.

Mhlanga's career began in the 1970s, where he fronted many bands in Zimbabwe, blending American and Zimbabwean influences into his music. He gained renown for his guitar skills and collaborated with Zimbabwean acts such as Shaka, Talking Drum, Ilanga, Mudzimu, and Oliver Mtukudzi. Louis eventually moved to South Africa, leading to collaborations with renowned South African artists such as Miriam Makeba, Hugh Masekela, Ray Phiri, Spho Mabuse, Mlunhgisigegane, and Busi Mhlongo. Mhlanga has produced albums for Thomas Mapfumo, Nigerian King Sunny Adé, and South Africa's Vusi Mahlasela.

**Schalk Joubert** is a much celebrated South African bassist, multi award-winning composer, musical director and producer. He studied at the Stellenbosch University and privately with bass virtuoso Carlo Mombelli. Schalk has performed in the USA, U.K., Europe, Australia, New Zealand, India, Mongolia, Borneo and Malaysia as a solo artist and also with a very wide variety of well-known national and international artists ranging from Hugh Masekela to Strawbs and the Crash Test Dummies. These performances included elite venues and festivals like Carnegie Hall in New York, Byron Bay Blues Festival in Australia, New Orleans Jazz & Heritage Festival and the UK Fairport Convention's Cropredy Festival.



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Schalk has appeared on many albums, soundtracks and other recordings. His debut solo record 'Kayamandi' was nominated for two SAMA Awards. Schalk has composed music for numerous award-winning South African and European films, television programmes and stage productions.

**Jonno Sweetman** has worked with well-known international jazz musicians such as New York-based saxophonist Sam Thomas, US guitarist and celebrated proponent of Thelonious Monk's music, Gary Wittner, as well as trumpeter Gordon Vernick (US) and innovative saxophonist Nils Berg (Sweden). He has also played and recorded with top South African jazz artists including Buddy Wells, Marcus Wyatt, Wessel van Rensburg, Herbie Tsoaeli, Rus Nerwich, Jason Reolon, Alvin Dyers, Shannon Mowday, Carlo Mombelli and Feya Faku to name a few. Jonno is currently a member of the Kyle Shepherd Trio, Reza Khota Quartet and Buddy Wells Quartet as well as the Lee Thomson Quintet. He recently toured Europe, China and Canada with the Kyle Shepherd Trio, playing at world class festivals like the Montreal Jazz Festival and the Tianjin International Jazz Festival. The group's growing importance as a representative of the new voice of postmodern Africa was underlined by their invitation – along with Benin-born New York-based luminary Lionel Loueke – to play and record under the title Sound Portraits from Contemporary Africa for the SWR NEWJazz Meeting 2016. Jonno recently joined Karen Zoid's band, playing to sold out concert halls and open air venues. He also performs with Dan Patlansky, Gerald Clark and Albert Frost – three of South Africa's best-established blues artists.

**Blake Hellaby** is a renowned pianist, composer, and music producer based in Cape Town, South Africa. He has built a reputation as one of the country's top pianists, performing across South Africa, Africa, and Europe. His compositions and productions have received airplay on both jazz and commercial radio stations in South Africa.

Blake's talent for jazz emerged early, leading to his selection as the pianist for the Standard Bank National School's Big Band at the Grahamstown Jazz Festival in 2007. During his studies at the University of Cape Town, where he is now a part-time lecturer, he toured extensively, performing with the Miagi Youth Orchestra in Johannesburg and Berlin, and participating in the Nordic Showcase Masterclass at the Oslo Jazz Festival in 2014.

Post-graduation, Blake has been active in both jazz and commercial music scenes. He was the pianist for the award-winning musical 'King Kong, Legend of a Boxer' in Cape Town and Johannesburg. Blake has also collaborated with international artists, including American saxophonist Adam Larson, German bass player Martin Zenker, and Swiss Alphornist Eliana Burki. In 2017, he was the pianist and musical director for US singer Yvette Norwood-Tiger, and in 2019, he played with Charles Alexander from Berklee College of Music. In 2022, he was an official accompanist for the UNISA International Strings competition, supporting international jazz guitarists and bassists.

**Sima Mashazi** is a vibrant and talented singer/songwriter, originally from Kwazulu Natal, now based in Stellenbosch. The pure and rich quality of her voice and warm, engaging personality are enchanting. She views music as a medium with no boundaries and through her music she tells her stories and those of our shared human experiences. She embraces the diversity that comes with being South African by performing in several of our official languages, e.g. Zulu, Afrikaans, Xhosa and Sotho. It's therefore not unusual to find Miriam Makeba's 'Click Song', and 'Meadowlands' rubbing shoulders with Sonja Herholdt's 'Ek Verlang Na Jou' in one set. Over the years, Sima has achieved various milestones and has enjoyed sharing the stage with some amazing artists such as Gloria Bosman and Sibongile Khumalo, to name a few. She featured on Koos Kombuis's album, 'Dertien', singing a tribute song to Nelson Mandela ('Dankie Madiba') in 2012. Some of the highlights of her career include performing in the 2010 Gospel Skouspel at the Grandwest Arena as well as performing at the Cape Town International Jazz Festival in 2016 with the Ramon Alexander Quartet. She played the leading role in Mama Africa – The Musical (2016-2017), which tells the life story of the iconic Miriam Makeba. She released two singles in 2017, the quirky 'Bashadile' and the more personal and soulful 'I Still Miss You' both available on I-tunes.

*Includes a complementary beverage/glass of wine.*

*Please remember to bring your ticket included in your registration pack.*

**TUESDAY 25 JUNE, 19:00**

– DUTCH REFORMED CHURCH (MOEDERKERK)

## The Four Horsemen of the Apocalypse (1921):

### Silent movie with organ improvisation

*Zorada Temmingh (organ)*

The Four Horsemen of the Apocalypse is Zorada's third silent movie with improvised organ soundtrack. It follows in the footsteps of The Hunchback of Notre Dame and Phantom of the Opera which she has both performed. She is the first South African artist to perform in this genre.

The film (from 1921) is based on the book of the Spanish author Ibáñez. It was the first film made about the First World War, and afforded the male lead actor, Valentino, star status. The Four Horsemen of Revelations, Conquest (or Pestilence), War, Famine and Death appear at crucial moments in the film as symbol of the devastation war brings to mankind. This theme is still relevant to the world we live in today.

### The Story

Two wealthy Argentine sisters marry a German and a Frenchman respectively, unaware of the animosity World War I would bring between the two sides. The German sons quickly climb the success ladder in the army, while the French spoilt brat, Julio, a tango instructor, launches into an affair with the married Marguerite. When the family intrigues reach a climax, war breaks loose and separates the two families into two opposing camps. Bit by bit everybody loses everything dear to them. The climax of the film happens when the French and German cousins confront each other on the battlefield.

### The Music

Zorada's soundtrack is both narrator and character. She clothes every visual nuance with meaning through the music. She created an original leitmotiv for each character, developing and intertwining the themes as the characters appear in different situations. In a sense the music becomes a commentator of the film. The themes of Julio and Marguerite, the love theme, the war theme, the reconciliation theme, are all melodies you will not forget easily. And the tangos with their sensual Spanish flair will keep listeners enthralled! Snippets of popular songs of the time will also be recognised. The colour, pitch and volume range of the organ is exploited to the full to do justice to the gripping emotion in the film.

**Zorada Temmingh**, renowned organ improviser, was the first South African to release CDs (six) with organ improvisations. She was also the first to do soundtrack improvisations for silent films: The Hunchback of Notre Dame, The Phantom of the Opera, and The Four Horsemen of the Apocalypse. She will be performing at the Buxton International Festival in July this year. She has performed throughout South Africa, and internationally in the U.K., the USA, Switzerland, Belgium, Israel and Namibia. Zorada has received a number of awards for her groundbreaking contribution to the South African music scene. She has been organist of the Stellenbosch Moederkerk since 1986. Since 2015 she has presented the popular annual Moederkerk Organ Week, showcasing local and visiting organists. She has also presented two series of classical music programmes for radio. Zorada freelances in a number of fields: as pianist (piano duo Blondes), examiner, adjudicator, national moderator for music (secondary education) and teacher.



*With thanks to PTFS Europe for sponsoring the Tuesday concert.*



*Please remember to bring your ticket which is included in your registration pack.*

**THURSDAY 27 JUNE, 19:00**

– ENDLER HALL

**Works by South African composers:**

*Pieter van Zyl (piano), Liesl Stoltz (flute), Matthew Reid (clarinet)*



*Pieter van Zyl*



*Liesl Stoltz*



*Matthew Reid*

This concert features works for solo piano as well as chamber works with flute and clarinet by South African composers.

**Arnold van Wyk**, one of the first South African composers to gain widespread recognition as a composer of art music, has greatly influenced younger composers. The programme will include one of Van Wyk's compositions, as well as works by Hendrik Hofmeyr, Peter Klatzow, Neil Solomon and Paul Hanmer.

**Liesl Stoltz**, winner of many national and international awards, regularly includes works by South African composers in her concert programmes in South Africa and abroad. Her double CD 'Explorations' is a compilation of music for flute and other instruments by major South African composers.

**Matthew Reid** has explored many musical genres during his career, ranging from 'Classical' to Klezmer to jazz. Together with Pieter van Zyl, he has also given the premiere of Peter Klatzow's 'Sonata for Clarinet' and Piano, a work that will be included in this concert.

**Pieter van Zyl** has balanced his work as a classical pianist with projects involving acting. A few years ago, he released a CD of piano and chamber music by Neil Solomon to mark the 80th birthday of this composer, teacher, and performer.

*Includes a complementary beverage/glass of wine.*

*Please remember to bring your ticket included in your registration pack.*

**FRIDAY 28 JUNE, 18:30**

– LANZERAC WINE ESTATE

**Farewell dinner with music by Just Friends**



*Just Friends, Philip Vermeulen (guitar) and Manuel Jardine (saxophone) is a Stellenbosch-based duo.*

Repertoire: Khoema, Cape Jazz, Afro-pop and more.

Both Khoema and Cape Jazz originated in Cape Town. Khoema is one of the most prominent genres in Cape Town music and Cape Jazz, described as "cultural music of the people of the Cape", combines many different musical influences from the carnival to the church and beyond.

African popular music is vast and varied and is a general term for African popular music. It does not refer to a specific style.

**Philip Vermeulen** has played the guitar since the age of six. He was completely self-taught until the age of nineteen when he took guitar lessons at a jazz workshop in Cape Town. He has completed the accelerated stream of the SU Music Certificate Programme. Vermeulen currently plays in the SU Jazz Band and is a member of the SU Gig Band (small band). He has shared the stage with Gloria Bosman, PJ Powers, and is a member of the band Zamar.

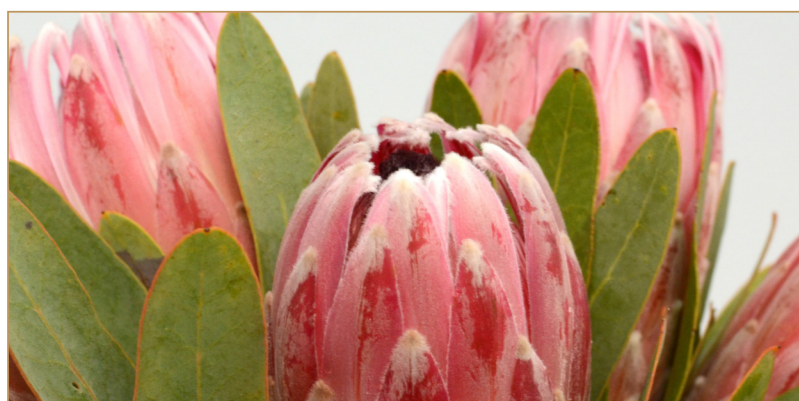
**Manuel Don Jardine** is the director of the Manuel Jardine Arts Foundation. He studied jazz performance at UCT and obtained a performance diploma at the London College of Music. He has collaborated with Trevor Sampson, Kani, Jesse Jordan, Ramon Alexander, and more.

*With thanks to Sabinet for sponsoring the music at the farewell dinner.*



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## The logo



The IAML 2024 logo, designed by **African Sun Media**, is inspired by South Africa's National Flower – The King Protea, which is indigenous to the Western Cape area predominantly. In keeping with its many inter-lapping petals, it embodies the nature of a library that holds the beauty of knowledge within its essence. Also known as the Honeybush or Sugar Pot, it epitomises the sweetness that comes from music, and the elevation we all derive from it.

## Tours and excursions

### PRE-CONGRESS TOUR TO UCT COLLEGE OF MUSIC AND KIRSTENBOSCH BOTANICAL GARDEN

**Saturday, 22 June**

The bus will depart from the Konservatorium at **07:30**

### WEDNESDAY EXCURSIONS

*All tickets are in the registration packs.*

*For assistance, please ask a member of the IAML 2024 Local Organising Committee.*

#### HISTORICAL WALKING TOUR OF STELLENBOSCH

The tour will leave from the Konservatorium at **14:00**

#### BLAAUWKLIPPEN WINE ESTATE: CELLAR TOUR AND FOOD AND WINE PAIRING

The bus will depart from the Konservatorium at **13:30**

#### WINE TASTING AND BIG CATS AT VREDENHEIM

The bus will depart from the Konservatorium at **13:30**

#### SU BOTANICAL GARDEN AND SU MUSEUM

The tour will leave from the Konservatorium at **14:00**

### ACCOMPANYING PERSON TOUR: VISIT GROOT CONSTANTIA WINE FARM

**Tuesday, 25 June**

The bus will depart from the Konservatorium at **08:00**

### POST-CONGRESS TOUR TO GENADENDAL AND GREYTON

**Saturday, 29 June**

The bus will leave from the Konservatorium at **08:00**, arriving back in Stellenbosch around **17:00**

The tour includes lunch at Greyton (included in the price)

Contact person: Anthea Cupido

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There will be exhibitions in the Music Library foyer and in the SU Library.

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### REGISTRATION DESK – MUSIC LIBRARY AND BEHRENS FOYER

<b>Sunday</b>	14:00 – 16:30	Music Library
<b>Monday</b>	08:45 – 16:30	Behrens Foyer
<b>Tuesday</b>	08:45 – 16:30	Behrens Foyer
<b>Wednesday</b>	08:45 – 12:00	Behrens Foyer
<b>Thursday</b>	08:45 – 16:30	Behrens Foyer
<b>Friday</b>	08:45 – 13:00	Behrens Foyer

### NAME TAGS

Delegates and accompanying persons will receive their name tags upon registration and are requested to wear the name tags during all congress events and activities.

### REFRESHMENTS

Tea, coffee and a light lunch will be served in the Behrens Foyer from Monday to Friday.

### PHOTOCOPYING, PRINTING AND SCANNING

Copying, scanning and printing facilities are available in the Music Library at no cost for delegates.

### CHARGING OF DEVICES AND INTERNET ACCESS

Delegates can charge their devices in the Music Library.

Wi-fi access will be available at the congress venue

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47 Church Street, Stellenbosch

Tel.: +27 21 886 4310

E-mail: [info@visitstellenbosch.org](mailto:info@visitstellenbosch.org)

<https://www.visitstellenbosch.org/>

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