



International IAML Congress
Salzburg, 6.–11. July 2025
Preliminary Programme

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1 Welcome!

Ein herzliches Willkommen zum IAML-Kongress 2025 in Salzburg!

Während einer Kaffeepause im Rahmen des IAML-Kongresses 2019 in Krakau wurde der Wunsch an die österreichischen Teilnehmer*innen herangetragen, doch wieder einmal einen Kongress in Salzburg zu veranstalten. Salzburg, als UNESCO-Weltkulturerbe und Geburtsort von Wolfgang Amadeus Mozart, bietet den idealen Rahmen für diesen internationalen Austausch. Nach reiflicher Überlegung wurde von der IAML Austria der Entschluss gefasst, sich mit Salzburg für den Kongress 2022 zu bewerben. Durch die Covid-Pandemie und die damit verbundenen Verschiebungen kommen wir mit drei Jahren Verspätung hier zusammen. Es ist uns eine große Freude, Sie nun endlich zu dieser Veranstaltung begrüßen zu dürfen, in der aktuelle Themen, Herausforderungen und Entwicklungen diskutiert und neue Einblicke gewonnen werden sollen.

Die allgemeine Vorfriede auf Salzburg machte die Vorbereitungen besonders herausfordernd: Wie immer gibt es ein abwechslungsreiches Programm mit spannenden Vorträgen, Arbeitstreffen und Diskussionsrunden, die nicht nur die wissenschaftliche und kulturelle Bedeutung unserer Institutionen in den Mittelpunkt stellen, sondern auch einen Blick auf zukünftige Entwicklungen und Innovationen in unserer Branche werfen sollen.

Das Rahmenprogramm, bestehend aus drei Konzerten, einem umfangreichen Ausflugsprogramm am Mittwochnachmittag, einem Farewell-Dinner über den Dächern der Salzburger Altstadt und zwei Post-Kongress-Touren in die wunderschöne Bergwelt von Salzburg bietet mannigfaltige Gelegenheiten, Eindrücke der Stadt und ihrer Umgebung zu gewinnen.

Wir wünschen allen eine unvergessliche Woche mit anregenden Gesprächen, bereichernden Erfahrungen, vielen neuen Impulsen für die berufliche Tätigkeit und vielleicht auch die Entstehung und Vertiefung von persönlichen Freundschaften!

Für das Organisationskomitee der IAML 2025:

Barbara Schwarz-Raminger

1 Welcome!

A warm welcome to the IAML Congress 2025 in Salzburg!

During a coffee break at the IAML Congress 2019 in Krakow, the Austrian participants were approached with the request to host a congress in Salzburg. Salzburg, as a UNESCO World Heritage Site and the birthplace of Wolfgang Amadeus Mozart, offers the ideal setting for this international exchange of ideas and expertise. After a few weeks of discussions, IAML Austria decided to apply for the 2022 congress in Salzburg. Due to the Covid-19 pandemic and the resulting postponements, we are meeting here three years later than planned. It is a great pleasure for us to finally welcome you to this important event, which offers the opportunity to discuss current topics, challenges and developments in the field of music libraries, archives and documentation centers from all over the world and to gain new insights. The widespread anticipation and eager expectations of coming together in a place like Salzburg made the preparations particularly challenging.

As always, the Forum of Sections has put together a diverse program with exciting lectures, working meetings and discussion panels that not only focus on the scientific and cultural significance of our institutions, but also look at future developments and innovations in our field.

The accompanying program, consisting of three concerts, an extensive excursion program on Wednesday afternoon, a farewell dinner above the rooftops of Salzburg's Old Town and two post-congress tours to the beautiful surroundings of Salzburg, offers a wonderful opportunity to gain impressions of the city and its scenery.

We wish you an unforgettable week with stimulating discussions, enriching experiences, many new impulses for their professional activities and perhaps also the beginning and deepening of friendships!

For the Organizing Committee of IAML 2025:

Barbara Schwarz-Raminger

Bienvenue au congrès IAML 2025 à Salzbourg!

C'est lors d'une pause-café dans le cadre du congrès IAML 2019 à Cracovie que le souhait d'organiser un congrès à Salzbourg a été exprimé. Ville classée au patrimoine mondial de l'UNESCO et lieu de naissance de Wolfgang Amadeus Mozart, Salzbourg offre le cadre idéal pour cet échange international d'idées et d'expertise.

La décision de l'AIBM Autriche de présenter la candidature de Salzbourg pour le congrès de 2022 fut le fruit de plusieurs semaines de concertations. Les contraintes de la pandémie de COVID ayant obligé le report de tels événements, c'est trois ans après la date initialement prévue que nous nous réunissons aujourd'hui.

C'est effectivement un grand plaisir de pouvoir enfin vous accueillir pour cet événement important, qui offre la possibilité de discuter des thèmes actuels, des défis et des développements dans le domaine des bibliothèques musicales, des archives et des centres de documentation du monde entier et d'acquérir de nouvelles perspectives.

L'attente et l'impatience quant à la tenue de cet événement dans un lieu tel que Salzbourg ont rendu les préparatifs particulièrement stimulants.

Comme toujours, le Forum of Sections a élaboré un programme varié de conférences, réunions de travail et tables rondes passionnantes, qui à la fois mettent l'accent sur l'importance scientifique et culturelle de nos institutions et examinent les futurs développements et innovations dans notre secteur.

Le programme culturel, composé de trois concerts, d'un vaste programme d'excursions le mercredi après-midi, d'un dîner de départ sur les toits de la vieille ville de Salzbourg et de deux visites post-congrès dans les magnifiques environs de Salzbourg, offre une merveilleuse occasion de se faire une première impression de la ville et de ses environs ou d'en approfondir ses connaissances.

Nous souhaitons à toutes et à tous une semaine inoubliable, riche en discussions intéressantes et expériences enrichissantes tout en favorisant les échanges professionnels et peut-être aussi la naissance et l'approfondissement d'amitiés personnelles!

Pour le comité d'organisation de IAML 2025:

Barbara Schwarz-Raminger

(Translation: Camille Richez)

2 Programme

Sunday, 6 July

13:00–16:00, Library of Mozarteum University, Reading Room

IAML Board Meeting

Board members only

16:00–17:00, Mozarteum University, Solitär

Registration

17:00–18:00, Mozarteum University, Kleines Studio

IAML Board Welcomes First-time Attendees

19:00, Mozarteum University, Solitär

Opening Ceremony and Reception

Monday, 7 July

9:00–10:30, E.001 HS Thomas Bernhard, Unipark Nonntal

Opening Session (Chair: Hedwig Kainberger)

Irene Brandenburg (Derra de Moroda Dance Archives), Armin Brinzing (International Mozarteum Foundation Salzburg), Agnes Brunauer (University Library Salzburg), Wolfgang Dreier-Andres (VolksLiedWerk-Archive), Margarethe Lasinger (Archive of the Salzburg Festival), Eva Neumayr (Archiv der Erzdiözese Salzburg) and Barbara Schwarz-Raminger (Library of Mozarteum University)

Salzburg's Music History and Heritage

2 Programme

10:30–11:00, Foyer Untergeschoss

Tea and Coffee

11:00–12:30, E.001 HS Thomas Bernhard

Cross-institutional Projects

Presented by the Bibliography Section (Chair: Barbara Schwarz-Raminger)

Eliška Šedivá (National Library of the Czech Republic, Music Department)

Database of Historical Music Collections in the Czech Republic. Presentation of the Start-up Project

Patrick Aprent (Theatermuseum Wien; Ludwig-Maximilians-University), Andrea Gruber (Don Juan Archiv Wien), Marcus Ebner (Don Juan Archiv Wien)

Theatrograph | Data on Persons, Places, and Performance Schedules: Query – Interpretation – Critique

Matthias J. Pernerstorfer (Don Juan Archiv Wien)

Oratorios Performed at the Holy Sepulchre in the 17th and 18th Centuries. A Bibliographical Approach

11:00–12:30, E.002 HS Agnes Muthspiel

New Approaches to Studying Recorded Jewish Music

Presented by the Audio-Visual Materials Section (Chair: Ferenc János Szabó)

Section elections

Danielle Stein (UCLA), Jeff Janeczko (Milken Archive/Milken Center, UCLA), Mark Kligman (UCLA, Mickey Katz Chair of Jewish Music)

Gendered Voices of Home and Hopes for Tomorrow: Examining the Recorded Lullaby in Jewish Émigré Life through the UCLA Database of Recorded Jewish Music

Mark Kligman (UCLA, Milken Center), Danielle Stein (UCLA, Milken Center), Jeff Janeczko (UCLA, Milken Archive)

The Frequent Sounds of Sacred Jewish Music: The Uniqueness of Kol Nidre

Jeff Janeczko (UCLA, Milken Archive), Mark Kligman (UCLA, Mickey Katz Chair of Jewish Music), Danielle Stein (UCLA, Milken Center)

Immigrant Sounds: Jewish Music and the 1924 Immigration Act

11:00–12:30, E.004 HS Anna Bahr-Mildenburg

Digitization Projects

Presented by the Forum of Sections (Chair: Jürgen Diet)

Günes Çetinkaya Serik (Istanbul Technical University, Turkish Music State Conservatory)

Digitization of the Cultural Heritage of Turkish Music

Raymond Heigemeir (Stanford University)

Rare Music at Stanford: a Final Report on Stanford Libraries' Manuscripts Digitization Project

Stella Kourmpana (Athens Conservatoire)

Music Archives at the Digital Era: Is Digitization the Magic Formula?

11:00–12:30, 1.008 Seminarraum

Fontes (Chair: Jim Cassaro, closed)

12:30–14:00

Lunch

14:00–15:30, E.001 HS Thomas Bernhard

Artificial Intelligence (AI)

Presented by the Service and Training Section (Chair: Nathalie Hristov)

Rosalba Agresta (Bibliothèque nationale de France)

Using Artificial Intelligence to Recognize Musical Manuscripts: The REMDM Project

Phillippa McKeown-Green (Auckland University of Technology)

In the world of AI – Music Copyright and AI in 2025

Cristina Suteu ("Gheorghe Dima" National Music Academy)

Navigating AI: Challenges for Librarians and Future Researchers

14:00–15:30, E.002 HS Agnes Muthspiel

Music Archival Collections in Research

Presented by the Archives and Music Documentation Centers Section (Chair: Aris Bazmadelis)

Nadine Scharfetter (The Archives of Contemporary Arts, University for Continuing Education Krems), Gundula Wilscher (The Archives of Contemporary Arts/University for Continuing Education Krems)

2 Programme

“The Archivist’s Dream” – A Live Escape Room at The Archives of Contemporary Arts

Ruta Almane-Palmbaha (National Library of Latvia)

Sheet Music Archive of Latvian Composers

Cristina Pascu (Gheorghe Dima National Academy of Music)

Archiving the Ephemeral: The Clara Haskil Collection and Its Impact on Research

14:00–15:30, E.004 HS Anna Bahr-Mildenburg

Film Music

Presented by the Forum of Sections (Chair: Jim Cassaro)

Francesco Finocchiaro (Conservatorio “G. Rossini” di Pesaro)

The Mo Collection: The Latest Musical Discoveries from the Milan Conservatory

Jeff Lyon (Brigham Young University), Brent Yorgason (Brigham Young University)

An Austrian in Hollywood: Viennese Music in Max Steiner’s Film Scores

14:00–15:30, 1.006/7 Seminarraum

Advocacy Committee (Chair: Houman Behzadi)

14:00–15:30, 1.008 Seminarraum

National Libraries Section (Chair: Ruprecht Langer)

15:30–16:00, Foyer Untergeschoss

Tea and Coffee

16:00–17:30, E.001 HS Thomas Bernhard

Music Libraries of Tomorrow: Reaching Out to Wider Audiences

Presented by the Public Libraries Section (Chair: Niels Mark)

Ilona Talvikki Heinonen (Tampere City Library)

Inspiring Children’s Cultural Growth Through Library Music Sessions

Daniel Antal (Reprex B.V. and Institute of Information Law at University Amsterdam),

Anna Zilkova (Slovak Music Centre), Anna Mester

Interoperability of Music Libraries and Archives with Public and Private Music Services

László Záhonyi (House of Music Hungary)

Let’s explore the House of Music, Hungary! Budapest’s Brand-new Attraction with a Pop Music Collection

16:00–17:30, E.002 HS Agnes Muthspiel

Ensuring Data Integrity in the Age of AI: Panel Discussion

Presented by the Service and Training and Libraries in Music Teaching Institutions Sections (Chair: Nathalie Hristov)

16:00–17:30, E.004 HS Anna Bahr-Mildenburg

Early Music Projects

Presented by the Forum of Sections (Chair: Jürgen Diet)

Vilena Vrbanic (Library of the Academy of Music, University of Zagreb)

Music Libraries and Archives in Early Music Networking: a Case Study on EarlyMuse

Veronika Giglberger (Bavarian State Library), Bernhard Lutz (Bavarian State Library)

Watermarks in Music Prints up to the Mid-16th Century. A Thermography and Cataloguing Project at the Bavarian State Library

Ewa Hauptman-Fischer (University of Warsaw Library)

Why it is Worth Describing the Bindings of Early Printed Music Books, or About the Discovery of a Unique Repertoire Using the Example of the Cistercian Monastery in Henryków

16:00–17:30, 1.006/7 Seminarraum

Copyright (Chair: Philippa Mckeown-Green)

16:00–17:30, 1.008 Seminarraum

Cataloguing and Metadata Section (Chair: Christopher Holden)

20:00, Mozarteum University, Solitär

Concert: “Traduit du silence” – New Compositions for Piano and Electronics, Inspired by Mozart

2 Programme

Tuesday, 8 July

9:00–10:30, E.001 HS Thomas Bernhard

Music Discovery: Vocabularies and Classification

Presented by the Cataloguing and Metadata section (Chair: Christopher Holden)

Eric Van Balkum (Podiumkunst.net/Muziekschatten.nl)

Linked Data: Music Related Vocabularies in the Netherlands

Yifan Yu (Shanghai Conservatory of Music Library), Jiasui Ling (Shanghai Conservatory of Music Library)

Pioneering, Systematic, Convenient and Sustainability: The History and Practice of the Shanghai Conservatory of Music Library Classification

Kevin Kishimoto (Stanford University Libraries)

Bridging Musical Metadata: Creating a Multilingual Musical Instrument Vocabulary with Wikidata

9:00–10:30, E.002 HS Agnes Muthspiel

Fresh Perspectives

Presented by the Forum of Sections (Chair: Niels Mark)

Sara Ekman (The Music and Theatre Library of Sweden)

Ecological Sustainability in Special Libraries

Stephanie Bonjack (University of Colorado Boulder)

Humor in Libraries

Laura Thompson (Michigan State University)

More than Superheroes: Comics in Music Collections

9:00–10:30, E.004 HS Anna Bahr-Mildenburg

Exploring Knowledge and Discovery

Presented by the Forum of Sections (Chair: Claire Kidwell)

Marc Stoeckle (University of Calgary)

Harmonizing Memories: A Trans-cultural Exploration of a Music App, Detecting & Retrieving Music Preferences in Dementia Patients via Automated Facial Expression Analysis

Tiffany Hore (English Folk Dance and Song Society), Hazel Marsh (University of East Anglia)

Decolonising the Collection: Romani and Traveller Singers in an Archive of English Folk Song

Kat A. Hicks (Trent University)

Supporting Communities of Practice: A Look at the Information Practices of Vocalists in Post-secondary Music Programs

9:00–10:30, 1.006/7 Seminarraum

Forum of National Representatives (closed)

(Chair: Jürgen Diet)

9:00–10:30, 1.008 Seminarraum

RISM Workshop 1 (Jennifer Ward, Balázs Mikusi)

10:30–11:00, Foyer Untergeschoss

Poster Session

Martie Severt (Royal Conservatoire The Hague), Montserrat Urpi Cámara (Escola Superior de Música de Catalunya),

IN.TUNE Library Network

Samuel Judson Crawford (California Institute of the Arts)

Desecration as Conversation: Unorthodox Engagement with Library Materials

Wolfgang Esser-Skala (Koppl)

A FAIR, Reproducible Workflow to Catalog the Works of Gregor Joseph Werner and František Ignác Antonín Tůma

Andrew J. M. Smith (Emporia State University)

Searching for Sullivan: Overcoming a Legacy of Suppression and Neglect in Music Publishing

Stephanie Zima (Universität für Weiterbildung Krems), Ulrike Wagner (Stift Klosterneuburg)

Secular Content in Ecclesiastical Collections?

Lisa Marie Chaufty (University of Utah)

The Year Was 1952: Insights into the Utah Symphony's First Recording—Handel's Oratorio Judas Maccabaeus

Michal Hottmar (Comenius University)

Compositions of Luca Marenzio in the Territory of Today's Slovakia in the 16th–17th Centuries in the Context of the Existence of his Music in Central Europe – Research Results

Markéta Kratochvílová (Czech Academy of Sciences)

Newly Discovered Sources Related to Bohuslav Martinů from the Archives of The Cleveland Orchestra

Anastasia Zaponidou (Bangor University)

Mukle Sails for America: Tracing May Mukle's US Tours through the "Musical America" Archive

2 Programme

Dominika Machutová (Slovak National Library)

A Collection of Music by Viliam Figuš-Bystrý in the Slovak National Library

Michaela Morrow (University of Victoria)

Encoding and Metadata Practices for Interactive Soundscapes

10:30–11:00

Tea and Coffee

11:00–12:30, E.001 HS Thomas Bernhard

Digital Humanities

Presented by the Research Libraries Section (Chair: Ruprecht Langer)

Junjun Cao (Library of China, Conservatory of Music / Schulich Music School, McGill University), Fu Xiaodong Fu (Library of China, Conservatory of Music), Chen Tao (Information Management College, Sun Yat-sen University)

Research on the Construction of the Chinese Traditional Music Cultural Knowledge Base (Knowledge Graph in LinkedData) from a “Digital Humanities” Perspective

Berthold Over (Zentrum für Telemann-Pflege und -Forschung), Kristina Richts-Matthaei (Akademie der Wissenschaften und der Literatur)

Digital Ways to Telemann: The Beginnings of a Long-term Project

Marco Lo Cascio (Centre de musique baroque de Versailles)

Digital Scores from Publishers to Libraries: A Report on the French Music Tech Meeting

11:00–12:30, E.002 HS Agnes Muthspiel

Diversity in Music Collections: Assessing, Collecting, and Describing

Presented by the Libraries in Music Teaching Institutions Section (Chair: Carla Williams)

Sara Outhier (University of Kansas), Christopher Bohling (University of Kansas)

Automating Diversity Audits: Leveraging Python and the Primo API to Assess Representation in Music Score Collections

Carolyn Doi (University of Saskatchewan), Katherine Penner (University of Manitoba)

Inclusive Collecting as Polyphony: a Shared Collection of Works by Canadian BIPOC Composers in Academic Music Libraries

Philomeen Lelieveldt (Netherlands Music Institute Collections in the The Hague City Archives)

Queering the Music Collections, Ethical and Practical Dilemma's

11:00–12:30, E.004 HS Anna Bahr-Mildenburg

Audio Collections

Presented by the Forum of Sections (Chair: Houman Behzadi)

Lee Watkins (Rhodes University)

The International Library of African Music in South Africa and its role in digitising recordings in Tanzania and Zanzibar: Subterfuge or madness?

Michal Studničný (National Museum, Czech Museum of Music)

Kevork Marouchian's Collection of Sound Recordings at the National Museum, Czech Museum of Music

Ferenc János Szabó (Institute for Musicology, HUN-REN RCH)

Audio documents of a student radio studio in Pécs from the years of the Second World War

11:00–12:30, 1.006/7 Seminarraum

Constitution Committee (Chair: Barbara Wiermann, closed)

11:00–12:30, 1.008 Seminarraum

Cataloguing and Metadata Section (Chair: Christopher Holden)

12:30–14:00

Lunchbreak

14:00–15:30, E.001 HS Thomas Bernhard

Opera and Ballet

Presented by the Broadcasting and Orchestra Libraries Section (Chair: Nienke de Boer)

Ruaya Al-Kharusi (Royal Opera House Muscat, Music Library)

Documenting 15 years of the Royal Opera House Muscat

Ronan O'Flaherty (University of Western Ontario, Western Libraries), Brian McMillan (University of Western Ontario, Western Libraries), Kristi Thompson (University of Western Ontario, Western Libraries)

Meta-stasio: Recovery and Standardization of Opera Metadata

Candela Tormo-Valpuesta (Documentalista musical in the Manuel de Falla Archive), Antonio Álvarez Cañibano (Ministry of Culture)

El amor brujo (1925) by Manuel de Falla: a Hundred-year-old Ballet in the Portal de Archivos Españoles (PARES)

2 Programme

14:00–15:30, E.002 HS Agnes Muthspiel

Music Collections in Vienna

Presented by the Bibliography Section (Chair: Barbara Schwarz-Raminger)

Johannes Prominczel (Gesellschaft der Musikfreunde in Wien)

Archive, Library and Collections of the Society of Friends of Music in Vienna – Between Private and Public

Stefan Engl (Vienna City Library)

Between Forced Donation and Restitution. The Chequered History of the Strauss-Meyszner-Collection in the Vienna City Library

Benedikt Lodes (Austrian National Library, Music Department)

Estates of Female Composers at the Austrian National Library

14:00–15:30, E.004 HS Anna Bahr-Mildenburg

Enhancing Access: Diversification, Digitization, Description

Presented by the Research Libraries Section (Chair: Kimmy Szeto)

Katie Lai (McGill University), Holly Chan (Hong Kong University of Science and Technology)

Representation in Performance: Evaluating EDI Efforts and Tracking Trends Through Open Data and Digital Humanities

Monika Glimskär (Svensk Musik)

Svensk Musik Makes it Possible to Deposit, Purchase and Hire Unpublished Swedish music

Patricia García-Iasci (University of Alicante), David Rizo (University of Alicante. ISEA.CV), Jorge Calvo-Zaragoza (University of Alicante)

Digital Encoding Methods Compared: an Experiment on “The Dance Music of Ireland”

14:00–15:30, 1.006/7 Seminarraum

Public Libraries Section (Chairs: Niels Mark, Ilona Heinonen)

14:00–15:30, 1.008 Seminarraum

RISM Workshop 2 (Jennifer Ward, Balázs Mikusi)

15:30–16:00 Foyer Untergeschoss

Poster Session

15:30–16:00

Tea and Coffee

16:00–17:30, E.001 Thomas Bernhard and Online

General Assembly 1

20:00, Stiftskirche St. Peter

Concert: Michael Haydn and Wolfgang Amadé Mozart – Sacred Masterpieces from the Archbishop's Court in Salzburg

Soloists, choir and orchestra of Stiftsmusik St. Peter, Peter Peinstingl (Conductor)

2 Programme

Wednesday, 9 July

9:00-10:30, E.001 HS Thomas Bernhard

Research, Museums, Performance

Presented by the Forum of Sections (Chair: Vilena Vrbanic)

Renata Dalianoudi (Dept of Audio & Visual Arts, Ionian University/Institute of Greek Music Heritage)

From the Silent Musical Archives to the Audio-Visual Representation of Musical Documents/ Archives in a Museum. Case Study the Exhibition “I think it’s time we listened...”, Organized by the Institute of Greek Music Heritage at the Ghika’s Gallery/ Benaki’s Museum

Maria João Albuquerque (Inet-md | Universidade Nova de Lisboa), Jorge Costa (Inet-md | CIPEM Instituto Politécnico do Porto), José Carlos Mateus (Inet-md | CIPEM Instituto Politécnico do Porto)

Unlocking the Archives: Methodologies for Preserving and Sharing the Florbela Espanca Library’s Music Collections

Patrizia Florio (Conservatorio “G. Nicolini” di Piacenza)

The Rediscovery of Lauro Rossi’s Farces: Un maestro e una cantante and Lo zigaro rivale

9:00-10:30, E.002 HS Agnes Muthspiel

Broadening the Audience for Research Collections

Presented by the Forum of Sections (Chair: Teresa Delgado Sanchez)

Mathias Auclair (Music Department of the Bibliothèque nationale de France)

Showing, Transmitting, Moving: A few Initiatives to Promote the Collections of the Music Department of the Bibliothèque nationale de France

Dominic Bridge (British Library)

Discovering Music: Collaborative Curation at the British Library

Jan Pirner (National Information and Consulting Centre for Culture)

In Quest of Choral Music – NIPOS Library

9:00-10:30, E.004 HS Anna Bahr-Mildenburg

Repositories: Encoding and Discovery

Presented by the Forum of Sections (Chair: Stanislaw Hrabia)

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

Music in the Dataverse: A Library Framework for Music Data Repositories and Portable Music Documents

Josuah Neumann (Akademie der Wissenschaften Mainz), Kristina Richts-Matthaei (Akademie der Wissenschaften Mainz)

A Rose by Any Other Name? Musical Component Documentation in AV Documents

David Day (Brigham Young University), Jacob Stevenson (Brigham Young University), Hailey Aguiar (Brigham Young University)

Multi-faceted Strategies for MEI Corpus Building: A Case Study of 19th-Century French *Airs connus*

10:30–11:00, Foyer Untergeschoss

Tea and Coffee

11:00–12:30, E.001 HS Thomas Bernhard

Databases for Music Libraries and Archives

Presented by the Libraries in Music Teaching Institutions Section (Chair: Carla Williams)

Elisa Klar (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”)

The Database CARLA – Members of the Leipzig Conservatory between 1843-1918: CARLA – Conservatory Archive Records Leipzig with Additions

Ilias Kyriazis (Austrian National Library)

E-LAUTE: Incorporating Multifaceted Music Representations and Semantic Web Technologies into the Austrian National Library’s Digital Edition of Lute Tablatures

Ichiro Fujinaga (McGill University), Junjun Cao (Distributed Digital Music Archive and Library Laboratory, Music Technology Area, Schulich School of Music, McGill University)

LinkedMusic Project: Integrating Online Music Databases

11:00–12:30, E.002 HS Agnes Muthspiel

Musical Works and Bibliographic Data Models

Presented by the Forum of Sections (Chair: Kimmy Szeto)

Johannes Kepper (Paderborn University), Dennis Friedl (Paderborn University)

Modelling Multimodal Data in Music Philology

Kristina Richts-Matthaei (Akademie der Wissenschaften und der Literatur Mainz)

“A work is a work is a work...or is it?” Digital (Work) Catalogues and Beyond

Roland Mair-Gruber (Internationale Stiftung Mozarteum), Iacopo Cividini (Internationale Stiftung Mozarteum), Oleksii Sapov-Erlinger (Internationale Stiftung Mozarteum)

2 Programme

Die Kodierung musikalischer Metadaten in MEI am Beispiel der Digitalen Mozart-Edition

11:00–12:30, E.004 HS Anna Bahr-Mildenburg

Forgotten Histories

Presented by the Forum of Sections (Chair: Benjamin Knysak)

Eva Neumayr (Internationale Stiftung Mozarteum/Archiv der Erzdiözese Salzburg),
Erik Schroeder (Internationale Stiftung Mozarteum)

Hedwig Gräfin von Gatterburg (1835–1888): A Salzburg Singer and her Collection

Maciej Jochymczyk (Jagiellonian University)

The Works by Johann Baptist Schiedermayr in Polish and European Archives

Marcoemilio Camera (Conservatorio “G. Verdi” di Como)

Before “Turandot”: Rediscovering the Opera “Turanda” by Antonio Bazzini, from Manuscripts to the Stage

11:00–12:30, 1.006/7 Seminarraum

RILM National Committee Members

11:00–12:30, 1.008 Seminarraum

Development Committee (Chair: Jim Cassaro, closed)

12:30–14:00

Lunchbreak

14:00–18:00

Excursions

2.0.1 20:00

RILM Reception (open to everyone, RSVP required)

Thursday, 10 July

9:00–10:30, E.001 HS Thomas Bernhard

Requirements, Potentials, and Challenges: the Current Status and Future of Image Recognition and Image Processing with AI Tools

Presented by the RiDIM (Chair: Antonio Baldassare)

Antonio Baldassarre (Lucerne University of Applied Sciences and Arts),
Introduction

Dagmar Schnell (Arbeitsstelle RiDIM Deutschland, Bayerische Staatsbibliothek)
Inmidst the flood of images – The digital image search as a opportunity in the research of music iconographic depictions

Etienne Posthumus (FIZ Karlsruhe – Leibniz Institute for Information Infrastructure)
Image recognition & classification using AI tools: Experiences from icon-class.org

Michaela Vignoli (AIT Austrian Institute of Technology)
ONiT Explorer: AI-driven Analysis of Unlabelled Historical Images

9:00–10:30, E.002 HS Agnes Muthspiel

Music Collections in the Aftermath of War and Emigration

Presented by the Research Libraries Section (Chair: Eva Neumayr)

Aris Bazmadelis (School of Music Studies, Library Aristotle University of Thessaloniki),
Olga Kolokytha (Universität für Weiterbildung Krems)
Thessaloniki-Salzburg: a Journey of Mapping Dispersed Archival Sources. The Case of Loris Margaritis

Armin Brinzing (International Mozarteum Foundation, Bibliotheca Mozartiana)
Stefan Zweig as a Specialist for Mozart Autographs

Piotr Maculewicz (University of Warsaw Library), Magdalena Borowiec (University of Warsaw Library)
The war as a “favorable moment”. On the Origins of Karol Szymanowski’s Archive

09:00–10.30, E.004 HS Anna Bahr-Mildenburg

Music Library Histories

Presented by the Forum of Sections (Chair: Carla Williams)

Jonathan Saucedo (Sibley Music Library, Eastman School of Music, University of Rochester)
US Music Libraries in the 1990s: A Pivotal Decade

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Houman Behzadi (McGill University, Marvin Duchow Music Library)

Documenting Music Library Histories: Charting a Path for Advocacy, Outreach, and Strategic Navigation

Jiří Slabihoudek (Municipal Library of Prague), Kateryna Romanovska (Municipal Library of Prague)

Legacies of Innovation: The Municipal Library of Prague's Journey Through Time

09:00–10.30, 1.006/7 Seminarraum

Broadcasting and Orchestra Libraries Section (Nienke de Boer, Monika Drygalska)

10:30–11:00, Foyer U 1

Poster Session

Daniel Antal (University of Amsterdam), Anna Zilkova (Slovak Music Centre), Anna Mester

Slovak Music Data Sharing Space

Mercedes Fernández Menéndez (Conservatorio Superior de Música "Eduardo Martínez Torner")

Musical Heritage in Conservatoire Libraries. The Case of Ramón G. Barrón at the Conservatorio Superior de Música ,Eduardo Martínez Torner'

Antonio Pardo-Cayuela (Universidad de Murcia), David Rizo (Universidad de Alicante)

Digital Engraving of the Orihuela Cathedral Polyphony Books

Bogumiła Celer (Calisia University)

Music in Exile: The Life and Work of Michał Wiłkomirski as an Example of an Artist's Adaptation to a New Environment

Myrna Layton (Brigham Young University)

DoDoSolSollaLaSol: Theme and Variations

Emmy van Diesen (ArtEZ University of the Arts), Hendrik Vonk (Utrecht),

Die Zauberflöte: een alchemistische allegorie = The Magic Flute an Alchemical Allegory = Die Zauberflöte: eine alchemistische Allegorie or Serendipity in music research

Creusa Suardi (Conservatorio "G. Nicolini" di Piacenza)

The Correspondence Saved from the Bombs: Maffeo Zanon and his Activity in Archivio Storico Ricordi

Iga Natalia Batog (Adam Mickiewicz University)

The Role of the Archive in Creative Practice. The Case of Simon Steen-Andersen

Heli Aalto (University of Tampere)

Information Needs of Professional Musicians

Ingrid Gollom (Stellenbosch University)

The Life and Career of the South African Concert Pianist Elsie Stanley Hall (1877-1976)

Silvia Sequeira (National Library of Portugal), Zuelma Chaves (FCSH NOVA University)

From Oblivion to Light: Cataloguing 9000 Musical Manuscripts at the National Library of Portugal

10:30–11:00, Foyer Untergeschoss

Tea and Coffee

11.00-12.30, E.001 HS Thomas Bernhard

RISM General Session

Presented by RISM (Chair: Balázs Mikusi)

Balázs Mikusi (RISM Editorial Center)

Annual Report and Update about the Restructuring of RISM

Jennifer Ward (RISM Editorial Center)

RISM's Cataloging Guidelines as Published on the Public Website

Bernhard Lutz (Bavarian State Library)

The New RISM Catalog on VuFind

Laurent Pugin (RISM Digital Center)

Works in RISM

Andrew Hankinson (RISM Digital Center)

New Features in RISM Online

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

Report about the Updating of RISM Series C

11:00–12:30, E.002 HS Agnes Muthspiel

Responsibilities in Music Teaching Institutions

Presented by the Forum of Sections (Chair: Carla Williams)

Nathalie Hristov (Music Librarian)

A Musician's Life: The Role of Music Libraries in Collecting, Disseminating, and Teaching Music Business Literature to Prepare Students for Careers in Music

Janice Gill Bunker (Brigham Young University)

The Monstrous Mushrooming Metadata Mess of Doom, or How to Remain Calm and Catalog On

Ilyés Boglárka (Liszt Ferenc Academy of Music)

Milestones in the History of the Library of the Budapest Academy of Music (1875-2025)

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11:00–12:30, E.004 HS Anna Bahr-Mildenburg

Music Publishers

Presented by the Forum of Sections (Chair: Ruprecht Langer)

Irene Volpi (Conservatory of music “Giuseppe Nicolini”)

The Correspondence between Goffredo Petrassi and the Music Publishing Edizioni Suvini Zerboni – Digitalization and Access to Cultural Heritage

Jana Michálková Slimáčková (Music Faculty, Janáček Academy of Performing Art)

Pazdírek – the Oldest Music Publisher in Moravia

Sabine Kurth (Bayerische Staatsbibliothek, Musikabteilung), Sebastian Werr (Bayerische Staatsbibliothek, Handschriftenabteilung)

Das Schott-Archiv: Noten, Geschäftsbücher, Korrespondenzen und eine neue Quellenart

11:00–12:30, 1.006/7 Seminarraum

Performance Ephemera (Chair: Katharine Hogg)

11:00–12:30, 1.008 Seminarraum

Development/Membership/Advocacy/Outreach Committee (joint meeting, closed)

12:30–14:00

Lunchbreak

14:00–15:30, E 001 HS Thomas Bernhard

RIPM General Session

Presented by RIPM (Chair: Benjamin Knysak)

Benjamin Knysak (RIPM International Centre)

RIPM in 2025

Dario Lo Cicero (Conservatorio “Alessandro Scarlatti” di Palermo)

Tracing the Sicilian Musical Diaspora across History and Geography

Nicoletta Betta (RIPM)

“Je suis née pour [ne pas] être corrigée”: Women Editing Music Journals

14:00–15:30, E.002 HS Agnes Muthspiel

Cultural Heritage in Italy

Presented by the Forum of Sections (Chair: Sara Taglietti)

Marek Bebak (Jagiellonian University)

Music at S. Martino Maggiore in Bologna Around 1688: a Music Inventory

Caterina Guiducci (Biblioteca Nazionale Centrale di Firenze), Giorgia Scartezzini (Free University of Bozen-Bolzano)

The Pizzetti Collection at the National Central Library of Florence: an Interdisciplinary Project

Roberta Schiavone (Conservatorio “G. Tartini” di Trieste)

“tARTini” and “Tartini bis” Projects: Journey to Discover Giuseppe Tartini Through Documents, Musical Scores, Handwritten Letters, Incipit and Works of the Master of the Nations

14:00–15:30, E.004 HS Anna Bahr-Mildenburg

Collectors and Collections

Presented by the Forum of Sections (Chair: Colin Coleman)

Paula Quint (Collections Netherlands Music Institute (The Hague City Archive)),

Mozart in The Hague, the Story and Life behind Galimathias Musicum KV 32

Günther Stummvoll (Universität für Weiterbildung Krems)

Raiders of the Lost Arch[ive] – “New” Treasures from the Harrach Music Collection

Sonia Rzepka (University of Warsaw Library)

Institutional, Private or Public? On a One 17th-century Church Library Music Collection and its Owners and Users

2 Programme

14:00–15:30, 1.006/7 Seminarraum

Publications Committee (closed)

14:00–15:30, 1.008 Seminarraum

RIDIM Council Meeting

15:30–16:00, Foyer U 1

Poster Session

15:30–16:00, Foyer Untergeschoss

Tea and Coffee

16:00–17:30, E.001 HS Thomas Bernhard

RILM General Session

Presented by RILM (Chair: Tina Frühauf)

Tina Frühauf (RILM International Center, The City University of New York), Jadranka Važanová (RILM International Center, The City University of New York), Zdravko Blažeković (RILM International Center, The City University of New York)
Towards Safeguarding, Preservation, and Cultural Diversity: RILM and UNESCO

Zdravko Blažeković (RILM International Center, The City University of New York)
Barry S. Brook in Retrospective: Salzburg 1979

Jadranka Važanová (RILM International Center, The City University of New York)
RILM in 2024–25

16:00–17:30, E.002 HS Agnes Muthspiel

Contemporary Archives and Composers' Estates

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

Becky Shaw (University of Toronto Music Library)
The People Inside (and Outside): an Analysis of a University Music Archive

Ching Nam Hippocrates Cheng (SUNY Binghamton University)
Challenge, Accessibility, Documentation and Politics in Archiving Contemporary Composers' Manuscripts and Documents — Case studies of Contemporary Composers: Doming Lam (1926–2023), Wang Xi Lin (1936–), and John Beckwith (1927–2022)

Mariet Calsius (CEMPER), Justine Van Gysel (CEMPER)
Are Temporary Grants a Solution to Protect Artists' Estates?

16:00–17:30, E.004 HS Anna Bahr-Mildenburg

Encoding the Diversity of Music Notation

Presented by the Forum of Sections (Chair: Stephanie Bonjack)

Shintaro Seki (RIKEN)

Preservation of Gagaku in the Digital Age: Structuring Traditional Notation for Computational Analysis and Data Integration

Wojciech Stankiewicz (Adam Mickiewicz University)

The Heritage of 20th and 21st Century Music in a Digital World: Adapting Notation to Music Search Engines

Tatevik Shakhkulyan (Komitas Museum-Institute)

Komitas Museum-Institute Music Library: Elder Publications, Archives, and Research

16:00–17:30, 1.006/7 Seminarraum

RISM Together: An Open Discussion on Restructuring

Presented by the RISM Coordinating Committee (Chair: Sonia Rzepka)

16:00–17:30, 1.008 Seminarraum

Libraries in Music Teaching Institutions Section (LIMTI)

19:00, Mozarteum University, Solitär

FRAUENSTIMMEN: “Meine Töne still und heiter...” Songs by Female Composers of the 19th and 20th Century

Stephan Loges (baritone), Antonio Oyarzabal (piano)

2 Programme

Friday, 11 July

09:00–10:30, E.001 HS Thomas Bernhard

From Physical to Digital

Presented by the Forum of Sections (Chair: Balázs Mikusi)

Dagmar Schnell (RidIM Deutschland / Bayerische Staatsbibliothek)

46 Years of Cataloging Music Iconography: A Look Back to the Work of the German RidIM Centre

Clemens Gubsch (Austrian Academy of Sciences), Paul Gulewycz (Austrian Academy of Sciences), Anna Czernin (Austrian Academy of Sciences), Vasiliki Papadopoulou (Austrian Academy of Sciences)

Potenziale Digitaler Rekonstruktionen am Beispiel der Musikautographe Franz Schuberts

Li Zhuolin (School of Museum Studies, University of Leicester)

Materiality and Embodiment: A Phenomenological Approach to the Digital Sound Archives

09:00–10:30, E.002 HS Agnes Muthspiel

Journals, Newspapers, Dissertations

Presented by the Forum of Sections (Chair: Benjamin Knysak)

Marco Giovanni Barsella (Centro Studi Giacomo Puccini)

Digital Newspaper Archives as Tools for Artistic and Musicological Research: Recent Findings on Giacomo Puccini

Mari Itoh (Aichi Shukutoku University)

Periodicals on Japanese Traditional Music Published Before 1948 in Japan

Wilhelm Delport (University of Cape Town)

Abstract Knowledge: The Construction and Deconstruction of a Digital Catalogue of South African Postgraduate Theses and Dissertations (1932–2024)

09:00–10:30, E.004 HS Anna Bahr-Mildenburg

Composer Archives and Collections

Presented by the Forum of Sections (Chair: Sabina Benelli)

Steven Jeon (London)

A Work in Progress: A Preliminary Research on Cataloguing Roger Smalley's Music

Gabriella Spano (Music Library of Greece)

Dimitris Mitropoulos Collections: the Case of the Music Library of Greece Lilian Voudouri of The Friends of Music Society

Gailutė Mikšytė (Bibliothek der Universität für Musik und darstellende Kunst Wien),
Raphaella Quass (Bibliothek der Universität für Musik und darstellende Kunst
Wien), Christoph Steiger (Bibliothek der Universität für Musik und darstellende
Kunst Wien)

**Katalogisierung von Musiker:innen -Nachlässen: Erkenntnisse und Lösungsan-
sätze aus der Praxis der Bibliothek der Universität für Musik und darstellende
Kunst Wien / Cataloging Musicians' Collections: Solutions and Outcomes from
the Practice of the Library of the University of Music and Performing Arts
Vienna**

09:00–10:30, 1.006/7 Seminarraum

Forum of Sections

10:30–11:00, Foyer Untergeschoss

Tea and Coffee

11:00–12:30, E.001 HS Thomas Bernhard

Collecting, Preservation and Safeguarding of Born-digital Media

Presented by the Audio-Visual Materials Section (Chair: Ferenc János Szabó)

Ruprecht Langer (German National Library)

**Collecting Digitally Published Music/Audio. A Technical Overview of the Ger-
man Music Archive's Workflow**

Agnès Simon-Reecht (Bibliothèque nationale de France)

**Preservation of Born-digital Documents in the Field of Music at the National
Library of France: a Work in Progress**

Adele Gorini (University of Bologna), Marco Catapano (Amarcord)

**From Creation to Preservation: How to Safeguard Contemporary Electronic
Music Compositions**

11:00–12:30, E.002 HS Agnes Muthspiel

Search Interfaces and Training

Presented by the Cataloguing and Metadata Section (Chair: Christopher
Holden)

Wolfgang Dreier-Andres (Austrian Folk Song Society)

Entering, Displaying and Finding Tunes in www.volksmusikdatenbank.at

Dina Hess (Folkwang University of the Arts)

**Search Interfaces of Library Catalogues in Music Teaching Institutions in Ger-
many and Austria**

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Sara Taglietti (Conservatorio “G. Verdi” di Milano – Ufficio Ricerca Fondi Musicali),
Elisabetta Castro (ICCU)

A Digital Knowledge Network: The New Training Course on SBN Cataloguing Processes. The Dicolab Project and the Challenge of Starting from the Italian Musical Heritage

11:00–12:30, E.004 HS Anna Bahr-Mildenburg

Recently (Re)discovered Sources

Presented by the Forum of Sections (Chair: Eva Neumayr)

Christoph Großpietsch (Internationale Stiftung Mozarteum Salzburg)
Constanze oder nicht? – Ein Gruppenbild und seine Geschichte

Jan Dewilde (Koninklijk Vlaams Conservatorium Antwerpen)
The ‘Mozart-Festwoche in Flandern’ (1942): Reconstructing a ‘Forgotten’ History Using Documents from the Antwerp Conservatoire Library

Colin Coleman (Royal Society of Musicians of Great Britain)
These Are a Few of my Favourite’ Performers: The Early Subscribers to the Society of Musicians

11:00–12:30, 1.006/7 Seminarraum

RISM Commission Mixte

11:00–12:30, 1.008 Seminarraum

RILM Commission Mixte (IAML representatives)

12:30–14:00

Lunchbreak

14:00–15:30, E.001 HS Thomas Bernhard

Setting and Teaching of Music Archival Collections

Presented by the Archives and Music Documentation Section (Chair: Aris Bazmadelis)

Richard Sutcliffe (Brussels Musical Instruments Museum)
Scattered Archives and Digital Solutions – The Archives of the Brussels Musical Instruments Museum

Arianne Johnson Quinn (Florida State University)
‘The Art of Making Art’: Establishing a College of Music Archives at Florida State University

Benjamin Amakye-Boateng (University of Ghana, Department of Music)

Preserving the Transient: Archiving Performance Ephemera in a Digital Age

14:00–15:30, E.002 HS Agnes Muthspiel

Discovery and Inventories

Presented by the Forum of Sections (Chair: Sonia Rzepka)

Anna Dimoula (University of Miami), Jean-Baptiste Melia (University of Miami), Prieto Eduardo (University of Miami)

Enhancing the Discoverability of Music Research Output in the University of Miami's Repository System—Esploro

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

Inventories in the RISM Database

Marcello Ranieri (University of Bologna)

Title Variations in Historical Recordings: A Tool for Enhanced Navigation

14:00–15:30, E.004 HS Anna Bahr-Mildenburg

Women in Music

Presented by the Forum of Sections (Chair: Jim Cassaro)

Marie Cornaz (Royal Library of Belgium)

Irma Sèthe (1876–1958): A Belgian Violinist in the Avant-Garde

Katharine Hogg (Gerald Coke Handel Collection, The Foundling Museum)

Elizabeth Legh: the First Collector of Handel's Music

Alicja Zabrocka (University Library in Poznan)

Composer and Librarian between Places – the Legacy of Barbara Zakrzewska

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14:00–15:30, 1.006/7 Seminarraum

Hot Topics (Chair: Jan Guise)

14:00–15:30, 1.008 Seminarraum

Online Events Committee

15:40–17:00, E.001 HS Thomas Bernhard and Online

General Assembly 2

17:00–17:15, E.001 HS Thomas Bernhard

Closing Session

19:00–22:00, Stiegl-Keller (Festungsgasse 10)

Farewell Dinner

Saturday, 12 July

Mozarteum University

Board Meeting 2

3 Social and Cultural Program

Concerts

Monday, 7. July 2025, Mozarteum University, Solitär

“Traduit du silence” – New Compositions for Piano and Electronics, Inspired by Mozart

Music by Hristina Šušak (*1996), Hideki Kozakura (*1970), Uzong Choe (*1968), Oscar Jockel (*1995), Henry Fourès (*1948) and Jan Fendrich

A unique collection of works for piano and electronics, inspired by Mozart's legacy, is currently in development. The project originates from an idea by Andreas Groethuysen to explore Mozart's music (as well as texts and other facets of his life) as a basis for contemporary musical engagement. Eung-Gu Kim has taken on the organization and supervision of this project. The collection includes works specifically composed for piano with electronic components. Composers from various countries and generations, offering a broad creative perspective, are contributing to the project through commissions from the Department of Keyboard Instruments at the Mozarteum University. Innovation, creativity, and the fusion of tradition and modernity are at the heart of this project by the Department of Keyboard Instruments at the Mozarteum University.

Tuesday, 8. July 2025, Stiftskirche St. Peter (St. Peter-Bezirk 1, 5020 Salzburg)

Michael Haydn and Wolfgang Amadé Mozart – Sacred Masterpieces from the Archbishop's Court in Salzburg

Soloists, choir and orchestra of Stiftsmusik St. Peter Peter Peinstingl (Conductor)

Johann Michael Haydn (1737–1806) was Joseph Haydn's younger brother. Called to Salzburg by Archbishop Sigismund Christoph Count Schrattenbach, he was appointed court composer (court musician and concertmaster) in Salzburg in 1763. He composed the Requiem in C minor MH 155 in December 1771 for the funeral celebrations of his employer, Archbishop Sigismund Schrattenbach, who was a very popular bishop and great patron of the arts.

The “Missa pro Defuncto Archiepiscopo Sigismundo” represents Haydn's first major church music composition for the Salzburg court and was probably written under the impression of personal mourning. Haydn's only child, Aloisia Josepha, died on January 27, 1771 before reaching the age of one. He was unable to overcome this loss for the rest of his life. The Schrattenbach Requiem leaves a

3 Social and Cultural Program

lasting impression on the 16-year-old Wolfgang Amadé Mozart – father and son Mozart took part in the first performance. Haydn's example cannot be ignored in Mozart's unfinished Requiem K. 626, although the structure of Michael Haydn's Mass for the Dead is even more in keeping with the Salzburg tradition.

Thursday, 10. July 2025, 19:00 Uhr, Mozarteum University, Solitär

“Meine Töne still und heiter...” – Songs by Female Composers of the 19th & 20th Centuries

Stephan Loges (Bariton), Antonio Oyarzabal (Klavier) present songs by Sophia Westenholz (1759–1838), Josephine Lang (1815–1880), Johanna Kinkel (1810–1858), Elisabeth von Herzogenberg (1874–1892), Liza Lehmann (1862–1918), Maude V. White (1855–1937), Rebecca Clarke (1886–1979), Freda Swain (1902–1985), Ivy Mason Whipp (*1920) u. a.

The songs of these woman composers, whose work has been largely forgotten, span the period from the Romantic era to the 21st century and are characterized by their poetic expressiveness and subtle melodies. By careful selection, the internationally acclaimed baritone Stephan Loges and the renowned Spanish pianist Antonio Oyarzabal show the versatility and beauty of these songs, which have been rediscovered just recently. Their interpretation offers a unique access to this rich, emotionally charged musical tradition.

Wednesday's Guided tours

TOUR 1: DomQuartier: Deeper Insights into Baroque Splendour – Baroque Power

Date & Time: July 9, 2025, 2:00–4:00 PM

Meeting Point: DomQuartier courtyard by the Hercules Fountain

TOUR 2: Sound of Music in Salzburg

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Busterminal Nonntal (next to Unipark Nonntal)

TOUR 3: Eagle's Nest and Bavarian Alps

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Busterminal Nonntal (next to Unipark Nonntal)

TOUR 4: Salzwelten Salzburg

Date & Time: July 9, 2025, 2:00–6:00 PM Meeting Point: Busterminal Nonntal (next to Unipark Nonntal)

TOUR 5: Silent Night Museum in Hallein

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Unipark Nonntal, entrance (we will walk to the nearest bus stop “Justizgebäude” and take the public bus to Hallein)

TOUR 6: Hellbrunn with its Trick Fountains, Folklore Museum, the impressive Stone Theatre, and Lustschloss (Pleasure Palace)

Date & Time: July 9, 2025, 1:30–5:30 PM

Meeting Point: Entrance to the Trick Fountains

TOUR 7: Exploring Traditional Folk Songs in Theory and Practice

Date & Time: July 9, 2025, 2:00–5:00 PM

Meeting Point: Salzburger Volksliedwerk, Haus der Volkskulturen, Zugallistraße 10, 5020 Salzburg (6 minutes walk from Unipark Nonntal)

TOUR 8: Guided Walk through Salzburg: Hidden Treasures

Date & Time: July 9, 2025, 2:00–4:30 PM

Meeting Point: Unipark Nonntal, directly behind the building by the glass façade of Hypobank

TOUR 9 Mozart Museums, Mozart's Piano and Autograph Collection

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Mozart-Wohnhaus (Mozart Residence), Makartplatz 8

TOUR 10: St Peter's Archabbey: Monastery, Church, Library and Music Archive

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Entrance of St. Peter Monastery

TOUR 11: Sounding Baroque City of Salzburg: Music and Architecture in the Spirit of the Salzburg Prince-Archbishops (with Dr. Michael Malkiewicz)

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Entrance Mozarteum University (Address: Mirabellplatz 1)

TOUR 12: Sacred Music at Salzburg Cathedral

Date & Time: July 9, 2025, 2:00–6:00 PM

Meeting Point: Main entrance of the Cathedral

TOUR 13: The Salzburg Festival: Venues and Archive (Group 1)

Date & Time: July 9, 2025, 1:30–5:00 PM

Meeting Point: Archive of the Salzburg Festival, Neutorstraße 25

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TOUR 14: The Salzburg Festival: Venues and Archive (Group 2)

Date & Time: July 9, 2025, 2:45–5:15 PM

Meeting Point: Archive of the Salzburg Festival, Neutorstraße 25

TOUR 15: Classic Guided Walk with Tasting

Date & Time: July 9, 2025, 2:00–4:30 PM

Meeting Point: Unipark Nonntal, directly behind the building by the glass façade of Hypobank

Post Congress Tours

POST CONGRESS TOUR A:

Eisriesenwelt Werfen

Date & Time: July 12, 2025, 9:00 AM – 5:00 PM

Meeting Point: Busterminal Nonntal (next to Unipark Nonntal)

POST CONGRESS TOUR B:

Großglockner Hochalpenstraße (Großglockner High Alpine Road)

Date & Time: July 12, 2025, 9:00 AM – 5:00 PM

Meeting Point: Busterminal Nonntal (next to Unipark Nonntal)

Programme for Accompanying Persons

Hohensalzburg Fortress

Date & Time: July 8, 2025, 10:00–13:00 AM

Meeting Point: Kapitelplatz at the artwork “Sphaera” (Golden Ball)