

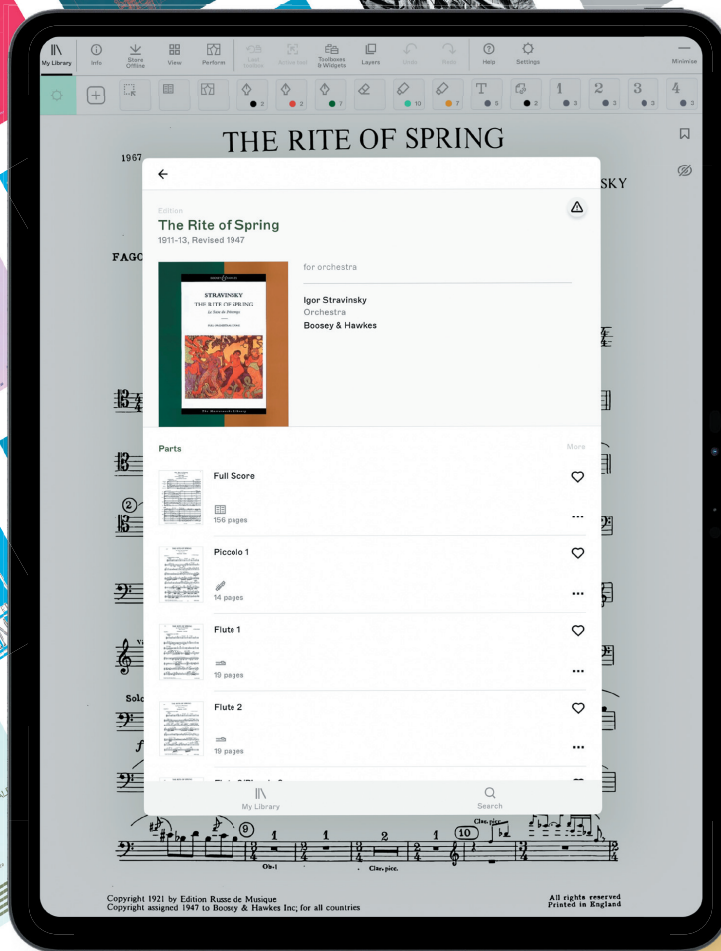


International IAML Congress
Salzburg, 6.–11. July 2025
Preliminary Programme

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1 Welcome! Willkommen! Bienvenue !

A very warm welcome to the IAML Congress 2025!

For the third time in IAML's history, following the conferences in 1967 and 1979, we are privileged to meet in the most beautiful and musical city of Salzburg. I am sure you will share my excitement at this wonderful opportunity to learn more about the city's rich heritage and to explore its many wonders. Our heartfelt thanks are due to the IAML-Austria branch for the kind invitation and the Local Organising Committee for their tireless work in preparing every logistical detail of this mammoth event. The Congress week is always a



highlight of the year and there are many things that make it special. As ever, it offers a valuable opportunity to keep abreast of developments in our profession, with a rich and stimulating programme covering a myriad of topics and presentations from colleagues representing 31 countries worldwide. It also allows us to advance the work of our Association, with meetings of the various IAML committees, sections and study groups, as well as the General Assembly. More than anything, we value the opportunity to meet in a spirit of collegiality and collaboration, to make new contacts and renew old friendships – a dimension that, it seems to me, we need now more than ever in an increasingly fragmented world. To help us in that endeavour, our hosts have arranged a truly delectable series of social events, tours and concerts. Whether this is your first IAML Congress or the latest of many, I hope you will be inspired by many new discoveries and stimulating discussions, and I wish you a most productive and enjoyable stay in Salzburg!

Dr. Rupert Ridgewell
(IAML International, President)

A unique collection of sources on the organizational and social history of music theater, even beyond the canonized institutions, personalities and works:

PAUL S. ULRICH – TOPOGRAPHY AND REPERTOIRE OF THE THEATER

Documentation and index of theater almanacs and journals of the German-speaking theater 1772–1918, 6 Vols., Wien: Hollitzer Verlag, 21 x 29,7 cm, Deutsch, English, Hardcover

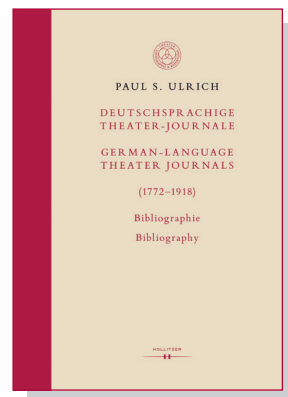
Vol. I	Journals / Bibliography
Vol. II	Journals / Editors
Vol. III	Almanacs and Journals / Repertoires
Vol. IV	Almanacs / Bibliography
Vol. V	Almanacs / Index
Vol. VI, 1-2	Almanacs and Journals / Illustrations (Persons, Plays, Theaters)

Theater journals are an **extensive source on history of music-dramatic works** (musical comedies, operettas, operas). They also contain information on the artistic staff: composers, conductors, instrumentalists, singers. Theater Almanacs contain **directories of performing musicians and composers** with biographical details and obituaries, as well as reports on the relevant associations and cooperatives.

CLAUDIO SARTORI – I LIBRETTI ITALIANI A STAMPA DALLE ORIGINI AL 1800

Catalogo analitico con 16 indici. Wien: Hollitzer Verlag 4038 pp., 21 x 30 cm, Italian, English, Hardcover Volumi 1–7

With his catalogue *I libretti italiani a stampa dalle origini al 1800*, published by Bertola & Locatelli in Cuneo between 1990 and 1994, Claudio Sartori laid a completely new foundation for the research of the history of operas and oratorios. Responding to the requests of scholars to make this opus magnum available again Don Juan Archiv Wien and Hollitzer Verlag publish a reprint and an e-book edition, including a portrait of the author and his work by Federica Riva.



ISSN 2617-3603
deutsch / english



ISSN 2960-5830 (Print)
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HOLLITZER
H

Herzlich willkommen zum IAML-Kongress 2025!

Nach den Konferenzen 1967 und 1979 haben wir zum dritten Mal in der Geschichte der IAML die Ehre, uns in der schönsten und musikalischsten Stadt Salzburg zu treffen. Ich bin sicher, Sie teilen meine Begeisterung über diese wunderbare Gelegenheit, mehr über das reiche Erbe der Stadt zu erfahren und ihre vielen Wunder zu erkunden. Unser herzlicher Dank gilt der IAML-Zweigstelle Österreich für die freundliche Einladung und dem lokalen Organisationskomitee für ihre unermüdliche Arbeit bei der Vorbereitung jedes logistischen Details dieser Mammutveranstaltung.



Die Kongresswoche ist jedes Jahr ein Höhepunkt des Jahres und hat viele Besonderheiten. Wie immer bietet sie eine wertvolle Gelegenheit, sich über die Entwicklungen in unserem Beruf auf dem Laufenden zu halten, mit einem reichhaltigen und anregenden Programm, das eine Vielzahl von Themen und Vorträgen von Kolleginnen und Kollegen aus 31 Ländern weltweit abdeckt. Sie ermöglicht es uns auch, die Arbeit unseres Verbandes durch Treffen der verschiedenen IAML-Komitees, Sektionen und Arbeitsgruppen sowie der Generalversammlung voranzutreiben. Wir schätzen vor allem die Möglichkeit, uns in kollegialer und kooperativer Atmosphäre zu treffen, neue Kontakte zu knüpfen und alte Freundschaften zu erneuern – eine Dimension, die wir in einer zunehmend fragmentierten Welt meiner Meinung nach mehr denn je brauchen. Um uns dabei zu unterstützen, haben unsere Gastgeber eine Reihe von geselligen Veranstaltungen, Führungen und Konzerten organisiert.

Ob dies Ihr erster IAML-Kongress ist oder der letzte von vielen – ich hoffe, Sie werden von vielen neuen Entdeckungen und anregenden Diskussionen inspiriert sein und wünsche Ihnen einen produktiven und angenehmen Aufenthalt in Salzburg!

Dr. Rupert Ridgewell
(IAML International, Präsident)

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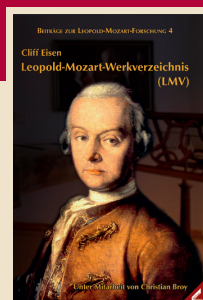
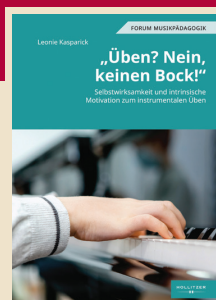
NEU BEI HOLLITZER

Mit Frühjahr 2025 hat Hollitzer den renommierten Verlag **Wißner Musikbuch** (Augsburg) übernommen. Wir freuen uns, ab nun folgende **neue Reihen (inkl. deren Backlist)** mit **Schwerpunkt Musikpädagogik** anbieten zu können:

- **Forum Musikpädagogik** (bisher 166 Bände)
ISSN 0946-543X
- **musikpädagogik im fokus** (Band 4 in Vorbereitung)
ISSN 3061-0818

sowie die abgeschlossenen Reihen:

- **Beiträge zur Leopold-Mozart-Forschung**
- **Musikunterricht: Materialien – Methoden – Modelle**
- **Celibidachiana: Werke und Schriften | Dokumente und Zeugnisse**
- **Collectanea Musicologica**
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HOLLITZER
H

Bienvenue au Congrès 2025 de l'AIBM !

Après les congrès de 1967 et 1979, pour la troisième fois dans l'histoire de l'AIBM, nous avons l'honneur de nous réunir dans la plus belle et la plus musicale des villes, soit à Salzbourg. Je suis sûr que vous partagez mon enthousiasme pour cette merveilleuse occasion de découvrir le riche patrimoine de la ville et d'explorer ses nombreuses merveilles. Nous remercions sincèrement la section AIBM-Autriche pour son aimable invitation et le comité d'organisation local pour son travail acharné dans la préparation de cet événement majeur.



La semaine du Congrès est le moment fort de l'année et présente de nombreuses particularités. Comme toujours, elle offre une occasion précieuse de se tenir au courant des évolutions de notre profession, avec un programme riche et stimulant contenant une grande variété de sujets et des présentations de collègues venus de 31 pays du monde entier.

Cela nous permet également de faire progresser le travail de notre association grâce aux réunions des différents comités, sections et groupes de travail de l'AIBM, ainsi qu'à l'Assemblée générale. Nous apprécions particulièrement l'opportunité de nous réunir dans une atmosphère collégiale et collaborative, de nouer de nouveaux contacts et de renouer d'anciennes amitiés – une dimension dont nous avons à mon avis plus que jamais besoin, dans un monde de plus en plus fragmenté. Pour nous soutenir dans cette démarche, nos hôtes ont organisé une série d'événements sociaux, des visites et des concerts. Que ce soit votre premier congrès de l'AIBM ou le dernier d'une longue série, j'espère que vous serez inspirés par des nombreuses découvertes et des discussions stimulantes, et je vous souhaite un séjour productif et agréable à Salzbourg !

Dr. Rupert Ridgewell
(Président de l'AIBM)



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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 programme 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 programme, consisting of three concerts, an extensive excursion programme 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 professional activities and perhaps also the beginning and deepening of friendships!

For the Organizing Committee of IAML 2025:

Barbara Schwarz-Raminger (IAML Austria, President)

The new

Köchel-Verzeichnis

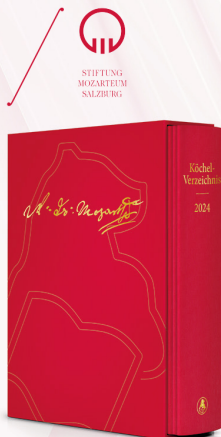
Thematic Catalog of the Musical Works of W. A. Mozart

- Is based on the latest results of international Mozart research
- goes back to Köchel's original numbering system
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- presents Mozart's arrangements, cadenzas and studies in newly structured appendices and provides information on misattributions
- is made accessible by a thematic overview, numerous indices and an extensive bibliography

New edition 2024

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edited by Neal Zaslaw
commissioned by
Salzburg Mozarteum Foundation
presented by Ulrich Leisinger



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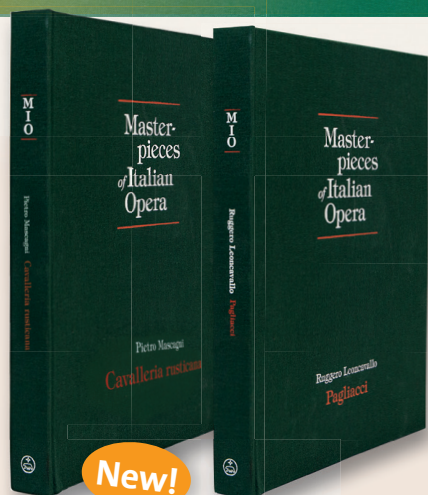
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Masterpieces of Italian Opera



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The majority of today's operatic repertoire is Italian. However many of its most popular or significant works are not available in a critical edition. Bärenreiter's series, **Masterpieces of Italian Opera**, emerged from the demand for such editions, for both performance and research purposes. Conceived in collaboration with the late Philip Gossett and edited by Andreas Giger and Francesco Izzo, **Masterpieces of Italian Opera** commences with a set of four operas; the series is planned to be continued.

Aware of the rich performance tradition, **Masterpieces of Italian opera** also allows for the performance of alternative, historically coherent versions via materials provided in the appendixes.

These include, for instance, the shorter original version of Ruggero Leoncavallo's „Pagliacci“; the original version of Pietro Mascagni's „Cavalleria rusticana“ with restored cuts and occasional higher keys; an alternate finale of Gaetano Donizetti's „Caterina Cornaro“; and a later version of Domenico Cimarosa's „Il matrimonio segreto“, with a different structure and additional arias. A wealth of materials is waiting to be explored.

Pietro Mascagni Cavalleria rusticana

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Ruggero Leoncavallo Pagliacci

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linen bound, LXXX, 311 P. – 33,0 x 26,5 cm

Each volume (English/Italian) contains an introduction, a description of the sources, and notes on performance practice. The Critical Commentary (English) is available on the Bärenreiter website.



Bärenreiter

www.baerenreiter.com



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 Vorfreude 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 (Präsidentin von IAML Austria)



JOHANN CHRISTIAN BACH

Operas and Dramatic Works

Johann Christian Bach: Operas and Dramatic Works is an editorial and publishing project of The Packard Humanities Institute. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's operas, one oratorio, several cantatas, and arias.

1. *Artaserse*
2. *Catone in Utica*
3. *Alessandro nell'Indie*
4. *Orione, ossia Diana vendicata*
5. *Zanaida*
6. *Adriano in Siria*
7. *Carattaco*
8. *Endimione*
9. *Temistocle*
10. *Amor vincitore*
11. *Lucio Silla*
12. *La clemenza di Scipione*
13. *Amadis de Gaule*
14. *Gioas, re di Giuda*
15. *Cantatas*
16. *Miscellaneous Arias*

Each volume includes a critical report with a brief description and evaluation of the sources used for the edition. An introduction provides background on the opera's first production, along with a brief summary of its plot, and the opera's reception to the present day. In addition, a modern version of the Italian or French libretto is included, reflecting the music underlay, as well as an English translation.

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Bienvenue au congrès de l'AIBM 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 de redécouvrir ses charmes.

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 l'IAML 2025 :

Barbara Schwarz-Raminger (Président de l'AIBM Austria)

(Traduction: Camille Richez)



CARL PHILIPP EMANUEL BACH

The Complete Works

Carl Philipp Emanuel Bach: The Complete Works (CPEB:CW)

is an editorial and publishing project of the Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University.

The edition is organized in eight series by genre:

I. Keyboard Music

1. "Prussian" and "Württemberg" Sonatas
2. Sonatas with Varied Reprises
3. "Probestücke," "Leichte" and "Damen" Sonatas
4. "Kenner und Liebhaber" Collections
5. Miscellaneous Sonatas from Prints
6. Sonatas from Manuscript Sources
7. Variations
8. Miscellaneous Keyboard Works
9. Organ Works
10. Arrangements of Orchestral Works

II. Chamber Music

1. Solo Sonatas
2. Trio Sonatas
3. Keyboard Trios
4. Accompanied Sonatas
5. Quartets and Miscellaneous Chamber Music

III. Orchestral Music

1. Berlin Symphonies
2. Six Symphonies for Baron van Swieten
3. *Orchester-Sinfonien mit zwölf obligaten Stimmen*
4. Flute Concertos
5. Oboe Concertos
6. Violoncello Concertos
7. Keyboard Concertos from Prints
8. *Sei concerti per il cembalo concertato*
9. Keyboard Concertos from Manuscript Sources
10. Concertos for Two Keyboards
11. Keyboard Sonatinas from Prints
12. Keyboard Sonatinas from Manuscript Sources
13. Sonatinas for Two Keyboards

IV. Oratorios and Passions

1. *Die Israeliten in der Wüste*
2. *Die Auferstehung und Himmelfahrt Jesu*
3. *Passions-Cantate*
4. Passions according to St. Matthew
5. Passions according to St. Mark
6. Passions according to St. Luke
7. Passions according to St. John

V. Choral Music

1. Magnificat
2. *Quartalstücke*
3. *Einführungsmusiken*
4. *Bürgercapitains-Musiken*
5. Works for Special Occasions
6. Miscellaneous Sacred Works

VI. Songs and Vocal Chamber Music

1. Gellert Songs
2. Cramer and Sturm Songs
3. Miscellaneous Songs
4. Arias and Chamber Cantatas

VII. Theoretical Works

1. *Versuch über die wahre Art das Clavier zu spielen I*
2. *Versuch über die wahre Art das Clavier zu spielen II*
3. Commentary to the *Versuch*

VIII. Supplement

1. Cadenzas, Embellishments, and Compositional Studies
2. The Polyhymnia Portfolio
3. Librettos
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6. Manuscript Sources and Scribes
7. Indices
8. Addenda

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Agnes Brunnauer



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2 General Information

Registration and Information

Registration will be possible on **Sunday from 15:30 to 18:30** at the registration desk in the entrance area of **Solitär at Mozarteum University, Mirabellplatz 1**. On Monday the registration desk will be moved to the entrance of **Unipark Nonntal, Erzabt-Klotz-Str. 1**, where registration and information will be possible all week.

Opening Hours of Information Desk

Sunday:	15:30–18:30	Universität Mozarteum
Monday:	8:00–16:00	Unipark Nonntal
Tuesday:	8:30–16:00	Unipark Nonntal
Wednesday:	8:30–13:00	Unipark Nonntal
Thursday:	8:30–16:00	Unipark Nonntal
Friday:	8:30–13:00	Unipark Nonntal

How to Get to the Venues

Mozarteum University is a ten minute walk from Main Station. You can also take busses 1, 2, 3, 4, 5, 6 city-bound, to “Mirabellplatz”. **Unipark Nonntal** is best reached with busses 3, 6 or 5, which have a station near the building. The **Abbey of St. Peters** is in downtown Salzburg, as is **Stiegl-Keller**: Catch a bus to “Altes Rathaus” or to “Hanuschplatz” and then take a walk there.

Guest Mobility Ticket

For all overnight guests, a public transport ticket for the province of Salzburg is included in your stay. Please ask at the reception desk at your hotel.

Green Event

To keep our ecological footprint as small as possible we follow the recommendations of PLUS Green Campus, the sustainability initiative of Salzburg University, and we strive for the Austrian eco-label. Apart from putting our efforts into the process of planning

2 General Information

we would like to invite all IAML members to contribute to the success of our project “IAML goes green”!

Congress Badges

Delegates and accompanying persons will each receive a name badge upon registration and are requested to wear these for all congress events and activities. Lost badges can be replaced at the Registration Desk.

Coffee Breaks & Lunch

Tea and Coffee will be served at Unipark Nonntal (Foyer U1). Informations about cafes and restaurants in the vicinity of the congress venue are available on a separate sheet included in the congress bag.

Emergency numbers

Conference office:	+43 662 890083
Single European emergency number:	112
Fire service:	122
Police:	133
Emergency doctor:	141
Ambulance service:	144
Poison centre:	+43 1 406 43 43

The emergency numbers can be called free of charge from any phone in Austria (European emergency number: from any EU country). The European 112 emergency number can also be called from locked mobile phones (without needing to enter a PIN).

Allgemeine Informationen

Registration and Information

Die Registrierung ist möglich am **Sonntag von 15:30 bis 18:30** am Registrierungstisch im Eingangsbereich des **Solitär der Universität Mozarteum, Mirabellplatz 1**. Ab Montag wird die Registrierung im Eingangsfoyer des **Unipark Nonntal, Erzabt-Klotz-Str. 1** möglich sein.

Öffnungszeiten des Registrierungs- und Informationstisches

Sonntag:	15:30–18:30	Universität Mozarteum
Montag:	8:00–16:00	Unipark Nonntal
Dienstag:	8:30–16:00	Unipark Nonntal
Mittwoch:	8:30–13:00	Unipark Nonntal
Donnerstag:	8:30–16:00	Unipark Nonntal
Freitag:	8:30–13:00	Unipark Nonntal

Wie man zu den Veranstaltungsgebäuden kommt

Die **Universität Mozarteum** ist zu Fuß fünfzehn Minuten vom Hauptbahnhof entfernt. Man kann auch die Busse 1, 2, 3, 4, 5, 6 Richtung Stadt nehmen und bei der Station "Mirabellplatz" aussteigen. **Unipark Nonntal** erreicht man am besten mit den Bussen 3, 6 or 5. Die **Abteikirche St. Peter** ist in der Altstadt von Salzburg, genauso wie der **Stiegl-Keller**: Am besten nimmt man einen Bus bis zu den Stationen "Altes Rathaus" oder "Hanuschplatz" und spaziert das letzte Stück.

Guest Mobility Ticket

Für alle Übernachtungsgäste ist mit dem "Öffi-Touristen-Ticket" eine Fahrkarte für den gesamten öffentlichen Verkehr im Salzburger Land im Preis inbegriffen. Bitte fragen Sie an der Rezeption ihres Hotels.

Green Event

Um unseren ökologischen Fußabdruck so gering wie möglich zu halten, folgen wir den Empfehlungen von PLUS Green Campus, der Nachhaltigkeitsinitiative der Universität Salzburg, und streben das Österreichische Umweltzeichen an. Neben unserem Engagement im Planungsprozess möchten wir alle IAML-Mitglieder einladen, zum Erfolg unseres Projekts "IAML goes green" beizutragen!

Kongressausweise

Teilnehmer und Begleitpersonen erhalten bei der Registrierung jeweils ein Namensschild und werden gebeten, dieses bei allen Kongressveranstaltungen und -aktivitäten zu tragen. Verlorene Ausweise können am Registrierungsschalter ersetzt werden.

Kaffeepausen

Tee und Kaffee werden im Unipark Nonntal (Foyer U1) serviert, wie im Programm angegeben.

Mittagessen

Informationen zu Cafés und Restaurants in der Nähe des Kongressortes finden Sie auf einem separaten Blatt in der Kongresstasche.

Notfallnummern

Tagungsbüro:	+43 662 890083
Europäische Notrufnummer:	112
Feuerwehr:	122
Polizei:	133
Notarzt:	141
Rettungsdienst:	144
Giftinformationszentrum:	+43 1 406 43 43

Die Notrufnummern sind von jedem Telefon in Österreich kostenlos erreichbar (Europa-Notruf: aus jedem EU-Land). Die Europa-Notrufnummer 112 ist auch von gesperrten Mobiltelefonen (ohne PIN-Eingabe) aus erreichbar.

Informations générales

Inscription et renseignements

Les inscriptions seront ouvertes le dimanche de 15h30 à 18h30 au guichet d'inscription situé à l'entrée du Solitär de l'Université Mozarteum, Mirabellplatz 1. Lundi, le guichet d'inscription sera transféré à l'entrée de l'Unipark Nonntal, Erzabt-Klotz-Str. 1, où les inscriptions et les renseignements seront disponibles toute la semaine.

2.0.1 Horaires d'ouverture du guichet d'information :

Dimanche:	15:30–18:30	Universität Mozarteum
Lundi:	8:00–16:00	Unipark Nonntal
Mardi:	8:30–16:00	Unipark Nonntal
Mercredi:	8:30–13:00	Unipark Nonntal
Jeudi:	8:30–16:00	Unipark Nonntal
Vendredi:	8:30–13:00	Unipark Nonntal

Comment se rendre aux lieux de spectacle

L'Université Mozarteum se trouve à dix minutes à pied de la gare centrale. Vous pouvez également prendre les bus 1, 2, 3, 4, 5 ou 6 en direction du centre-ville et descendre à l'arrêt « Mirabellplatz ». L'Université Unipark Nonntal est le plus facilement accessible avec les bus 3, 6 ou 5. L'Abbaye Saint-Pierre se trouve dans la vieille ville de Salzbourg, tout comme le restaurant Stiegl-Keller: il est préférable de prendre un bus jusqu'aux arrêts « Altes Rathaus » ou « Hanuschplatz » et de terminer à pied.

Ticket de mobilité pour les hôtes

Pour tous les hôtes séjournant à l'hôtel, un ticket de transport public, "Öffi-Touristen-Ticket", pour toute la province de Salzbourg est inclus dans votre séjour. Veuillez-vous renseigner à la réception de votre hôtel.

Événement vert

Afin de minimiser notre empreinte écologique, nous suivons les recommandations de PLUS Green Campus, l'initiative de développement durable de l'Université de Salzbourg, et aspirons à l'obtention de l'Écolabel autrichien. Outre nos efforts dans la

Informations générales

planification, nous invitons tous les membres de l'AIBM à contribuer à la réussite de notre projet « AIBM devient vert » !

Badges du Congrès

Les délégués et leurs accompagnateurs recevront chacun un badge nominatif lors de leur inscription et sont priés de le porter pour tous les événements et activités du congrès. Les badges perdus pourront être remplacés au guichet d'inscription.

Pauses-café & Déjeuner

Du thé et du café seront servis à l'Unipark Nonntal (Foyer U1). Vous trouverez des informations sur les cafés et restaurants à proximité du lieu du congrès sur une feuille séparée, incluse dans le sac du congrès.

Numéros d'urgence

Bureau de la conférence: +43 662 890 083 Numéro d'urgence européen: 112 Pompiers: 122 Police: 133 Ambulance: 141 Service d'ambulance: 144 Centre antipoison: +43 1 406 43 43

Les numéros d'urgence sont joignables gratuitement depuis n'importe quel téléphone en Autriche. (Numéro d'urgence européen: depuis n'importe quel pays de l'UE). Le numéro d'urgence européen 112 est également accessible depuis un téléphone portable verrouillé (sans saisie de code PIN).

3 Programme

Sunday, 6 July

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

IAML Board Meeting

Board members only

15:30–18:00, 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, Salzburger Nachrichten)

Irene Brandenburg (Derra de Moroda Dance Archives), Armin Brinzing (Internationale Stiftung Mozarteum), Agnes Brunnauer (Universitätsbibliothek Salzburg), Wolfgang Dreier-Andres (VolksLiedWerk), Margarethe Lasinger (Archiv der Salzburger Festspiele), Eva Neumayr (Archiv der Erzdiözese Salzburg) and Barbara Schwarz-Raminger (Mozarteum University Library)
Salzburg's Music History and Heritage

10:30–11:00, Foyer U1

Tea and Coffee, including Coffee Corner for Mentees and Mentors

3 Programme

11:00–12:30, E.001 HS Thomas Bernhard

Cross-institutional Projects

Presented by the Bibliography Section (Chair: Barbara Schwarz-Raminger, Mozarteum University Library)

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-Universität München), Andrea Gruber (Don Juan Archiv Wien), Marcus Ebner (Don Juan Archiv Wien)

Theatograph | 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, HUN-REN-RCH, Institute for Musicology)

Section elections

Danielle Stein (UCLA, Lowell Milken Center for Music of American Jewish Experience), Jeff Janeczko (Milken Archive of Jewish Music), Mark Kligman (UCLA, Lowell Milken Center for Music of American Jewish Experience)

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, Lowell Milken Center for Music of American Jewish Experience), Danielle Stein (UCLA, Lowell Milken Center for Music of American Jewish Experience), Jeff Janeczko (Milken Archive of Jewish Music)

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

Jeff Janeczko (Milken Archive of Jewish Music), Mark Kligman (UCLA, Lowell Milken Center for Music of American Jewish Experience), Danielle Stein (UCLA, Lowell Milken Center for Music of American Jewish Experience)

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, IAML Vice-President, Bayerische Staatsbibliothek)

Günes Çetinkaya Serik (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, University of Pittsburgh, closed)

12:30–14:00

Lunchbreak

14:00–15:30, E.001 HS Thomas Bernhard

Artificial Intelligence (AI)

Presented by the Service and Training Section (Chair: Nathalie Hristov, University of Tennessee)

Rosalba Agresta (Bibliothèque nationale de France, Music Department)

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, Aristotle University of Thessaloniki, Library of Music Studies)

Nadine Scharfetter, Gundula Wilscher (both: Universität für Weiterbildung Krems, Archiv der Zeitgenossen)

"The Archivist's Dream" – A Live Escape Room at The Archives of Contemporary Arts

3 Programme

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, University of Pittsburgh)

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, McGill University, Marvin Duchow Music Library)

14:00–15:30, 1.008 Seminarraum

National Libraries Study Group (Chair: Ruprecht Langer, Deutsche Nationalbibliothek)

15:30–16:00, Foyer U1

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, Odense Bibliotekerne)

Section Elections

Ilona Talvikki Heinonen (Tampere City Library)

Inspiring Children's Cultural Growth Through Library Music Sessions

Daniel Antal (Reprex B.V. / University Amsterdam, Institute of Information Law), 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, University of Tennessee)

Rosalba Agresta (Bibliothèque nationale de France, Département de la Musique)

Cristina Șuteu (National Music Academy "Gheorghe Dima")

Phillippa McKeown-Green (Auckland University of Technology Libraries)

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

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

Early Music Projects

Presented by the Forum of Sections (Chair: Jürgen Diet, IAML Vice-President, Bayerische Staatsbibliothek)

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

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

Veronika Giglberger (Bayerische Staatsbibliothek), Bernhard Lutz (Bayerische Staatsbibliothek)

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

3 Programme

16:00–17:30, 1.006/7 Seminarraum

Constitution Committee (Chair: Barbara Wiermann, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, closed)

16:00–17:30, 1.008 Seminarraum

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

20:00, Mozarteum University, Solitär

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

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, Library of Congress)

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

Linked Data: Music Related Vocabularies in the Netherlands

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, Odense Bibliotekerne)

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, Trinity Laban Conservatoire of Music and Dance)

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

3 Programme

9:00–10:30, 1.006/7 Seminarraum

Forum of National Representatives (closed)

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

9:00–10:30, 1.008 Seminarraum

RISM Workshop 1 (Jennifer Ward, Balázs Mikusi, RISM Editorial Center)

10:30–11:00, Foyer

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

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 Chauft (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

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, Deutsche Nationalbibliothek)

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

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, Ohio University)

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 (The Hague City Archives, Netherlands Music Institute Collections)

Queering the Music Collections: Ethical and Practical Dilemma's

3 Programme

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

Audio Collections

Presented by the Forum of Sections (Chair: Houman Behzadi, McGill University, Marvin Duchow Music Library)

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 (HUN-REN-RCH, Institute for Musicology)

Audio Documents of a Student Radio Studio in Pécs from the Years of the Second World War

11:00–12:30, 1.008 Seminarraum

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

12:30–14:00

Lunchbreak

13:15–13:45, 1.006/7 Seminarraum

HENLE LIBRARY – CAMPUS EDITION: The Digital Henle Catalogue as a Licensing Scheme for Students and Teachers at Music Institutions

14:00–15:30, E.001 HS Thomas Bernhard

Opera, Ballet and Metadata

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

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

Documenting 15 Years of the Royal Opera House Muscat

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

Meta-stasio: Recovery and Standardization of Opera Metadata

Candela Tormo-Valpuesta (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)**

14:00–15:30, E.002 HS Agnes Muthspiel

Music Collections in Vienna

Presented by the Bibliography Section (Chair: Barbara Schwarz-Raminger, Mozarteum University Library)

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 (Wienbibliothek im Rathaus)

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, IAML Treasurer, Baruch College, City University of New York)

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 (Universidad de Alicante), David Rizo (Universidad de Alicante / ISEA.CV), Jorge Calvo-Zaragoza (Universidad de 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, Odense Bibliotekerne, Ilona Heinonen, Tampere City Library)

3 Programme

14:00–15:30, 1.008 Seminarraum

RISM Workshop 2 (Jennifer Ward, Balázs Mikusi, RISM Editorial Center)

15:30–16:00, Foyer U1

Poster Session

15:30–16:00, Foyer U1

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 the Stiftsmusik St. Peter, Peter Peinstingl (Conductor)

Wednesday, 9 July

9:00–10:30, E.001 HS Thomas Bernhard

Research, Museums, Performance

Presented by the Forum of Sections (Chair: Vilena Vrbanic, University of Zagreb, Library of the Academy of Music)

Renata Dalianoudi (Department 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 of the Exhibition “I think it’s time we listened...”

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, Universidad de Alicante / Biblioteca Nacional de España)

Mathias Auclair (Bibliothèque nationale de France, Music Department)

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

3 Programme

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

Repositories: Encoding and Discovery

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

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

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

Joshua Neumann (Akademie der Wissenschaften und der Literatur), Kristina Richts-Matthaei (Akademie der Wissenschaften und der Literatur)

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*

9:00–10:30, 1.006/7 Seminarraum

Copyright (Chair: Phillippa McKeown-Green, Auckland University of Technology)

10:30–11:00, Foyer U1

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, Ohio University)

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 (McGill University, Schulich Music School, Distributed Digital Music Archive and Library Laboratory)

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, IAML Treasurer, Baruch College, City University of New York)

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, Iacopo Cividini, Oleksii Sapov-Erlinger (All: Internationale Stiftung Mozarteum)

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, RIPM International Centre)

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

Gräfin Hedwig 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, University of Pittsburgh, closed)

12:30–14:00

Lunchbreak

3 Programme

14:00–18:00

Excursions

20:00

RILM Reception (open to everyone, RSVP required)

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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 RiDIM (Chair: Antonio Baldassarre, Lucerne University of Applied Sciences and Arts)

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 an 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, Archiv der Erzdiözese Salzburg / Internationale Stiftung Mozarteum)

Aris Bazmadelis (Aristotle University of Thessaloniki, Library of Music Studies), Olga Kolokytha (Universität für Weiterbildung Krems)

Thessaloniki–Salzburg: a Journey of Mapping Dispersed Archival Sources. The Case of Loris Margaritis

Armin Brinzing (Internationale Stiftung Mozarteum, 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

3 Programme

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

Music Library Histories

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

Jonathan Saucedo (University of Rochester, Eastman School of Music, Sibley Music Library)

US Music Libraries in the 1990s: A Pivotal Decade

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, Working Meeting (open)(Chair: Nienke de Boer, Het Balletorkest)

10:30–11:00, Foyer U1

Poster Session

Daniel Antal (University of Amsterdam, Institute of Information Law), 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 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)

10:30–11:00, Foyer U1

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 (Bayerische Staatsbibliothek)

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 (RISM Arbeitsgruppe Salzburg)

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, Ohio University)

Nathalie Hristov (University of Tennessee)

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

3 Programme

Janice Gill Bunker (Brigham Young University)

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

Illyés Boglárka (Liszt Ferenc Academy of Music)

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

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

Music Publishers

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

Irene Volpi (Conservatorio “Giuseppe Nicolini” di Piacenza)

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

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

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, RIPM International Centre)

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, Conservatorio "G. Verdi" di Milano / Ufficio Ricerca Fondi Musicali)

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, Royal Society of Musicians of Great Britain)

Paula Quint (The Hague City Archives, Netherlands Music Institute Collection),

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

Günter 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

3 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 U1

Poster Session

15:30–16:00, Foyer U1

Tea and Coffee

16:00–17:30, E.001 HS Thomas Bernhard

RILM General Session

Presented by RILM (Chair: Tina Frühauf, RILM International Center)

Tina Frühauf, Jadranka Važanová, Zdravko Blažeković (all: RILM International Center, The City University of New York)

Towards Safeguarding, Preservation, and Cultural Diversity: RILM and UNESCO

Jadranka Važanová (RILM International Center, The City University of New York)

RILM in 2024–25

Zdravko Blažeković (RILM International Center, The City University of New York)

Barry S. Brook in Retrospective: Salzburg 1979

16:00–17:30, E.002 HS Agnes Muthspiel

Contemporary Archives and Composers' Estates

Presented by the Forum of Sections (Chair: Jan Guise, IAML Vice-President, University of Toronto)

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, University of Colorado Boulder)

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)

19:00–20:30, 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)

3 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, RISM Editorial Center)

Dagmar Schnell (RiDIM Arbeitsstelle München (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)

Beyond the Physical Page: Potentials of Digital Autograph Reconstructions using the Example of Schubert's Music Manuscripts

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

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, RIPM International Centre)

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, Fondazione Teatro alla Scala)

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, Raphaëla Quass, Christoph Steiger (All: 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 U1

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,
HUN-REN-RCH, Institute for Musicology)

Ruprecht Langer (Deutsche Nationalbibliothek)

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

Agnès Simon-Reecht (Bibliothèque nationale de France, Music Department)

**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, Library of Congress)

Wolfgang Dreier-Andres (Salzburger VolksLiedWerk)

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**

3 Programme

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, Archiv der
Erzdiözese Salzburg / Internationale Stiftung Mozarteum)

Christoph Großpietsch (Internationale Stiftung Mozarteum)

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, Aristotle University of Thessaloniki, Library of Music Studies)

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, University of Warsaw Library)

Silvia Sequira and Chaves Zuelma

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

Laurent Pugin, Claudio Bacciagaluppi, Andrew Hankinson, Rodolfo Zitellini (All: 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, University of Pittsburgh)

Marie Cornaz (Royal Library of Belgium)

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

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

Elizabeth Legh: the First Collector of Handel's Music

Alicja Zabrocka (University Library in Poznań)

Composer and Librarian between Places – the Legacy of Barbara Zakrzewska

14:00–15:30, 1.006/7 Seminarraum

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

The Hot Topics session is a moderated group discussion. Do you have a new idea to share? A challenging situation at work? Everyone is welcome to bring ideas, challenges, and news items to share with your colleagues. We will make a list at the beginning of the session of all the "hot topics" you bring and see how many we can discuss in the allotted time.

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14:00–15:30, 1.008 Seminarraum

Online Events Committee

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

General Assembly 2 (Chair: Rupert Ridgewell, IAML-President, British Library)

17:00–17:15, E.001 HS Thomas Bernhard

Closing Session

18:30–23:00, Stiegl-Keller (Festungsgasse 10)

Farewell Dinner

Saturday, 12 July

Mozarteum University, Reading Room

Board Meeting 2

4 Social and Cultural Programme

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

4 Social and Cultural Programme

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

FRAUENSTIMMEN: "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 next to 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, Zugallstraße 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 (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

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

4 Social and Cultural Programme

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)

5 Directory of Institutions

Adam Mickiewicz University, Poznań, Poland
Aichi Shukutoku University, Nagakute, Japan
AIT Austrian Institute of Technology, Wien, Austria
Akademie der Wissenschaften und der Literatur, Mainz, Germany
Amarcord, Forlì, Italy
Archiv der Erzdiözese Salzburg, Salzburg, Austria
Archiv der Salzburger Festspiele, Salzburg, Austria
Aristotle University of Thessaloniki, Library of Music Studies, Thessaloniki, Greece
ArtEZ University of the Arts, Arnhem, The Netherlands
Athens Conservatoire, Athens, Greece
Auckland University of Technology, Auckland, New Zealand
Austrian Academy of Sciences, Wien, Austria
Austrian National Library, Wien, Austria
Bangor University, Bangor, United Kingdom
Bayerische Staatsbibliothek, München, Germany
Biblioteca Nacional de España, Madrid, Spain
Biblioteca Nazionale Centrale di Firenze, Firenze, Italy
Bibliothek der Universität für Musik und darstellende Kunst Wien, Wien, Austria
Bibliothèque nationale de France, Music Department, Paris, France
Brigham Young University, Provo, Utah, USA
British Library, London, United Kingdom
Brussels Musical Instruments Museum, Brussels, Belgium
California Institute of the Arts, Valencia, Calif., USA
Calisia University, Kalisz, Poland
CEMPER Centrum voor Muziek- en Podiumerfgoed, Mechelen, Belgium
Centre de musique baroque de Versailles, Versailles, France
Centro Studi Giacomo Puccini, Lucca, Italy
City University of New York, Baruch College, New York, NY, USA
Comenius University, Bratislava, Slovak Republic
Conservatorio “Alessandro Scarlatti” di Palermo, Palermo, Italy
Conservatorio “G. Tartini” di Trieste, Trieste, Italy
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Conservatorio “G. Nicolini” di Piacenza, Piacenza, Italy
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Czech Academy of Sciences, Praha, Czech Republic
Derra de Moroda Dance Archives, Salzburg, Austria

5 Directory of Institutions

Deutsche Nationalbibliothek, Frankfurt am Main, Germany
Don Juan Archiv Wien, Wien, Austria
Emporia State University, Emporia, Kan., USA
English Folk Dance and Song Society, London, United Kingdom
Escola Superior de Música de Catalunya, Barcelona, Spain
FCSH NOVA University, Lisboa, Portugal
FIZ Karlsruhe - Leibniz Institute for Information Infrastructure, Karlsruhe, Germany
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Fondazione Teatro alla Scala, Milano, Italy
Free University of Bozen-Bolzano, Bolzano, Italy
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"Gheorghe Dima" National Music Academy, Cluj-Napoca, Romania
Het Balletorkest, Amsterdam, The Netherlands
Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy", Leipzig, Germany
Hong Kong University of Science and Technology, Hong Kong, China
House of Music Hungary, Budapest, Hungary
HUN-REN-RCH, Institute for Musicology, Budapest, Hungary
ICCU Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche, Roma, Italy
Inet-md (CIPEM Instituto Politécnico do Porto), Porto, Portugal
Inet-md (Universidade Nova de Lisboa), Lisboa, Portugal
Institute of Greek Music Heritage, Athens, Greece
Internationale Stiftung Mozarteum, Salzburg, Austria
Ionian University, Department of Audio & Visual Arts, Corfu, Greece
ISEA.CV Instituto Superior de Enseñanzas Artísticas de la Comunitat Valenciana, Alicante, Spain
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Komitas Museum-Institute, Yerevan, Armenia
Koninklijk Vlaams Conservatorium Antwerpen, Antwerpen, Belgium
Library of China, Conservatory of Music, Beijing, China
Library of Congress, Washington, DC, USA
Liszt Ferenc Academy of Music, Budapest, Hungary
Lucerne University of Applied Sciences and Arts, Luzern, Switzerland
Ludwig Maximilians Universität München, München, Germany
Manuel de Falla Archive, Granada, Spain
McGill University, Marvin Duchow Music Library, Montreal, Canada
McGill University, Schulich Music School, Montreal, Canada
McGill University, Schulich Music School, Distributed Digital Music Archive and Library Laboratory, Montreal, Canada
Michigan State University, East Lansing, Mich., USA
Milken Archive of Jewish Music, Santa Monica, Calif., USA

Ministry of Culture, Madrid, Spain
Mozarteum University Library, Salzburg, Austria
Municipal Library of Prague, Praha, Czech Republic
Music Library of Greece, Athens, Greece
Muziekschatten.nl, Hilversum, The Netherlands
National Information and Consulting Centre of Culture, Praha, Czech Republic
National Library of Latvia, Riga, Latvia
National Library of Portugal, Lisboa, Portugal
National Library of the Czech Republic, Music Department, Praha, Czech Republic
National Museum, Czech Museum of Music, Praha, Czech Republic
Odense Bibliotekerne, Odense, Denmark
Ohio University, Athens, Ohio, USA
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RIDM Arbeitsstelle München (Bayerische Staatsbibliothek), München, Germany
RIKEN, Tokyo, Japan
RILM International Center (The City University of New York), New York, NY, USA
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RISM Digital Center (Swiss National Library), Bern, Switzerland
RISM Editorial Center (Johann Wolfgang Goethe-Universität), Frankfurt am Main, Germany
Royal Conservatory The Hague, Den Haag, The Netherlands
Royal Library of Belgium, Brussels, Belgium
Royal Opera House Muscat, Music Library, Muscat, Oman
Royal Society of Musicians of Great Britain, London, United Kingdom
Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, Dresden, Germany
Salzburger VolksLiedWerk, Salzburg, Austria
Shanghai Conservatory of Music, Library, Shanghai, China
Slovak Music Centre, Bratislava, Slovak Republic
Slovak National Library, Martin, Slovak Republic
Stanford University, Stanford, Calif. , USA
Stellenbosch University, Stellenbosch , South Africa
Stift Klosterneuburg, Klosterneuburg, Austria
Sun Yat-sen University, Information Management College, Guangzhou, China
SUNY Binghamton University, Greater Binghamton, NY, USA
Svensk Musik, Stockholm, Sweden
Tampere City Library, Tampere, Finland
The Foundling Museum, Gerald Coke Handel Collection, London, United Kingdom
The Hague City Archives, Netherlands Music Institute Collection, Den Haag, The Netherlands

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The Music and Theatre Library of Sweden, Stockholm, Sweden
Theatermuseum Wien, Wien, Austria
Trent University, Peterborough, Ontario, Canada
Trinity Laban Conservatoire of Music and Dance, London, United Kingdom
Turkish Music State Conservatory, İstanbul, Turkey
UCLA, Lowell Milken Center for Music of American Jewish Experience, Los Angeles, Calif., USA
Ufficio Ricerca Fondi Musicali, Milano, Italy
Universidad de Alicante, Alicante, Spain
Universidad de Murcia, Murcia, Spain
Universität für Weiterbildung Krems, Archiv der Zeitgenossen, Krems, Austria
Universitätsbibliothek Salzburg, Salzburg, Austria
University Library in Poznań, Poznań, Poland
University of Amsterdam, Amsterdam, The Netherlands
University of Amsterdam, Institute of Information Law, Amsterdam, The Netherlands
University of Bologna, Bologna, Italy
University of Calgary, Calgary, Canada
University of Cape Town, Cape Town, South Africa
University of Colorado Boulder, Boulder, Colo., USA
University of East Anglia, Norwich, United Kingdom
University of Ghana, Department of Music, Accra, Ghana
University of Kansas, Lawrence, Kan., USA
University of Leicester, School of Museum Studies, Leicester, United Kingdom
University of Manitoba, Winnipeg, Canada
University of Miami, Coral Gables, Fla., USA
University of Pittsburgh, Pittsburgh, Pa., USA
University of Rochester, Eastman School of Music, Sibley Music Library, Rochester, NY, USA
University of Saskatchewan, Saskatoon, Canada
University of Tampere, Tampere, Finland
University of Tennessee, Knoxville, Tenn., USA
University of Toronto Music Library, Toronto, Canada
University of Utah, Salt Lake City, Utah, USA
University of Victoria, Victoria, Canada
University of Warsaw, Warszawa, Poland
University of Warsaw Library, Warszawa, Poland
University of Western Ontario, Western Libraries, London, Ontario, Canada
University of Zagreb, Academy of Music, Zagreb, Croatia
University of Zagreb, Library of the Academy of Music, Zagreb, Croatia
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