International IAML Congress

Salzburg, 6.–11. July 2025

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)

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-Sektion 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)

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)

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.

To subscribe, please visit jcbach.org

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)

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 (IAML Austria, Präsidentin)

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
4. Portrait Collection
5. Historical Catalogues
6. Manuscript Sources and Scribes
7. Indices
8. Addenda

To order copies, visit cpebach.org

The Organizing Committee:

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Armin Brinzing

Agnes Brunnauer

Stefan Engl

Birgit Lechner

Eva Neumayr

Barbara Schwarz-Raminger

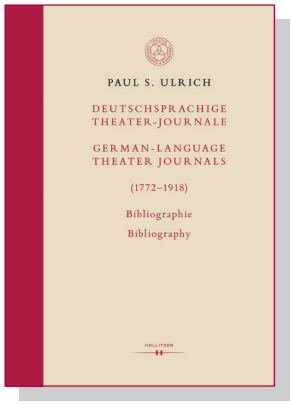
A unique collection of sources on the organizational and social history of music theater, even beyond the canonized institutions, personalities and works:

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.



ISSN 2617-3603
deutsch / english

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 2960-5830 (Print)
ISSN 2960-5849 (E-Book)
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IAML 2025

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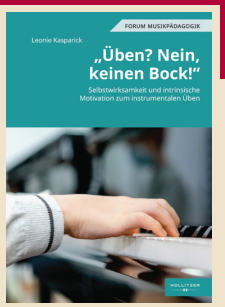
NEU BEI HOLLITZER

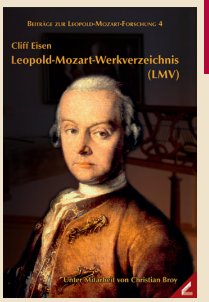
Mit Frühjahr 2025 hat Hollitzer den renommierten Verlag **Wißner Musikbuch** (Augsburg) übernommen. Wir freuen uns, ab nun folgende **neue Reihen (inkl. deren Backlist)** mit **Schwerpunkt Musikpädagogik** anbieten zu können:

- **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**
- **Musiktheater. Beiträge zur Didaktik und Methodik**





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2 General Informations

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

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 Registierungstisch 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 bist 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 Fahrkahrte 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

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)

Irene Brandenburg (Derra de Moroda Dance Archives), Armin Brinzing (International Mozarteum Foundation Salzburg), Agnes Brunnauer (Universitätsbibliothek Salzburg), Wolfgang Dreier-Andres (Salzburger 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

Wolfgang Amadé Mozart has been the epitome of music in Salzburg for a long time. However, Salzburg being the court of an Archbishop calling himself „Primas Germaniae" (the first amongst the German-speaking Bishops) from the Middle Ages on to 1806

translated into splendid representation and thus, a rich music history long before Mozart was born. Paul Hofhaymer, Heinrich Ignaz Franz Biber and Johann Michael Haydn are some of the more famous of many musicians who worked in Salzburg between the 15th and the 18th century. From the 19th century on, Salzburg began to cultivate its reputation as Mozart's birthplace, which resulted in the foundation of the Dommusikverein und Mozarteum, a society that preceded several of the most important institutions now active in Salzburg as Mozarteum University, the International Mozarteum Foundation and the Mozarteum Orchestra. In the 1920s, both the Salzburg Festival and the International Society for Contemporary Music (IGNM), were founded in Salzburg. Based on objects in their collections, the Salzburg IAML-members will give you glimpses into Salzburg's rich music history and present their institutions.

10:30–11:00, Foyer U1

Tea and Coffee, including Coffee Corner for Mentees and Mentors

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

The Union Music Catalogue of the National Library of the Czech Republic (hereafter referred to as the UMC), founded in 1965, is a unique card catalogue for the central registration of musical sources stored in Bohemia and Moravia. With the 60th anniversary of the UMC approaching, we set ourselves a task: to evaluate the work of the musicologists who have contributed to its development. In addition to the recataloguing of records for the International Inventory of Musical Sources (RISM), we decided to create an online guide to the music collections to inform about the current storage of musical sources in the Czech Republic and to provide insight into those collections that have not yet been catalogued electronically. The database should enable to start a new stage of mapping the state of musical sources in the Czech Republic. Information on music collections (drawn from the UMC, RISM or musicological literature) can be sorted and searched according to a number of criteria (locations of storage, personal names, keywords, provenances, etc.). It is also possible to search for sources in a particular Bohemian region or to locate copies of works by composers in different provenances. Part of the paper is a presentation of the database (user interface, examples of database searches, statistics etc.).

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

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

Theater almanacs and journals from the 18th to early 20th century are indispensable sources for theater and music history. They document performances, venues, individuals, and repertoires, offering musicology insights into composers, musicians, and singers through the central role of music in theater of that time. At IAML 2023, the concept for a platform was presented, making the extensive research of librarian and theater historian Paul S. Ulrich (1944–2023) digitally accessible. Ulrich cataloged approximately 7,500 almanacs and journals, recorded data on over 150,000 individuals and 4,000 venues. His bibliographies and registers were published in the series "Topography and Repertoire of the Theater" (2018, 2022–2024); for the platform, the data were modeled using standards like CIDOC CRM and IFLA LRMoo. Theatrograph.info now provides a prototype, enabling querying linked data on individuals, venues, repertoires, and geographic information. Over 80,000 person records, including many composers, musicians, and conductors, are linked to the Integrated Authority File (GND), into which they have been incorporated. Additionally, 50% of the location data has been georeferenced, enabling geographic visualizations. A special focus is placed on source and data criticism, addressing uncertainties inherent in historical sources and their interpretation. These include errors in original records, data processing, or application use. The platform aims to make the data accessible while transparently presenting its limitations. Theatrograph.info offers new perspectives on the reception of works, topography, and the mobility of theater professionals during the long 19th century, providing extensive resources for theater and music history research.

Matthias J. Pernerstorfer (Don Juan Archiv Wien)

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

The tradition of performing oratorios at the Holy Sepulchre (santo sepolcro) came to the Holy Roman Empire from Italy. Beginning in 1660, oratorios continually were performed in Italian at the Viennese court, and after 1690, they became known as „sepolcro", a celebrated feature of Holy Week. These performances held a prominent place, serving as part of the auxiliary program for the liturgical celebrations. They were traditionally performed on Maundy Thursday in the chapel of the Dowager Empress Eleonora Gonzaga-Nevers († 1686) in Schönbrunn and on Good Friday at the Imperial Court Chapel. In the 18th century, sepolcri as a musico-dramatic devotional form were organized by members of the Viennese court, religious orders, diocesan clergy, music-loving aristocrats, and even by parish communities. As part of a co-operative research project between the Institute

of Musicology at Masaryk University in Brno and the Don Juan Archive in Vienna, sources - in particular libretti – were located in over 50 public institutions and private collections in Austria, the Czech Republic, Hungary, Slovenia, Italy, Germany, Poland, Russia and the USA. The lecture discusses the question of libretto transfer (why is a particular libretto in a particular collection?) and presents the results of the bibliographical research and cataloguing to date. In addition, perspectives on entering the collected data into RISM and the development of an online catalogue will be presented.

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)

Since 2019, a research team from the UCLA Lowell Milken Center for Music of American Jewish Experience has been developing a comprehensive database to discover and analyze musical recordings (commercial) that reflect the Jewish American experience. The project is called the UCLA Database of Recorded Jewish Music (DRJM). The panel presents the advantages and challenges of a data-oriented approach to the study of music in the American Jewish experience. Individual presentations will be given by the project's three primary architects and will explore three issues (genres and time period) in Jewish Music enhanced by the UCLA DRJM project.

Section Elections

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

The lullaby, a song used to soothe children to sleep, has also served as a vehicle for nostalgia and the aspirations of its creators and as such has been a popular genre for recording mediums. The recorded lullaby's presence in Jewish émigré life is evidenced throughout the DRJM, a Digital Humanities database project at UCLA. By collating multiple collections of recorded Jewish Music, the DRJM has aggregated an unprecedented compendium of recording data, providing for an expansive investigation of the Jewish lullaby, utilizing anarchival techniques (Brozgal, 2020). Through a series of visualizations created with Tableau software, an examination of Jewish immigrant domestic life, aspirations and anxieties, gendered listening and consumption practices, as well as the

recording trends and hierarchies present reveals how musical domesticity shaped U.S. recording practice and provided Jewish émigré women a space for cultural reflection and exchange.

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 / UCLA, Lowell Milken Center for Music of American Jewish Experience)

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

Through analysis of titles in The Database of Recorded Jewish Music „Kol Nidre" emerges as the most recorded title. Represented as a classical piece of music in Max Bruch's Kol Nidre, written in 1880 for cello and orchestra, and vocal rendition for liturgical and non-liturgical contexts, an investigation of Kol Nidre is a unique example of Jewish recorded music. With over 500 recordings identified, this presentation will show 4 contexts of Kol Nidre (classical, liturgical, Yiddish Theatre, popular) there are many sonic aspects to explore and the context of its representation in films and popular culture. This presentation will utilize the analytical tools of the Database of Recorded Jewish Music to show a new way to do research in Jewish Music.

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

Immigrant Sounds: Jewish Music and the 1924 Immigration Act

The 1920s was a fruitful decade for Jewish music in America, one which the Yiddish musical theater, cantorial music, and Jewish composers and songwriters made their mark on the American musical landscape. A surge of musical recording activity that had been supported by a steady stream of new Eastern European Jewish immigrants collided with the 1924 Immigration Act, which limited the number of new immigrants allowed into the U.S. to 2% of existing population estimates based on ethnicity. This paper utilizes the UCLA Database of Recorded Jewish Music to investigate a steep drop in the production of commercial Jewish music recordings that occurred in the years surrounding the passage of the 1924 immigration bill. It asks how politics might have influenced changes in the production of these recordings, and how the recordings reflected and influenced the Jewish population as it adapted to American life in the roaring twenties.

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 Şerik (Istanbul Technical University, Turkish Music State Conservatory)

Digitization of the Cultural Heritage of Turkish Music

Istabul Technical University, Turkish Music State Conservatory Prof. Ercümend Berker & Prof. Ş. Şehvar Beşiroğlu Library, Archive and Documentation Center has carried out the ”Digitization of the Cultural Heritage of Turkish Music” project in order to preserve valuable Turkish Music resources collected over 48 years and transferring it to future generations. Within the scope of the project, 45.000 Turkish Music resources were catalogued and digitized. The rich collection in the ITU Turkish Music State Conservatory Library has the potential to make a great contribution to the existing corpus of Turkish Music. After completing cataloging and digitization “Turkish Music Digital Library” has been made available online to researchers at https://tmdkarsiv.itu.edu.tr/. Turkish Music Digital Library provides resources for scientific and artistic research at national and international levels. What makes the project unique is, working on a wide variety of materials including Turkish Music and culture. The collection, which consists mostly of sheet music, includes rare works, archive documents, historical correspondence, letters from artists, concert invitations, ephemera from cultural events, records, cassettes, newspapers, magazines, clippings, photographs and musical instruments. Gathering the disappearing sources of Turkish Music under a single roof and strengthening the representation of Turkish Music culture to reach large masses are among the objectives of the project.

Raymond Heigemeir (Stanford University)

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

This is a final report on Stanford University Libraries’ effort to digitize its complete music manuscript holdings. In 2017, we began a systematic review of our rare music holdings in order to identify, catalog, digitize and make available to the public all music score manuscripts and musicians’ letters in our collections. The resulting project encompasses manuscripts from the 12th through the 20th centuries, including full scores, excerpts, fragments, autograph quotations, documents, and correspondence. Over 1100 digital objects are being made freely available for close viewing and download through the SearchWorks library catalog, and Spotlight, Stanford’s online exhibit platform. Many of the manuscripts are part of the Memorial Library of Music collection, given to Stanford by George Keating in 1950; and most of these objects have had no online access until now.

The presenter will comment on the genesis of the project, and provide an overview of categories of materials, highlighting unusual items as well as opportunities for assistance in enhancing metadata. Post-project additions will also be revealed.

Stella Kourmpana (Athens Conservatoire)

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

For some years now, all archives and libraries have been trying to digitize their collections with the aim of saving, preserving and making them easier to access for the public. Nevertheless this sweeping craze of generalized digitalization is not always beneficial for the archives; as part of funded projects with tight deadlines and a requirement for quick results, the quality of the digitization and metadata creation work is very often below average. The need for a large number of digitized pages regardless of the quality of the documentation can very easily lead to false results. This paper will attempt to present thoughts and concerns about the way in which most archives in Greece are forced to digitize their material, taking the Athens Conservatoire digitization project as a case study.

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

The Répertoire des Ecritures Musicales du Département de la Musique (REMDM) project, which has been running at the Bibliothèque nationale de France since 2020, aims to combine musicological research with cutting-edge data mining and shape recognition technologies. The two parts of the project are designed to make it easier to identify the writing hands in the collections of the Music Department. The first part of the project aims to create a database of musical manuscripts that uses digital images to explain the graphic characteristics of each scribe (clefs, rests, etc.), thus enabling them to be identified. The second part, which makes innovative use of artificial intelligence, has led

to the development of a computer tool capable of recognising and identifying writers. This prototype has been pre-trained on a sample of 70 writing hands and has produced highly satisfactory results, ranging from 83% to 98% accuracy.

Phillippa McKeown-Green (Auckland University of Technology)

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

With the advent of Generative AI, music creation and copyright has entered a new (and potentially very interesting) era. Especially, AI is being used widely as an excuse to rework copyright laws. Where to for libraries? And can we consider some ways forward as we wait for more definitive legal decisions? Particularly, we consider the impact of Generative AI on library roles such as:

- Comprehensive collecting policies
- Preservation issues – especially with heritage collections
- Copyright registration
- Copying for users, and for supply to other libraries, including interloan
- Digitisation projects to provide access, and the issue of orphan works and digitised works being used to create AI tools
- Students and other library users accessing our digital resources to input into AI tools
- Indigenous music rights

Meanwhile, Governments and copyright societies everywhere are taking this opportunity to redraft copyright law. How can libraries influence possible legislative changes to benefit creators and users alike? Is this an opportunity to move towards a more integrated legal framework around the world? For instance, can we work towards more harmonisation of rules (WIPO etc) to make copyright law more workable in the internet age? Or are the differences between fair use and fair dealing always going to divide us?

Cristina Suteu (“Gheorghe Dima” National Music Academy)

Navigating AI: Challenges for Librarians and Future Researchers

The expansion of AI today is revolutionizing the way we approach the documentation process to identify new research gaps, obtain results, and make findings more visible within the academic publishing industry. Librarians are facing continuously evolving AI tools that influence their decision-making processes regarding new acquisitions. Meanwhile, researchers must filter and select relevant information from an overwhelming volume of data, while considering research impact, citation metrics, and their visibility as authors in international databases. This paper focuses on the various challenges AI presents for the researchers of tomorrow (the students of today) and how librarians can facilitate navigation through the documentation process, which is increasingly influenced by continuously evolving AI tools. Given this context, the presentation will end up in an open discussion about how IAML may address the AI challenges that librarians and researchers are facing.

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 (Universität für Weiterbildung Krems, Archiv der Zeitgenossen), Gundula Wilscher (Universität für Weiterbildung Krems, Archiv der Zeitgenossen)

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

The Archives of Contemporary Arts at the University for Continuing Education Krems (Austria) is dedicated to the collection, preservation and academic communication of artistic bequests and estates from the fields of music, literature, film, and architecture. The Live Escape Room Game "The Archivist's Dream", which is located in the underground visitor rooms of the archive, was developed in cooperation with the Centre for Applied Game Studies and opened in autumn 2021. Based on the idea that conducting research in an archive can sometimes take on detective-like proportions – just think of letters that are difficult to decipher, scattered sketches that need to be assigned to the correct work of art or photographs of as yet unidentified persons – the aim was to use selected objects from the holdings to illustrate archival work and provide insights into the variety of materials in the collections. With the help of a narrative storyline, the players are placed in an immersive game situation and have to puzzle their way through the game using both older and newer technical devices, such as a tape recorder or typewriter. The presentation will introduce the game concept and discuss the challenges and insights that arose in the process of developing and realising the project within an interdisciplinary team. In addition, it will discuss the response of players to the archive's Escape Room so far.

Ruta Almane-Palmbaha (National Library of Latvia)

Sheet Music Archive of Latvian Composers

The Music Collection of the National Library of Latvia holds a large selection of sheet music, books and periodicals. One of the most important tasks is to create an sheet music archive of Latvian composers. It contains one edition of the published and unpublished music of Latvian composers in Latvia and abroad. There are editions, manuscripts, handwritten notes and also copies. The re-cataloging of this archive was completed in November of 2024. Each edition was taken off the shelf, checked for cataloging, compared with other copies in the collection, etc. In this presentation, I will tell you why it is important to create such an archive and what is the benefit of re-cataloging. A small statistical study will be carried out – for example, how many manuscripts have been identified; how many unique copies are there, etc.

Cristina Pascu (“Gheorghe Dima” National Academy of Music)

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

Performance exists in the tension between presence and absence, embodying the ephemeral and vanishing as it unfolds. While recordings capture fleeting moments of artistry, archives offer a deeper understanding of an artist’s journey and evolution. The Clara Haskil Collection at the University and Cantonal Archive of Lausanne, curated by Nancy Rieben, reveals layers of Haskil’s artistry that transcend the fleeting nature of performance. Clara Haskil, Romania’s first internationally celebrated pianist, rose to prominence despite the lack of a pianistic tradition in her home country. Her archive provides a lens through which to explore her social capital (Bourdieu), cultivated through impresari, cultural figures, and friends such as Charlie Chaplin. Photographs in the collection, acting as studium and punctum (Barthes), uncover both the public and private dimensions of her life, serving as visual narratives that complement the auditory experience of her music. A key artifact, the plaster cast of her hands, serves as a pars pro toto, symbolizing her artistry and physical connection to her instrument. Meanwhile, documents such as contracts, letters, and financial records illuminate the infrastructure of her career, providing a rare glimpse into the socio-cultural and professional mechanisms that shaped her success. As explored in Performing Archives/Archives of Performance (Roms, Jones, Pustiaanaz et al., 2013), archives transform the ephemeral into material for memory, inquiry, and interpretation. The Clara Haskil Collection exemplifies this process, providing researchers with invaluable, unique epistemological insights that deepen our understanding of her artistry, her identity, and the contexts in which she operated.

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

The paper focuses on Italian publishing of ‘ready-made’ music in the early twentieth century, as part of a research project aimed at identifying and cataloguing collections of mood music for films, dance music for orchestras, intermezzi for theatres, café-concerts, grand hotels, and other occasions of applied composition. Among these materials, the discovery of a collection of thousands of pieces of music for cinematic use, kept at the ‘G. Verdi’ Conservatory of Milan, can be considered truly exceptional. The musical

material in this collection (about two thousand complete sets of instrumental parts from more than 50 Italian and foreign publishers) has been ignored until now, and part of it has never been catalogued in the Italian National Bibliographic System (SBN). This music collection seems to be the legacy of the musician Ettore Enrico Mo (or Mio), who worked as a pianist and orchestra conductor between the 1920s and 40s. The collection represents a cross-section of a musician's professional activity, including the knowledge, routines, skills, and systems of practice associated with it. The pieces come from stock photoplay collections, with Milanese publishers standing out, including Ricordi, Carisch, Sonzogno, Felicetti, Leonardi, Signorelli, Mediolana, and many others. The study of this corpus of texts, largely rescued from oblivion and brought back to life, offers us the opportunity to work at the intersection of material and immaterial culture, not only for the purposes of a history of applied composition, but also as a broader contribution to the history of early twentieth-century musical culture.

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

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

Max Steiner, a Vienna native, played a foundational role in shaping early Hollywood film scoring. Born into a prominent musical and theatrical family, Steiner was closely connected to the Strauss family, with Richard Strauss as his godfather. Steiner's film scores include several waltzes in the style of Johann Strauss II and made references to Richard Strauss's music in his film score manuscripts. This paper explores how Steiner's Austrian heritage influenced his approach to film scoring. Steiner was known to use folk, popular, and patriotic music as thematic material in his film scores. In a previous study, we established his use of pre-existing tunes to quickly establish the setting or to hint at a character's background. A notable example is found in his score for the 1939 film *We Are Not Alone*. He used the Lower Austrian folk song „Kommt ein Vogel geflogen" to embody the gentle nature of Leni Krafft, an Austrian character in the film. He adapted this melody in 19 distinct variations to reflect shifting dramatic contexts, with the theme accounting for over 20% of his score. This study highlights how Steiner's Austrian roots shaped his film scoring, shedding light on the profound impact of his heritage on the evolution of early Hollywood's musical language.

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

Since 2013, the music department of Tampere Main Library has organized music recommendation sessions for fifth graders (ages 10–11) as part of Tampere's cultural education program. These sessions aim to promote cultural participation and musical education, provide equal opportunities to engage with music, inspire creativity and self-expression, and strengthen community and multiliteracy skills. Additionally, they seek to offer enriching experiences and enhance well-being. The music sessions are designed by library staff and held in the music department, where students can explore materials and services firsthand. These interactive sessions allow students to participate by drawing lots to select topics and trying out musical instruments. Music is played from CDs or excerpts from music-related videos are watched, while physical materials and services are introduced. A world map serves as a visual framework, guiding students through different cultures. Tampere's growing multicultural population means many students benefit from hearing about their own musical heritage during these sessions. The music sessions have gained great popularity, with over 30 school classes participating annually. Teachers have given positive feedback, particularly on the interactivity and diversity of music examples. Fifth graders are at a critical stage where many begin to lose interest in reading, making it important to introduce them to the library's diverse services. Every year, the music recommendation sessions attract new students to the library's music facilities.

Daniel Antal (Reprex B.V. / University of Amsterdam, Institute of Information Law), Anna Zilkova (Slovak Music Centre), Anna Mester

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

Music is being recommended by algorithms, not only to YouTube/Spotify subscribers but also to radio editors, concert promoters, and festival organisers. Rights management organisations (CMOs), music information centres (MICs), music libraries, archives, and documentation centres (MLs) must change their practices to remain competitive and visible. In our Open Music Europe project, we build a data space to coordinate music knowledge (i.e., Slovak music) stored in various institutional silos and systems: we "plug in" the database of the Slovak Music Centre (MCS) into a global data system like Wikipedia or Spotify and, at the same time, connect it with the Slovak CMO SOZA, the Slovak National Library and the Bratislava City Library. Methodologically, we show how the layers of the European Interoperability Framework can be extended into a public-private partnership where public entities (MLs, MICs) work together with private entities (CMOs, labels) in a "data sharing space".

- What kind of legal/licensing options are available to share (meta)data among organisations with different data protection mandates? How to make this data/AI tool trustworthy?
- How can workflows of a copyright and a library register help each other? Develop joint services that increase the visibility of library services, f.e., showing the rental copies of any work seen or listened to on another platform? Share this on the popular Wikipedia platform?
- Semantics: how to make rights management, archive, and library thesauri and ontologies work together to enrich each other's databases?
- How to replicate our work with open-source components?

László Záhonyi (House of Music Hungary)

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

Until the beginning of the 19th century, a neglected forest used to be around the suburbs of the Hungarian capital. After a public tender, it became the "Városliget", one of the first public parks in the world! It also became a cultural centre relatively quickly. By the 2000s, run-down parts and abandoned buildings have left depressing wounds here and there. 10 years ago, the Liget Budapest Project was launched to renew and modernise, while fully respecting the park's 200-year-old heritage. The first milestone was the House of Music, Hungary: the goal was to create an institution where visitors can learn about the birth, history, and physics of music in a permanent exhibition. The House also have a strong educational profile, simultaneously with a concert hall that could accommodate all genres of music. Supporting this vision, a Pop-Cultural Club & Library was also created. Since there are several prestigious classical collections in Budapest, it seemed appropriate to direct the focus to the genres of modern popular music: pop, rock, jazz and folk. But what do we have to offer to keep such an archive exciting? We

provide a collection of pop music recordings plus legacies and private collections full of unique rarities researchable. We also organise informative and entertaining events such as free universities, cinema, conferences, exhibitions, concerts and even a pop-cultural quiz night! What other challenges does a brand-new archive have to face? Let's see!

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 Şuteu (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

The COST Action EarlyMuse (A New Ecosystem of Early Music Studies) is a Europe-wide scientific network (2022–2026) that aims to strengthen the place of early music research in Europe. It transforms the way that the discipline is studied, redraws the place of early music in higher education, attracts original talent, deploys tools useful to emerging creative industries, and defines public policy in the field of culture. It brings together scholars from all over Europe to create new opportunities to study this significant part of European cultural heritage. In this kind of networking, while new concepts, tools, and resources are transforming musicology, the role of music libraries and archives is of crucial importance. It is they who are dealing with the preservation, cataloguing, digitization, and dissemination of music heritage. Nevertheless, what kinds of sources of early music remain undiscovered? What kinds of early music sources are currently under threat? What are the chances for virtual gathering of musical collections dispersed in

different libraries? As far as the publications are concerned, do current forms of publications in musicology align with contemporary requirements regarding data production, interoperability, and accessibility? How to build a robust publishing ecosystem that can adapt to changing needs and challenges while supporting the work of scholars and performers? How to ensure digital musicological resources accessible to all users? From an Action's member point of view (both as a musicologist and a librarian), these are only some of the questions to be discussed in the paper.

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

The Bavarian State Library (BSB) holds an internationally significant collection of more than 300 sources from the early days of music printing up to the middle of the 16th century. In a project funded by the German Research Foundation, the watermarks in this collection are being systematically recorded, thermographed and catalogued. The programme started in July 2023 and is scheduled to last three years. Following two watermark projects on music manuscripts from the late Middle Ages and Renaissance the BSB's music department is thus explicitly turning to the source type "print". Based on the mostly dated and well localisable music prints, a digital reference collection of watermarks will be compiled in the course of the project. The results should give new impulses to both filigranology and musicology and make a source segment that has hitherto been little explored in terms of watermarks accessible for research. The database Watermark Information System (WZIS) is the key reference system for documenting the results. Additionally, the catalogue data of the prints recorded in RISM will be enriched with thermographic images of the respective watermarks. The paper presents the first results and summarises the methods and goals of the project.

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

The study of bindings of early printed books has a long tradition, but in musicology it is not as common as it could be. The description of bindings in library catalogues or in the RISM database, especially those with unique features, brings many benefits to researchers and librarians working with historical collections. It enables the identification of ownership marks and possessors of printed music books, the recognition of copies from dispersed collections and the attribution of individual music print to previously recognised music collections. As a result of study of the bindings, I have identified early printed music books from the Cistercian monastery in Henryków in the collection of

the University of Warsaw Library. Based on the ownership mark on the binding, I was able to identify the person, who acquired music print, and the date of acquisition. I was also able to determine the name of another user of the volume and how long the printed music book had been in use. Most significant however, was the discovery of an unknown, early repertoire of the monastery. Research into the binding confirms rich musical practice documented in non-musical sources.

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

Podiumkunst.net's main goal is to digitally connect performing arts collections throughout the Netherlands (and in the more distant future possibly also internationally). Eric van Balkum will give an update of new linked open data terminology sources in the music domain (medium of performance, classical music works, persons).

Kevin Kishimoto (Stanford University Libraries)

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

As libraries explore ways to expand the reach of their metadata into the semantic web, it is essential to find methods for linking library-centric vocabularies with corresponding concepts outside our own systems. Although existing library vocabularies for music mediums of performance are available online with URIs, these thesauri remain limited in both scope and usability. For instance, the Library of Congress Medium of Performance Thesaurus (LCMPT) is confined to terms primarily used by English speakers. Meanwhile, the UNIMARC Medium of Performance vocabulary functions as a true multilingual thesaurus, yet its current user interface does not support cross-language searching. Despite being maintained by major library organizations, neither of these vocabularies includes cross-references to corresponding concepts in the other. In this presentation, I propose a project to create a multilingual dataset for musical instruments in Wikidata. By leveraging Wikidata's Items and Properties alongside its lexicographical data model, we can establish structured and formalized relationships—not only between instruments and their names in various languages but also between the multilingual terms themselves. Additionally, we will create links to align matching concepts in the LCMPT and UNIMARC Medium of Performance vocabularies, as well as others. Wikidata's flexible and extensible data model offers a robust platform for future expansion into new languages and enhanced functionality. This open dataset could subsequently support the development of search tools for libraries and other stakeholders, significantly enhancing accessibility and interoperability.

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

Libraries can be a leading part in societies work with sustainability through their circular operations and expertise in knowledge and information. Experiences within sustainable development must be disseminated through information and communication and that is how libraries can contribute to changes to a more sustainable society. The Music and Theatre Library of Sweden started a project in the spring of 2023 with the purpose to create an understanding for culture and its part in the environment and sustainability work in our society. During the project, three routines were implemented to give the library more ways of working with climate and sustainability. Also, an event was held in September 2023 on the topic of nature, climate, and music. The paper presents how The Music and Theatre Library worked to implement the routines and describes the event. The routines were focused on visualizing the library's resources regarding climate and sustainability in its catalogue, physical library, and in social media. The

resources can be visualized with an excursion in the physical library or in the catalogue with a note and placed in a theme list, so it is easy for the user to find it. The purpose of the event was to inform our users about different ways of working with nature, climate, and sustainability from a musical perspective. It was well attended and a rewarding conversation concerning composers desire to work with climate and sustainability took place.

Stephanie Bonjack (University of Colorado Boulder)

Humor in Libraries

We live in challenging times. Our interconnectedness through the 24-hour news cycle and social media brings our far-flung colleagues, friends, and family closer to us. It also brings news of war, martial law, genocide, and government collapse. It is easy to feel the oppression of bad news and looming disaster all the time. What can we do for ourselves to refocus, to regain a sense of wonder and delight, to continue our important work of illuminating the path of discovery? I suggest humor. Humor has a long and established role in music making. Every generation has one or more stars who made a living using music to get laughs. Think of Victor Borge, Peter Schickele, "Weird Al" Yankovic, and every musical number by French and Saunders. These days, social media has enabled an explosion of musical humorists to find their audiences. Humor is intertwined with the history of our art but under-utilized in the library setting. In this presentation, I will explore why humor matters, what makes it effective, and how it positively impacts us. I will make the connection between humor and library services, like outreach and instruction, and provide examples of libraries using music and humor to communicate with their patrons. Attendees should walk away with a smile and new ideas to try in their own libraries.

Laura Thompson (Michigan State University)

More than Superheroes: Comics in Music Collections

The unique visual language of comics offers an interdisciplinary, engaging, and approachable medium through which one can gain new understandings of a broad range of musical practices outside of traditional scholarship. In addition to engaging with music stories (and histories) through static graphic narratives, comics and comic art can also provide opportunities to enhance our experiences of live music performance, adding visual interpretive layers to new music performances but also, in some cases, bringing new meaning to well-established historical music traditions. Some recent examples, like TableTopOpera's productions of P. Craig Russell's graphic novel opera adaptations, provide opportunities to combine the complexity of opera performance with the visual storytelling of comics. This paper discusses the ways in which comics and music performance and research intersect. Using examples from Michigan State University's Comic Art Collection, it introduces comics as sources for music research,

exploring their role in academic library collections and the opportunities they provide for new voices and expanded perspectives on a range of musical practices and histories. Finally, this paper offers considerations and strategies for collecting music-related comics for circulating 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

Globally, approximately 50 million people live with dementia, a number projected to exceed 152 million by 2050 according to Alzheimer's Disease International. Recent studies reveal that individuals with dementia, including Alzheimer's disease (AD), exhibit positive responses to familiar music, potentially reducing agitation, depression, and stress. However, traditional methods of identifying music preferences in dementia patients, such as questionnaires and interviews, are cumbersome. This presentation explores a novel approach utilizing a minimal user-interface music player prototype for smart devices. Using the music player prototype, facial expressions of participants (Germany, and South Korea) age 65+ were recorded while listening to music to detect a song preference. Although participants did not have diagnosed dementia, they exhibited age-related memory loss, serving as proxies for testing. Results suggest the feasibility of automated music preference detection, eliminating the need for traditional input methods like personal information or keyword searches.

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

Over the last decade, decolonising discourses have been widely taken up within academic libraries, and the notion of neutrality increasingly questioned (Crilly, 2024). However, the decolonial turn has largely overlooked Romani Gypsies and Travellers, and institutional recognition of their enormous contributions to British cultural heritage remain mostly absent. This paper focuses on recordings of Romani and Traveller singers held by the Vaughan Williams Memorial Library (VWML) of the English Folk Dance and Song Society (EFDSS), London, and how access to, and representation of, them might be decolonised. Recordings of Romani and Traveller people have had a lasting

impact on folk song repertoires in the UK and Ireland. However, the cultural and ethnic backgrounds of Romani and Traveller singers have historically not been acknowledged in the VWML's archive catalogues, rendering them discoverable only by specialists. Their songs have therefore been implicitly added to the national folk music canon, and co-opted not to tell Romani and Traveller stories and history, but those of the majority population. This paper addresses specific issues relating to the representation of Romani Gypsies and Travellers in the folk song heritage of England through the lens of the VWML collections and their metadata, and suggests ways forward for the greater accessibility of these materials, especially amongst the communities they came from. It outlines how the VWML has collaborated with academic partners, Romani and Traveller communities, and cultural events organisers, to create new resources which bring these collections into the open and engage wider communities in the UK today.

Kat A. Hicks (Trent University)

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

This paper draws on findings from my research on the information practices and embodiment of vocalists in post-secondary music programs, focusing on communities of practice. While these communities predominantly exist outside traditional library settings, they offer valuable insights for music librarians and information professionals and their approaches to the service model. The study uses qualitative methods to examine how vocalists navigate, share, and develop knowledge within their unique academic and performance environments. These findings highlight opportunities for music librarians to better align outreach, collection development, and literacy instruction with vocalists' lived experiences and social landscapes. By understanding these communities of practice, librarians and information professionals can develop more effective strategies to engage music students and faculty.

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, Gallery

Poster Session

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

IN.TUNE Library Network

This Poster will present the libraries of IN.TUNE Innovative Universities in Music & Arts in Europe. (https://intune-alliance.eu/). IN.TUNE is the first European Universities Alliance in the field of music and arts, bringing together eight leading institutions: Escola Superior de Música de Catalunya, Royal Conservatoire The Hague, Conservatoire National Supérieur de Musique et de Danse de Paris, University of Music and Performing Arts Vienna, Norwegian Academy of Music, National University of Music Bucharest, Uniarts Helsinki – Sibelius Academy, University of Arts in Belgrade. The eight IN.TUNE partners are committed to intensive cooperation in education, research, curricular innovation, and societal engagement. This Alliance represents a pioneering opportunity to shape the future of European higher music education. The Poster will present the results of a comprehensive questionnaire conducted among the eight libraries involved. The main purpose of this questionnaire is to survey all members of the IN.TUNE library network in order to establish a fundamental understanding of various areas of development, services, and basic facts. This questionnaire will also serve as a knowledge base to further identify potential areas of collaboration.

Samuel Judson Crawford (California Institute of the Arts)

Desecration as Conversation: Unorthodox Engagement with Library Materials

Using the ACRL Framework for Information Literacy for Higher Education's "Scholarship as Conversation" as a conceptual basis, this poster session will explore marginalia and other examples of creatively unique ways in which library users directly engage with music-related materials through what some might call destructive means. This engagement includes user-inscribed "graffiti," wherein new and unexpected commentary, corrections, and considerations are manually applied to printed content. Taken further, this engagement also encompasses bolder artistic interventions through which

entire books, for example, are reimagined, reconfigured, and transformed into newly repurposed resources or art objects. The concept (or "frame") of "Scholarship as Conversation" (Association of College and Research Libraries [ACRL], 2015) asserts that scholarship is "...part of an ongoing conversation in which information users and creators come together and negotiate meaning," reminding us to "recognize that scholarly conversations take place in various venues" and to "value user-generated content and evaluate contributions made by others." Library materials that have been intentionally annotated or "marked up" – through handwriting, drawings, underlinings, highlights, etc. – or otherwise altered by users can reveal fascinating discoveries and facilitate the building and sharing of knowledge within a collection or community, enhancing or adding value to future users' experiences. By highlighting examples of select materials from the California Institute of the Arts (CalArts) Library, and featuring images, hands-on demonstrations, references, and relevant handouts, this poster session will illustrate how these user behaviors can reinforce existing artistic or scholarly conversations, or even potentially result in new ones.

Wolfgang Esser-Skala (Koppl)

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

Historically, catalogues of musical works have been predominantly published in print, limiting access to lesser-known composers' works. While catalogues for prominent composers are readily available in public libraries, those for less renowned figures often remain obscure. For example, Vogg's catalogue of Tůma's works exists only in his PhD thesis, and Hárich's catalogue of Werner's works remains a card-based system housed in the archive of the Gesellschaft der Musikfreunde. The Music Encoding Initiative has recently introduced an XML schema that enables the creation of thematic catalogues in both human- and machine-readable formats. In this poster, I demonstrate how this schema, integrated with open-source tools such as Quarto and LilyPond, can establish a workflow for developing thematic catalogues. This approach leverages FAIR data principles and container technologies to ensure computational reproducibility and supports the generation of multiple output formats, including HTML, PDF, and EPUB. Finally, I showcase the flexibility and utility of this workflow through evolving thematic catalogues and collected editions of Werner's and Tůma's works.

Andrew J. M. Smith (Emporia State University)

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

Arthur Sullivan (1842–1900) was regarded as a musician of exceptional promise from his early days in London, through his years of study in Leipzig, and into a career as a successful composer of songs, choral works, theatrical music, ballet and opera. He

was also highly regarded as an orchestral and choral conductor, but the popularity and financial success of his music brought disapproval and disdain from the musical establishment. Following his death, his music was disparaged and almost all his work suffered neglect, except for the famous Savoy Operas that continued to be widely performed. Rediscovery and reappraisal began slowly in the 1970s but has since flourished with the publication of numerous recordings and the gradual appearance of critical and performing editions of some of his work, although much remains elusive. This poster examines the difficulties in providing quality materials for study and performance of Sullivan's music by investigating the publishing history of his works, including material deliberately withheld from publication to protect copyright and performing rights; the competing attempts to provide critical editions, performing editions, full scores and orchestral parts by major music publishers, by specialized publishers, and by individuals; the use of traditional publishing models versus open-access publishing; the provision of print versus electronic materials, including the use of print-on-demand publishing; and the impact of private versus public ownership of materials. It also considers grass-roots digitization efforts such as IMSLP and the Gilbert and Sullivan Archive and the associated problematical copyright issues.

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

Secular Content in Ecclesiastical Collections?

A closer look at the various historical collections of Klosterneuburg Abbey, a monastery located 5km north-west of Vienna, shows – besides the expected sacred sources – various records with secular contents. Evidently, even the Augustinian Canons of the past spent their leisure time engaging in profane topics. But what did the leisure activities of the clergy look like, and how did these pursuits leave traces in the collections preserved today? An interdisciplinary approach combining musicology and literary studies, supported by the necessary historical context, opens up new perspectives. Following the tradition of incorporating the personal belongings of deceased Klosterneuburg Canons into the different collections of the Abbey allows for insights into the multifaceted interests of the Canons beyond their religious obligations. As a case study, the two Augustinian Canons Ambros Rösner (1808–1891) and Vincenz Seback (1805–1890) are examined. Their long-standing friendship, which began with their mutual investiture in 1827, as well as their academic and musical careers, which are reflected in their functions such as regens chori, professor of ecclesiastical law and rector of the University of Vienna, serve as a point of connection for this research. The traces they left in the collections – such as ex libris, inventory entries and ego-documents – exemplify the spiritual and secular everyday life of Catholic clergy in 19th-century Lower Austria.

Weltliche Inhalte in sakralen Sammlungen?

Blickt man genauer in die vielfältigen Sammlungen des Stiftes Klosterneuburg, entdeckt

man neben den vermuteten sakralen Beständen auch diverse weltliche Inhalte. Offensichtlich haben auch Augustiner-Chorherren in der Vergangenheit ihre freie Zeit mit profanen Themen verbracht. Doch wie hat die Freizeit der Geistlichen ausgesehen und inwiefern hinterließ sie Spuren in den heute erhaltenen Beständen? Ein interdisziplinärer Zugang aus Musik- und Literaturwissenschaften mit dem nötigen geschichtlichen Background eröffnet bisher ungeahnte Möglichkeiten. Die Tradition der Stiftsbibliothek, den Besitz der verstorbenen Klosterneuburger Chorherren in ihre Bestände zu integrieren, ermöglicht Rückschlüsse auf die facettenreichen Interessen der Geistlichen abseits der Religion. Als Fallbeispiel werden die beiden Augustiner-Chorherren Vincenz Seback und Ambros Rösner herangezogen. Sie verband über ihre gemeinsame Einkleidung im Jahr 1827 eine langjährige Freundschaft. Ihre Spuren, die sie in den Sammlungen beispielsweise in Form von Exlibri oder Inventareinträgen hinterlassen haben, in Kombination mit Ego-Dokumenten und weiteren Quellenbeständen des Stiftes, zeigen beispielhaft den sakralen und profanen Lebensalltag katholischer Geistlicher im Niederösterreich des 19. Jahrhunderts.

Lisa Marie Chaufty (University of Utah)

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

When we think about Handel's oratorios, his Messiah may first come to mind. It is, however, one of Handel's other oratorios which carries with it some significant history for Maurice Abravanel and the Utah Symphony: *Judas Maccabaeus*. This oratorio was not only the Utah Symphony's first recording, inaugurating a half-century of unique and highly praised recordings to come, but I argue that there are other "firsts" embodied with the performance and recording experience of this 18th-century oratorio by Abravanel and his Symphony. My talk begins with the rich choral and oratorio tradition of Utah and then explores discussions surrounding the performing forces for the 1952 recording, as well as Baroque performance practice, the concept of authenticity, and the mid-twentieth-century early music revival in the United States.

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

In the 16th and 17th centuries, the musical culture in the territory of today's Slovakia, which was part of the historical Hungary, was closely connected with the religion of the population. After 1517, the ideas of Martin Luther's Reformation began to spread into the Hungarian Catholic milieu from the areas of present-day Germany. These tendencies were also reflected in musical culture. Its highest level in the 16th and 17th centuries can be observed in western Slovakia, in Bratislava, in central Slovakia, in the mining

towns of Banská Bystrica, Kremnica, Banská Štiavnica and Krupina, and in the east of the country, in the Spiš and Šariš regions, in the cities of Levoča, Bardejov, Sabinov, Kežmarok, Prešov and Košice. Today's Slovakia maintained close cultural, intellectual, and economic contacts with neighboring countries: Austria, Silesia, the Polish-Lithuanian Commonwealth, the Czech Republic, and countries with German-speaking populations. Consequently, we observe the work of Catholic composers in the evangelical milieu and predominantly evangelical composers. In the Protestant repertoire, we register composers of German provenance: Samuel Scheidt, Johann Hermann Schein, Heinrich Schütz, Michael Praetorius, Melchior Vulpius, and others, as well as Italian Catholic composers: Orlando di Lasso, Andrea and Giovanni Gabrieli, Pierluigi da Palestrina and the like. Their polychoric works were very popular in Slovakia. Based on the information from our research, this paper presents the common penetration and existence of Luca Marenzio's compositions between the territory of today's Slovakia and the countries of Central Europe.

Markéta Kratochvílová (Czech Academy of Sciences)

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

On 28 October 1943, the premiere of the Second Symphony by Bohuslav Martinů was held in Cleveland, Ohio, to commemorate the twenty-fifth anniversary of the founding of the Czechoslovak Republic. Taking place at the height of World War II and far from the Nazi-occupied country it celebrated, the event was intended for a Czechoslovak audience and attended by the composer himself. It became a major manifestation of national cohesion for the community of Cleveland Czechs. The paper informs about the set of letters and other documents from 1943 that was found in the Cleveland Orchestra Archives. The previously unknown correspondence related to the genesis and premiere of Martinů's Second Symphony offers a closer look at the functioning of American musical institutions during the war and the ways in which the Czech composer built his reputation as a newcomer to America.

Anastasia Zaponidou (Bangor University)

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

On the 4th of January 1908, May Henrietta Mukle (1880–1963), a London-based cellist of German decent, made her US debut on the concert stage of the Mendelssohn Hall in New York. The event was lauded in the American press, particularly in the cross-state newspaper Musical America, which had already been following Mukle's performance trajectory ahead of her American tour. This musical news journal continued to map Mukle's US tour, which sparked sensation in the press, and which led to a decades-long courtship between Mukle and American audiences as well as musicians. Today, the

Musical America archive, accessible virtually through the archive.org portal, provides one of the most comprehensive resources regarding Mukle's touring activities within the US, as well as providing a useful insight into the touring activities of many other celebrated musicians, such as Cécile Chaminade and Maud Powell. This paper will trace the trajectory of Mukle's transatlantic success, as framed within the pages of Musical America, investigating questions of portrayal and sensationalism, as well as acknowledging the usefulness of such archives in understanding the concertizing activities of early 20th-century performers.

Dominika Machutová (Slovak National Library)

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

At the turn of the 19th and 20th centuries, the zealous teacher Viliam Figuš-Bystrý (1875–1937) participated in the development of Slovak music. Initially, he was considered only as a so-called "venčekár" (literally wreathmaker), i.e. a composer whose work was based, in the spirit of the national revival movement of the 19th century, on inspiration from folk songs. However, that work did not bring any significant "added" compositional value. Gradually, the value of his work has emerged. Recent research puts his work in a new light in the broader context of the development of music at that time. Figuš-Bystrý, following the traditions of European classicism and romanticism, introduced several genres and instrumental roles into Slovak musical culture which were previously unknown or non established in the domestic Slovak environment. Music teacher, composer, choirmaster, performer and collector of Slovak folk songs, Viliam Figuš-Bystrý left behind an extensive body of work – 110 opuses, and almost 1,700 diverse compositions. His work ranges from arrangements of folk songs, diverse songs, choir and cantata work, through chamber and orchestral works and sacred music to the effort of creating a national opera. Researching the personal archive of Figuš-Bystrý, which is stored in the Literary Archive of the Slovak National Library in Martin, allows us not only to become more familiar with his partially forgotten work, but also provides inspiration for reflecting on the musicological and music-historical influence of musicians of the past.

Michaela Morrow (University of Victoria)

Encoding and Metadata Practices for Interactive Soundscapes

Interactive soundscapes can take the form of interactive sound installations, multimedia projects on the web, video games, XR, and a myriad of other formats. Figuring out how to encode, describe, and preserve interactive elements for the retrieval and dissemination of complex multimedia objects poses a challenge for cultural heritage institutions even as these objects increasingly enter their collections. This poster will present preliminary research into how components of interactive soundscapes, in

particular, might be encoded and described for use in retrieval, dissemination, and analysis once they have been preserved. Using a small sample of interactive projects as case studies, the presentation will compare existing music encoding standards such as MEI, metadata standards for new media and born-digital objects, and descriptive information derived from the file names and source code of the interactive project itself in order to suggest optimal metadata and encoding practices for these interactive soundscapes.

10:30–11:00 Foyer U1

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

Building on 20 years of accumulated resources from the Chinese Traditional Music Cultural Resource Library at the China Conservatory of Music, this project has developed the Chinese Traditional Music Cultural Knowledge Base. This research investigates the integration of knowledge graphs with metadata ontology and network analysis, positioning the study within the framework of digital humanities. Leveraging Semantic Web technologies, it commenced with the Chinese music classification, followed by the systematic design of metadata ontology and controlled vocabularies. The core functionalities of the semantic web-based knowledge graph were then analyzed, including its evolution from keyword-based searches to specific searches for music genres, instruments, and special collections. Advanced features such as interoperable knowledge graph visualization and semantic searches utilizing SPARQL query language were implemented and examined in detail.

(1) The study also includes case studies on Music Knowledge Reasoning, utilizing RDF instance data queries based on conceptual data represented in OWL, etc., marking a step toward integrating symbolic AI techniques;

(2) Furthermore, it primarily introduces a function of Intelligent Retrieval System, featur-

ing the conversion of users' Natural Language Question to SPARQL (the query language specific to linked data) – NLQ2SPARQL with prompting engineering on large language models (LLMs);
(3) Data analysis: e.g., a geographical musicology case study is conducted using network analysis on the data, to explore the correlation between Chinese traditional music branches and various language families, also in a network-visualized way.
The proposal concludes by identifying current challenges for improvement and strategic recommendations for next iteration. These include advancements especially in musicological discipline development. A comparative analysis of Symbolic AI embodied in knowledge graphs, and Connectionist AI, which dominates music technology field, will be conducted, aiming at sparking reflection on the evolving role of digital humanities in music studies today.

Recherche sur la construction de la base de connaissances de la culture musicale traditionnelle chinoise (graphe de connaissances en données liées) dans une perspective d'"humanités numériques"

S'appuyant sur 20 ans de ressources accumulées par la Bibliothèque des ressources culturelles de la musique traditionnelle chinoise du Conservatoire de musique de Chine, ce projet a développé la Base de connaissances de la culture musicale traditionnelle chinoise. Cette recherche explore l'intégration des graphes de connaissances avec l'ontologie des métadonnées et l'analyse de réseaux, positionnant l'étude dans le cadre des humanités numériques. En exploitant les technologies du Web sémantique, le projet a commencé par la classification de la musique chinoise, suivie par la conception systématique de l'ontologie des métadonnées et des vocabulaires contrôlés. Les fonctionnalités principales du graphe de connaissances basé sur le Web sémantique ont ensuite été analysées, y compris son évolution des recherches par mots-clés vers des recherches spécifiques par genres musicaux, instruments et collections spécialisées. Des fonctionnalités avancées telles que la visualisation interopérable des graphes de connaissances et les recherches sémantiques utilisant le langage de requête SPARQL ont été mises en œuvre et examinées en détail. (1) L'étude inclut également des cas d'étude sur le raisonnement des connaissances musicales, utilisant des requêtes de données d'instances RDF basées sur des données conceptuelles représentées en OWL, marquant une étape vers l'intégration des techniques d'IA symbolique ; (2) En outre, elle présente principalement une fonctionnalité de système de recherche intelligente, permettant la conversion des questions en langage naturel des utilisateurs en requêtes SPARQL (le langage de requête spécifique aux données liées) – NLQ2SPARQL avec l'ingénierie d'incitation sur les grands modèles de langage (LLM) ; (3) Analyse des données : par exemple, une étude de cas en géographie musicale est réalisée en utilisant l'analyse de réseaux sur les données, pour explorer la corrélation entre les branches de la musique traditionnelle chinoise et les différentes familles de langues, également visualisée sous

forme de réseau. La proposition conclut en identifiant les défis actuels à améliorer et des recommandations stratégiques pour la prochaine itération. Celles-ci incluent des avancées notamment dans le développement disciplinaire musicologique. Une analyse comparative entre l'IA symbolique incarnée dans les graphes de connaissances et l'IA connexionniste, qui domine le domaine de la technologie musicale, sera menée, visant à susciter une réflexion sur le rôle évolutif des humanités numériques dans les études musicales aujourd'hui.

Forschung zur Konstruktion einer Wissensbasis für die traditionelle chinesische Musikkultur (Wissensgraph in Linked Data) aus der Perspektive der "Digital Humanities"

Aufbauend auf 20 Jahren gesammelter Ressourcen der "Chinese Traditional Music Cultural Resource Library" am China Conservatory of Music hat dieses Projekt die "Chinese Traditional Music Cultural Knowledge Base" entwickelt. Diese Forschung untersucht die Integration von Wissensgraphen mit Metadaten-Ontologien und Netzwerkanalysen und positioniert die Studie im Rahmen der Digital Humanities. Unter Nutzung von Semantic Web-Technologien begann das Projekt mit der Klassifikation chinesischer Musik, gefolgt vom systematischen Design von Metadaten-Ontologien und kontrollierten Vokabularen. Die Kernfunktionalitäten des semantic-web-basierten Wissensgraphen wurden analysiert, einschließlich seiner Entwicklung von schlagwortbasierten Suchen zu spezifischen Suchen nach Musikgenres, Instrumenten und Spezialsammlungen. Erweiterte Funktionen wie interoperable Visualisierung von Wissensgraphen und semantische Suche mittels SPARQL-Abfragesprache wurden implementiert und detailliert untersucht. (1) Die Studie umfasst auch Fallstudien zum "Music Knowledge Reasoning", die RDF-Instanzdatenabfragen auf Basis von in OWL repräsentierten konzeptuellen Daten nutzen, was einen Schritt zur Integration symbolischer KI-Techniken darstellt; (2) Weiterhin wird primär eine Funktion eines "Intelligent Retrieval Systems" eingeführt, das die Umwandlung von natürlichsprachlichen Benutzerfragen in SPARQL (die für Linked Data spezifische Abfragesprache) – NLQ2SPARQL – mittels Prompt-Engineering für Large Language Models (LLMs) ermöglicht; (3) Datenanalyse: z.B. wird eine Fallstudie zur geographischen Musikologie mittels Netzwerkanalyse der Daten durchgeführt, um die Korrelation zwischen Zweigen der chinesischen traditionellen Musik und verschiedenen Sprachfamilien zu untersuchen, ebenfalls in netzwerkvisualisierter Form. Der Vorschlag schließt mit der Identifizierung aktueller Herausforderungen für Verbesserungen und strategischen Empfehlungen für die nächste Iteration. Diese beinhalten insbesondere Fortschritte in der musikwissenschaftlichen Disziplinenentwicklung. Eine vergleichende Analyse der in Wissensgraphen verkörperten symbolischen KI und der konnektionistischen KI, die das Musiktechnologiefeld dominiert, wird durchgeführt, mit dem Ziel, eine Reflexion über die sich entwickelnde Rolle der Digital Humanities in der heutigen Musikforschung anzuregen.

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

With an output of c. 3,700 works Georg Philipp Telemann is one of the most prolific composers to the 18th century. By comparison, the work catalogues of Johann Sebastian Bach and George Frideric Handel count c. 1,200, resp. c. 600 entries. Moreover, this huge work corpus is very dynamic because new works and sources have been found in the last years and are still being found. Since the work catalogues published until 1999 are heavily outdated, new solutions are needed. A digital work catalogue offers the flexibility to assure a constant maintenance of the data corpus. Moreover, it opens new possibilities, not available in the analog world. Be it the linking of data sets with each other, links to digital copies, other databases or norm data, or efficient search tools, a digital catalogue adds considerable value to the user. In 2022, in co-operation with the Centre for Digital Music Documentation (CDMD) of the Academy of Sciences and Literature | Mainz, the Telemann Centre Magdeburg began to realize a Telemann Portal. In this portal the digital catalogue of Telemann's works under construction will be published successively. The base for the catalogue are highly complex metadata in MEI standard, which are captured by means of the software MerMEId (Metadata Editor and Repository for MEI data). The paper shows through a demonstration of the portal the ways of the digital data transformation, draws attention to existing problems and challenges, and gives prospects on the new Telemann portal.

Marco Lo Cascio (Centre de musique baroque de Versailles)

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

The Centre National de la Recherche Scientifique (CNRS), in collaboration with the Centre de musique baroque de Versailles (CMBV), is organizing two "acceleration days" dedicated to sheet music and digital technologies. Targeting professionals in the music field, these events will take place on February 17th and 18th, 2025. Publishers, librarians, developers, musicians, and musicologists will provide an overview of the situation in France to explore and analyze new perspectives and challenges associated with this transformation of practices. The purpose of the paper will be to present the results, and to highlight the questions and issues that emerge from these sessions, as well as to share the outcomes of the French reflections with the international librarian community.

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

Responding to interest from the School of Music, we have made efforts over recent years to purchase music by composers from marginalized backgrounds. We built a core collection of scores by marginalized composers with funds from the School of Music. We established an approval plan to purchase scores from composers identifying as African American, Latin American, and/or Asian American and Pacific Islander. As our collection of scores by diverse composers grew, we became curious about representation of composers from marginalized backgrounds within our collection. To understand whose voices are missing, we conducted a diversity audit of the score collection. We employed the Python programming language and the Primo API to automate searching of Primo for composers in the Composer Diversity Database (CDD). We utilized OpenRefine to clean datasets from the CDD and Primo. Finally, we used Python and OpenRefine to produce datasets for assessing representation of various identity groups within our score collection. While diversifying score collections is an increasingly popular practice, diversity audits are an emerging topic of scholarship in information science literature. Our approach diverges from the current practice by using computer programming to automate the data collection process, accomplishing in hours what might take months if done manually. This presentation will discuss study design, data collection methodology, collection analysis, and considerations for conducting a score diversity audit. Our methodology can be replicated by Primo users with a basic understanding of Python programming and dataframes. The tools used are either free or commonly available in libraries.

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

A growing demand for BIPOC scores necessitated a collection assessment project undertaken at the University of Saskatchewan, from which, librarians determined that there was a need to acquire additional scores from "composers who identify as [Black, Indigenous, and People of Colour] BIPOC and Canadian, or who identify as BIPOC and are based in what is now known as Canada. (Doi, 2022)". The dataset resulting from this assessment became the basis of what is now Canadian BIPOC Composers Shared Collecting Initiative (CBC-SCI). The Collections Committee of the Canadian branch of IAML began and implemented this initiative, focused on more inclusive representation within academic music libraries. The work relies on Canada's robust inter-library loan network, providing access and visibility to Canadian BIPOC composers' scores, and allows for extended support for libraries with smaller collection budgets. The CBC-SCI is now in its second year of operations, backed by participation from academic libraries across the country. We will present some of the outcomes from the project in its first years and summarize the initial assessment data to provide an overarching picture of how the project is progressing.

Philomeen Lelieveldt (The Hague City Archives, Netherlands Music Institute Collection)

Queering the Music Collections: Ethical and Practical Dilemma's

Queering is a work in progress. What does this word mean? How can archives be queered? And why? Today, the term "queer" is mainly used as a noun or adjective to describe an identity category and umbrella term for and by LGBTQIA+ people. In this paper I use it as a lens to open up new perspectives on working with music collections. In recent years, archives, libraries and heritage institutions started discussions on more inclusive policies to incorporate and represent the voices of minority groups in collections and storytelling. However, especially the need for more inclusivity regarding the (sexual) identities of the musicians and composers, comes with ethical, legal, and practical dilemmas for the archivist. Whose task is it "to open the closet?" To what extent should we guide customers looking queer archives? Should we incorporate information about a person's sexual orientation in the introductions to our archives? How to deal with "presentism", when musicians from the past are declared "gay", "lesbian", "queer" while those terms did not exist at that time? How to deal with false attributions of queerness? In my talk I will present some dilemmas from our archival collections of Dutch musicians and composers from the mid-19th-century until the 2020s.

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 Digitizing Recordings in Tanzania and Zanzibar: Subterfuge or Madness?

Through various research projects aimed at digital return and what happens beyond digital return, and others such as the jazz heritage of the Eastern Cape and the traditional music heritage of a region in the Eastern Cape, among others, ILAM has transformed conventional notions of the archive to develop a more inclusive model for archival practices in the decolonial world while amplifying its presence on the continent and globally. In this presentation, I focus on the role of recordings on vinyls, cassettes and video cassettes, in the shaping of a collaborative project with the John Kitime Music Archive in Dar es Salaam, Tanzania, and the Dhow Countries Music Academy (DCMA) in Zanzibar. In this collaboration, ILAM assists John Kitime and the DCMA to pursue digitization because there is a dire need for these recordings among musicians and scholars, and because the government of Tanzania is not willing to initiate and develop the process of digitization. ILAM serves as an agent in the production of new relationships which stand in for the vacuum left by the lack of governmental support. In the process it reaffirms itself at the vanguard of archival practices on the continent but what are the implications for such an engagement in the absence of governmental support? Is such an engagement a gesture of defiance or genuine support for a musician who is committed to the digitization of recordings? These are some of the questions which this presentation will address.

Michal Studničný (National Museum, Czech Museum of Music)

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

In 2020, approximately 13,000 sound documents from the estate of collector Kevork Marouchian (1944–2018) were bequeathed to the National Museum – Czech Museum of Music in Prague. The majority of this collection consists of shellac gramophone records and a small part also of wax cylinders, magnetic tapes or compact media. However, it also includes a collection of photos of world violin performers. Its uniqueness lies in the fact that the collection contains exclusively recordings with violin instruments. For the expert public, as well as musicologists focused on string playing and string instrument players, the collection can be an invaluable study material. The presentation will show, among other things, that the collection includes some of the oldest recordings of violin playing, as well as rare and otherwise unavailable recordings performed by

world-class violin performers and string ensembles and groups of history. The lecture will also introduce interested parties to how they can access the recordings and where they are accessible.

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

Students of the secondary school of the Cistercian Order in Pécs ran a radio studio in the school from 1941 to 1944. The studio served as a school radio and educational tool, but the students also made recordings of historical and musical events in Pécs. Their skills are demonstrated by the fact that they did not only record the voices of celebrities visiting the school (e.g. opera singer Endre Koréh, Minister of Culture Jenő Szinyei Merse, and prelate of the Catholic Church Angelo Rotta etc.), but also made recordings at external, even open-air locations. The importance of the sound archives they assembled is reflected in the fact that they also recorded excerpts from concerts of international music historical significance, such as the concerts of Jenő Takács and Ernő Dohnányi, the first baroque oratorio concert in Pécs, or the radio broadcast of the film music concert of Johannes Heesters and Michael Jary in February 1943 in Budapest. Although the existence of the studio has been well known in Hungary, it has not attracted the interest of musicological research, perhaps because the recordings themselves have been unavailable for a very long time. In my presentation, I will briefly summarise the history and activities of the studio, then I will describe how the original – and unique – sound recordings of the studio were found in the 2020s in several private, public and research collections, and how the reconstruction of the studio's lost recording ledger has become possible.

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

The Royal Opera House Muscat (ROHM), a cultural institution in the Sultanate of Oman, has become a vital hub for the performing arts in the Middle East. Since its inauguration in 2011, ROHM has presented more than 400 productions, spanning opera, Western classical music, Arabic and world music, jazz, and dance. From the very beginning, each production has been systematically documented through video recordings. The responsibility for preserving and managing this archive was placed with the ROHM Music Library, which adopted a customized database system developed by Capture, Ltd. This system extends far beyond simple audiovisual storage: it integrates production synopses, performer and company records, high-resolution production images, and digital program booklets, all within a bilingual (Arabic-English) environment. The result is a sophisticated relational database built to support a wide spectrum of metadata and content. This presentation will outline the conceptualization and development of the database, highlighting key challenges such as sourcing reliable metadata, authority control for names, and the complexities of multilingual cataloging. While several technical and procedural solutions have been implemented, other areas—particularly in software adaptation and staff training—remain ongoing efforts. Uniquely, the system includes public access to selected audiovisual recordings, making it a rare case study in performance documentation infrastructure in the region. ROHM's experience offers a model for institutions seeking to balance archival rigor, user access, and multilingual functionality in the performing arts domain.

15 Jahre Produktionen im Royal Opera House Muscat: Dokumentation und Archivierung

Das Royal Opera House Muscat (ROHM) ist eine bedeutende kulturelle Institution im Sultanat Oman und hat sich als zentrales Zentrum für darstellende Künste im Nahen Osten etabliert. Seit ihrer Eröffnung im Jahr 2011 hat die ROHM mehr als 400 Produktionen präsentiert, darunter Oper, westliche klassische Musik, arabische und Weltmusik, Jazz sowie Tanz. Von Beginn an wurden alle Aufführungen systematisch durch Videoaufnahmen dokumentiert. Die Verantwortung für die Archivierung und Verwaltung dieses audiovisuellen Bestands liegt bei der Musikbibliothek der ROHM, die ein speziell angepasstes Datenbanksystem von Capture, Ltd. einsetzt. Dieses System geht weit über die reine Speicherung hinaus: Es integriert Produktionszusammenfassungen, Informationen zu Künstler:innen und Gastensembles, hochauflösende Produktionsbilder sowie digitale Programmhefte – alles in einer zweisprachigen Umgebung (Ara-

bisch–Englisch). Das Ergebnis ist eine komplexe relationale Datenbank, die eine breite Palette an Inhalten und Metadaten unterstützt. Die Präsentation beleuchtet die Entstehung und Entwicklung der Datenbank und geht auf zentrale Herausforderungen wie die Beschaffung verlässlicher Metadaten, Normdatenpflege und die Mehrsprachigkeit der Katalogisierung ein. Während viele technische und organisatorische Lösungen bereits implementiert wurden, sind Anpassungen in der Software sowie die Schulung des Personals weiterhin im Gange.

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

For decades the Music Library at the University of Western Ontario has supported Professor Don Neville's research on the 18th-century poet and librettist, Pietro Metastasio. Neville has built a website handbook for Metastasio research, powered by four relational databases. The foremost of which links metadata on 237 original works by Metastasio, 3310 arias and scenas with incipits, and 5979 settings of his works by 630 composers. The vast scope of information found on the website is its strength; consistent metadata is not. With the announced retirement of the platform hosting the site, Library staff rallied to save Neville's life work. But the task stretched beyond data management to data rescue. Four library staff have collaborated to restructure the databases, align names with authority records, integrate links to RISM records for composers, and update library sigla for manuscripts and libretti. This work addresses the database's initial shortcomings, including poor data structure, inconsistent formatting, duplication of records, redundancies, and non-standardized naming conventions. This complete revision has prepared the content for migration to a new site in Omeka S, an open-source web publishing platform for digital humanities projects. This paper will examine challenges presented by the databases and detail the process of restructuring the data to conform to relational database design principles and to facilitate import into Omeka S. An open access, custom ontology designed to describe opera libretti and manuscripts will also be introduced, offering a framework that could be adapted for use in similar projects.

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)**

No other composition by Manuel de Falla has experienced as many vicissitudes as *El amor brujo*. On the centenary of the premiere of its version as a ballet (1925), we would like to present the archival description in PARES (Portal de Archivos Españoles)

of the correspondence preserved in the Manuel de Falla Archive regarding this ballet. After numerous negotiations, its premiere took place on 22 May 1925 at the Théâtre du Trianon Lyrique (Paris) with Manuel de Falla conducting the orchestra. The great association of this ballet with the important dancer Antonia Mercé "La Argentina" began here with what would be her most international success throughout her career. The archival description of this correspondence in PARES, a portal of the Ministry of Culture, is part of a training and employment programme called TándEM. It is aimed at young people under 30 years old and granted to the Manuel de Falla Archive Foundation by the State Public Employment Service, promoted by the Ministry of Labour and Social Economy within the framework of the Recovery, Transformation and Resilience Plan-NexGeneration, financed by the European Union. Its objective is to train a total of 16 young people who are completing the description of the composer's correspondence in PARES, which will be also later available in the Archives Portal Europe.

***El amor brujo* (1925) de Manuel de Falla : un ballet centenaire sur le Portal de Archivos Españoles (PARES)**

Aucune autre composition de Manuel de Falla n'a connu autant de vicissitudes que *El amor brujo*. À l'occasion du centenaire de la première de sa version en ballet (1925), nous souhaitons montrer le travail de description archivistique réalisé sur la correspondance conservée dans les Archives Manuel de Falla sur ce ballet. Après de longues négociations, la création eut lieu le 22 mai 1925 au Théâtre du Trianon Lyrique (Paris) avec Manuel de Falla lui-même à la tête de l'orchestre. Ici commence la association de l'œuvre avec la grande danseuse Antonia Mercé, « La Argentina », dans ce qui sera son plus grand succès international tout au long de sa carrière artistique. Le travail de description de cette correspondance dans le Portal de Archivos Españoles (PARES) du Ministerio de Cultura est réalisé à travers un programme de formation en alternance avec l'emploi appelé TándEM, destiné aux jeunes de moins de 30 ans et accordé à la Fundación Archivo Manuel de Falla par le Servicio Público de Empleo Estatal. Il est à son tour promu par le Ministerio de Trabajo y Economía Social dans le cadre du Plan de Recuperación et financé par l'Union européenne (NextGenerationEU). Son objectif est de former un total de 16 jeunes qui complètent la description de la correspondance du compositeur dans PARES, qui sera ensuite disponible sur Archives Portal Europe.

***El amor brujo* (1925) von Manuel de Falla: ein jahrhundertealtes Ballett auf dem Portal de Archivos Españoles (PARES)**

Keine andere Komposition von Manuel de Falla hat so viele Wechselfälle erlebt wie *El amor brujo*. Anlässlich des hundertsten Jahrestages der Uraufführung der Ballettversion (1925) möchten wir die beschreibende Archivarbeit vorstellen, die anhand der im Manuel de Falla-Archiv aufbewahrten Korrespondenz zu diesem Ballett durchgeführt wurde. Nach zahlreichen Verhandlungen fand die Premiere am 22. Mai 1925 im Théâtre du Trianon Lyrique (Paris) statt, wobei Manuel de Falla selbst das Orchester dirigierte.

Hier beginnt die lange Verbindung des Werks mit der berühmten Tänzerin Antonia Mercé, "La Argentina", das zu seinem größten internationalen Erfolg während ihrer gesamten künstlerischen Karriere werden sollte. Die Arbeit zur Beschreibung dieser Korrespondenz im Portal de Archivos Españoles (PARES) des Ministerio de Cultura wird im Rahmen eines abwechselnden Ausbildungsprogramms mit Beschäftigung namens TándEM durchgeführt, das sich an junge Menschen unter 30 Jahren richtet und der Manuel de Falla Archivstiftung von der Servicio Público de Empleo Estatal gewährt wird. Es wird wiederum vom Ministerio de Trabajo y Economía Social im Rahmen des Konjunkturprogramms gefördert und von der Europäischen Union (NextGenerationEU) finanziert. Ziel ist die Ausbildung von insgesamt 16 jungen Menschen, die die Beschreibung der Korrespondenz des Komponisten in PARES vervollständigen, die anschließend auf dem Archives Portal Europe verfügbar sein wird.

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

Every concert hall maintains an archive. Such archives may contain a variety of material including musical scores of every kind, sometimes even from a world premiere of a particular musical work. They may also include documents relating to the history of the organization itself as well as concert programmes. The "Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien" ("Archive, Library and Collections of the Society of Friends of Music in Vienna") was established almost simultaneously with the society's foundation in 1812. From the very beginning the focus was somewhat broader. The aim was to provide thorough documentation of music in its entirety. Today, the collection contains more than 2 million objects. It is one of the most diverse musical collections in the world. In addition to sheet music, books, files and pictures, the collection includes Johannes Brahms' travel guide, Beethoven's curl and even Anton Bruckner's compression stocking. Nevertheless, the distinctive element which sets this collection apart from other significant collections in the world, is the fact that it is actually private. What are the unique and special features of the collection? How has it developed over time? What are the highlights? And what are the essential challenges for a private collection in the 21st century? The Director of the Archive of the Gesellschaft der Musikfreunde invites you on a journey behind the curtains of this

Viennese Institution and offers you a sneak-peak into the treasure chest of this unique archive.

Stefan Engl (Wienbibliothek im Rathaus)

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

The Strauss-Meyszner-Collection, which was added to the UNESCO Memory of Austria Register in 2018 and contains many valuable original manuscripts from Johann Strauss II (1825–1899) such as the autographs of the operettas *Die Fledermaus*, *Carneval in Rom* as well as Strauss' only opera *Ritter Pásmán*, has had a chequered history: after Johann Strauss' death, it was owned by his third wife Adele. As all three of the composer's marriages had remained childless, the collection passed from Adele to her daughter from her first marriage, Alice Meyszner. After the "Anschluss" in 1938, Alice Meyszner was subjected to massive anti-semitic hostility and, under pressure, donated the collection to the City of Vienna. Although purchase negotiations and agreements were concluded after the war, they turned out very unfavourably for the heirs, so that in 2001 the City of Vienna complied with the recommendation of a report by the Vienna Restitution Commission and restituted the Strauss-Meyszner-Collection to the rightful heirs. In the same year, the outstanding collection was repurchased by the City of Vienna for 73 million Schilling (approx. 5.3 million Euro) and has since been legally owned by the Vienna City Library and the Wien Museum. In the Johann Strauss anniversary year 2025, the holdings from this collection play an important role in exhibitions, concerts and publications.

Benedikt Lodes (Austrian National Library, Music Department)

Estates of Female Composers at the Austrian National Library

The Austrian National Library's Music Collection preserves over 400 pre-mortem and post-mortem estates as well as archives. Among these are numerous estates of female composers, the majority of them from the 20th century. The names of the composers behind these collections are often unknown to the general public today. Unlike their male colleagues, these female artists faced the challenge of overcoming the prejudice that women could not compose, "even before a single note of their music had been heard," as Grete von Zieritz put it. After their death, they were often quickly forgotten, despite the efforts of their heirs to preserve their memory. The paper presents some of the estates of female composers, discusses how they became part of the collection, traces how the remembrance of them has evolved over the years, and explores the conclusions that can be drawn from this regarding the selection of new acquisitions.

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, City University of New York, Baruch College)

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

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

McGill University Schulich School of Music is committed to equity diversity and inclusion (EDI). One of its goals is to enhance the diversity of curriculum and repertoire by performing works from underrepresented composers and those from the Black, Indigenous, and People of Color communities. To understand the School's EDI efforts, the authors conducted a longitudinal study analyzing broader EDI discussions within Canadian society using data mining techniques. The result was then compared to the School's performance history, leveraging the open data from the newly launched Schulich School of Music Performance Archive (SSoMPA) and generative AI tools. This presentations highlights the authors' finding in three areas: (1) how proactive or reactive the School's programming has been compared to trends in Canadian society, (2) what has been the trend in diversifying its music performance curricula and ensemble repertoire, categorized by concert series and ensemble types, and (3) the extent to which works by underrepresented composers have been featured in performances. Using data visualization and interactive charts, this study offers a glimpse into the School's EDI efforts in the past decades. It provides valuable insights that can guide future initiatives, reaffirming the School's commitment to foster an equitable, diverse and inclusive music learning environment. The research also hopes to demonstrate how digital humanities tools can help institutions evaluate and enhance their EDI goals.

Monika Glimskär (Svensk Musik)

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

Svensk Musik is a subsidiary to STIM, the organization of copyright protected music for songwriters, composers, text authors and music publishers worldwide. Our mission since 1965 is to document and making scores accessible within contemporary unpublished music. As a STIM affiliate you may contribute to the dynamic music heritage by submitting your unpublished compositions. We promote a variety of musical expression and copyright by making our collections accessible, and performers and concert halls can buy and hire sheet music, for which our eminent team will provide you with highest quality prints. In our collection you will find chamber music, solo concerts, symphonies, solo songs, choir, operas, EAM among other works by contemporary composers. An

extensive digitizing of printed popular music is also being done for the Popular Music Archive, which contains thousands of music scores and arrangements of popular genres. Our collections cover more than 23 000 deposited compositions, 1000 biographies and 130 000 sheets of popular music. In total, our archive contains more than 153 000 titles and recordings managed by Svensk Musik. Svensk Musik is grateful to STIM and the Swedish Arts Council for invaluable support to the benefit of the cultural music heritage.

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"

The encoding of images is required to apply advanced digital library methods based on content. Currently, most transcription work is done by hand and, in some cases, with the help of optical music recognition (OMR) technologies that have been proven to be a suitable method to reduce human effort in the process. In our proposal, we seek to quantitatively and qualitatively evaluate each encoding approach in different ways to determine which is more efficient and accurate for the tasks according to each project. Firstly, we have selected 100 musical pieces to encode in each of the different paths, both manual and OMR based, in batches of 25 pieces to minimize errors and deal with potential contingencies. Specifically, we have chosen Plaine and Easie Code with an ad-hoc interactive online viewer that uses Verovio to render the input encoding, to make it easier; MEI standard with the tool MEI-Friend; and **kern language with Verovio Humdrum Viewer. With the sake of testing WYSIWYG notation tools, we have digitally edited with Musescore, where MusicXML format can be exported, and finally, to evaluate OMR technologies both Photoscore+Sibelius and MuRET have been used. With the best method, the remaining pieces of the collection have been transcribed and the results proven. This experiment covers a wide range of standards, software programs, and user-friendly technologies. The results provide a useful guide for all who want to start in this area and enable them to know the benefits and shortcomings of each of these technologies. This research was supported by the Spanish Ministry of Science and Innovation through the Music Representation Learning for Efficent Multimodal Retrieval (LEMUR) research project (PID2023-148259NB-I00) at the University of Alicante.

14:00–15:30, 1.006/7 Seminarraum

Public Libraries Section (Chairs: Niels Mark, Odense Bibliotekerne, Ilona Heinonen, Tampere City Library)

14:00–15:30, 1.008 Seminarraum

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

15:30–16:00 Gallery

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 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 (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…"

The Institute of Greek Music Heritage , member of the IAML Greece, is a dynamic and innovative scientific institute, that archives, catalogues and digitizes musical documents from all music genres, and collaborates with institutions (libraries, museums, universities etc.), aiming at the overall projection and promotion of the Greek Music Heritage. This paper will shed light to how musical archives (scores, photos, personal letters, books, worklists, discographies, press etc.) exhibited in a museum, from silent witnesses of the past (concerning the composer, the music genre, the era etc.) can become live representatives of music via new technologies (augmented reality). Case study the exhibition "I think it's time we listened…" concerning 12 eminent Greek composers of the "art" music, the Greek avant-guard, the urban folk music, the "rebetiko" song, organized by the Institute of Greek Music Heritage at the famous Ghika's Gallery/Benaki's Museum of Athens.

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

Much of Portuguese musical heritage remains unexplored, with valuable collections still awaiting discovery and study. Contrary to this trend, the branch of INET-md | CIPEM of the School of Education of the Oporto Polytechnic Institute has developed a project, in collaboration with the Municipal Library Florbela Espanca in Matosinhos, that aims to preserve and disseminate this library's musical heritage. The library safeguards a distinguished music collection, comprising the estates and personal archives of renowned Portuguese composers from Oporto. It includes original scores, autograph manuscripts, and archival materials such as correspondence, newspaper clippings, awards, and contracts. Complementing these are museological artefacts, including composers' personal belongings and items that reflect their cultural milieu. These archives offer unique insights into the composers' creative processes and complete works, including unpublished pieces. Their archival and museological elements reveal the composers' personal and professional legacies. Together, they enrich the broader narrative of Portuguese music history. This paper presents a comprehensive methodology for managing and describing these diverse collections, categorising them as GLAM (Galleries, Libraries, Archives, and Museums) resources. The approach encompasses inventorying records, cataloguing musical scores in the RISM database, documenting archival and museological materials in an interoperable system, analysing composers' handwriting, and digitising select culturally significant items. By implementing this methodology, the project seeks to ensure the preservation and dissemination of these invaluable resources while fostering greater engagement from the custodial institutions with Portuguese musical heritage.

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

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

The autographs of two musical “farse” by Lauro Rossi, performed in Turin and Milan in 1867 — Un maestro e una cantante and Lo zigaro rivale — are preserved at the library of the “Giuseppe Nicolini” Conservatory in Piacenza. Farces in 19th-century Italian musical theater represent a rich heritage of creativity and vitality. Although initially conceived as a minor form, they played a significant role in the history of musical theater. The themes and music of these works reflect a closer connection to the real world and everyday life. An artistic project by the “Giuseppe Nicolini” Conservatory in Piacenza, based on the collection of music publisher Giudici e Strada, has brought these forgotten works back to light. The project not only aims at musicological research but also focuses on performance, connecting academic study with musical practice. The recovery and study of the sources have enabled the preparation of an edition for staging at the Teatro Municipale in Piacenza in May 2025. The project, realized by the Piacenza Conservatory as part of Casta Diva, has been funded by the European Union–NextGenerationEU as part of initiatives aimed at innovating the international dimension of the Higher Education system in Music. It includes various in-depth studies on operatic heritage, conservation, and dissemination through the digital transformation of collections and the presentation of their content both via performances and streaming.

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

The French Royal Library’s music collections have been well documented since the 16th century, but it was not until 1942 that they were officially brought together in a Music Department, which also brought together two institutions that had been attached to the Bibliothèque nationale a few years earlier: the Conservatoire library and the Opera library. Located on two sites, it brings together in its new premises on the Richelieu site - in 2022 it left the building on rue de Louvois that it had occupied since 1964 - the music collections assembled by the Bibliothèque nationale and the heritage collection of the Conservatoire library. At the Palais Garnier, the Music Department preserves inside the Bibliothèque-musée de l’Opéra the artistic heritage of the Opéra de Paris and the Opéra-Comique, as well as collections relating to opera and dance. Heir to

a long tradition of promotion, the Music Department has had to review and develop its promotion activities in the context of the renovation of the Richelieu site and in a desire to make them more coherent, more visible and more in tune with public demand and needs. These initiatives can be broken down into three areas: showing (exhibitions and displays in the new BnF museum), sharing (conferences, scientific partnerships, publications) and moving (lecture-concerts and the 'European musical season' in partnership with Radio France and the network of diplomatic posts).

Dominic Bridge (British Library)

Discovering Music: Collaborative Curation at the British Library

Discovering Music is the British Library's initiative to expand access to its music collections, aiming to bring to life the social, political, and cultural context in which key musical works were created. Discovering Music is eventually projected to consist of five spaces covering the entire gamut of musical experience and composition, from medieval chant to electronic music, viewed through the lens of the Library's extensive collections of music manuscripts, printed scores, sound recordings, correspondence and ephemera. This paper will focus on the second phase of development, covering the period 1780 to 1914. A central feature of this phase will be articles and educational resources commissioned from a diverse range of collaborators including performers, curators, commentators, academic experts, and teachers. The paper will explore the values and challenges of collaborative curation, cross-collection research, using non-musical materials, digitisation initiatives, influencing and reflecting current music syllabi, and how we are balancing our collections to better reflect underrepresented voices.

Jan Pirner (National Information and Consulting Centre for Culture)

In Quest of Choral Music – NIPOS Library

The NIPOS Library is part of the National Information and Consulting Centre for Culture, a contributory organization of the Ministry of Culture of the Czech Republic. NIPOS provides a state statistical service in the field of culture, prepares methodological materials and analyses, supports the development of non-professional arts (theatre, literature, choral singing, instrumental music, wind music, dance, folklore, art education, puppetry, photo and film) and organizes national exhibitions and seminars. The NIPOS Library is the only library in the Czech Republic focused on choral singing. Its tradition goes back to the beginning of the 20th century, when its activities were mainly related to non-professional art; since 2012, the library's professional interest has expanded to the field of choral singing. Its main advantage is contact with live art, with composers and performers who not only bring their compositions to the library, but also participate in the acquisition of choral materials across the Czech Republic and abroad. Through seminars and exhibitions, the library regularly maps readers' interest in music and acquires materials not normally available on the market. It promotes lesser-known

composers, choral competitions and festivals as well as music publishers, helps mediate mutual contacts and contributes to the introduction of choral novelties or forgotten compositions to concert stages. This unique combination of performers, composers, organizers and librarians creates a nationwide repertoire infrastructure in the field of choral singing in the 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, 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

I propose a comprehensive library framework for developing music and audio collections as open data repositories combined with digital tools for services and delivery as portable music documents. This framework reconceptualises the material formats for music collections and redefines the library's role from curation to creation: from initial assembly of source materials, through processing, analysis, and synthesis, resulting in the creation of new works that ultimately contribute new data to the positive cycle of knowledge creation. Sample models will be presented to illustrate possible implementation scenarios. Librarians have long been engaged in some parts of this cycle as collaborators to subject specialists, in digital musicology and digital humanities, as well as in archives and in the sciences. I will highlight the connections between library expertise in operating data repositories, recent technologies suited for this continuous workflow, and new service areas and data standards that can potentially be developed, by librarians, to complete the cycle. In particular, discussions will focus on matching web-based dynamic processing tools and layering techniques to main user tasks on music resources (e.g. performing, composing, analyzing, annotating, synchronizing, transcoding, publishing, etc.), and the significance of developing a portable music document (PMD) specification to bind the multimodal components, not only to facilitate human users to obtain and distribute the final products, but also, potentially, enable unattended automation of data processing at scale.

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

As music researchers increasingly incorporate multimedia documents in their work, documentation of the metadata attached to these items is increasingly essential. For

commercial and archival materials, current standards preference metadata records at the FRBR work level. What is more valuable, however, is consideration at the FRBR expression level, where unfixed work concepts can vary substantially. Documenting at the expression level – included components and their ordering – enables more precise cataloging, which in turn aids in research development. This talk uses examples of recordings from *Giulio Cesare in Egitto* as proof of concept for this documentation, situating it as a basis for the cataloging of performance-as-expression histories. It addresses data modelling prerequisites and integrates these as best as possible in current technical solutions in use by music researchers. Doing so shows both the benefits and limitations of current cataloging and research ecosystems.

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

MEI (Music Encoding Initiative) and other music encoding systems play an increasingly important role in music related digital humanities. Just as fully searchable texts are essential to advanced research in literature, music theory, and music history, music encoding shows growing importance in the realm of music information retrieval and music analysis. Music encoding is now crucial for research related to a specific repertory or genre. Large-scale computer assisted analysis of musical texts can only be accomplished through one or more systems of encoding that convert the musical image into a machine-readable code. While the importance of sizeable, encoded repertories is generally recognized, the process of building a substantial corpus remains a significant challenge. OMR or optical music recognition remains woefully underdeveloped for common practice music notation. Manual encoding of XML schemas requires considerable expertise and can be time consuming. Various conversion strategies using music notation software are commonly adopted. More could be done to facilitate shared access to existing repertories. This presentation will use as a case study the repertory of 19th-century French air connus and the challenges and opportunities associated with building a body of encoded music sufficiently large to facilitate meaningful research and analysis. The multiple strategies required to achieve this goal will each be examined for their merits, promise, and limitations. Different OMR products will be reviewed for their effectiveness. The study will conclude with an argument in favor of utilizing multiple approaches and drawing on existing resources.

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

The archive of the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, the first music academy of its kind in Germany, contains source material relevant to research into the history of the Leipzig Conservatory and its members, which has not yet been sufficiently indexed or made available online. A great deal of information about the people who came from all over the world to study and work at the Conservatory can be gathered from the study documents that have been kept since its foundation in 1843. At the same time, the documents can be used to identify relationships between the people mentioned, in particular between students and teachers. When did Ethel Smyth study? Who did Carl Reinecke teach? Since when was the subject of score playing taught? Who enrolled from New Zealand? With CARLA, the university archive and library have now developed a publicly available online database containing information about the members of the Leipzig Conservatory and the related documents, which can be used to research such questions. The data is linked to the German Authority File (GND) so that connections to and possible applications for other projects can be established. This presentation will introduce the database with its contents and functions and outline the process of its development. In particular, the newly created possibilities for users as well as challenges in the development process will be discussed.

Die Datenbank CARLA – Personen im Kontext des Leipziger Konservatorium zwischen 1843–1918

Im Archiv der Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig befinden sich für die Forschung relevante Quellenmaterialien zur Geschichte des Leipziger Konservatoriums, die bisher weder ausreichend erschlossen noch on-

line verfügbar waren. Aus den seit der Gründung des Hauses 1843 aufbewahrten Studienunterlagen lassen sich viele Informationen zu den Personen gewinnen, die am Konservatorium wirkten. Gleichzeitig können aus den Dokumenten Beziehungen zwischen den erwähnten Personen, insbesondere zwischen Studierenden und Lehrenden, ermittelt werden. In welchem Zeitraum studierte z.B. Ethel Smyth? Wen unterrichtete Carl Reinecke? Seit wann wurde das Fach Partiturspiel gelehrt? Wer immatrikulierte sich aus Neuseeland? Mit CARLA wurde von Archiv und Bibliothek der Hochschule nun eine online frei verfügbare Datenbank zur Quellenerschließung und -repräsentation entwickelt, mit der zu solchen Fragen recherchiert werden kann. Die Erschließungsdaten sind mit der GND verknüpft, sodass sich Zusammenhänge mit und Anwendungsmöglichkeiten für andere Projekte herstellen lassen. In diesem Vortrag sollen sowohl die Datenbank mit ihren Inhalten und Funktionen vorgestellt, als auch der Prozess der Entwicklung dieser skizziert werden. Dabei wird insbesondere auf die neu geschaffenen Möglichkeiten für Nutzende als auch auf Herausforderungen im Entwicklungsprozess eingegangen.

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

E-LAUTE (Electronic Linked Annotated Unified Tablature Edition) is creating a comprehensive digital edition of German renaissance lute tablatures (GLT), a historically widespread music notation that has been largely neglected by modern research. It interlinks music and textual encodings, notation images, audio, semantic annotations, and bibliographic metadata by using open data formats and Linked Data throughout the entire process. Additionally, it builds on research data and information architectures provided by the Technical University of Vienna (research workflow management) and the Austrian National Library (ÖNB; GAMS digital edition platform and triplestore). We are extending the ÖNB platform with facilities for incorporating multifaceted music information, and we are augmenting the Music Encoding Initiative's (MEI) existing XML schema for the representation of GLT documents. We contextually enrich the MEI encodings through interconnection with textual encodings of contemporary lyrics and instructional material, IIIF facsimile images, audio recordings (produced both project-internally and externally), and additional metadata. To do so, we apply Linked Data ontologies, XML transclusions between encoding schemas, and Web Annotations for external contributions through decentralized Solid pods. We aim to create a central hub for managing and publishing our data in uniform and state-of-the-art formats (e.g. JSON-LD), providing open APIs (e.g. SPARQL) and contributing innovative approaches to music informatics and musicological research, thus serving the needs of music researchers, practitioners and enthusiasts alike.

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

LinkedMusic Project: Integrating Online Music Databases

The LinkedMusic Project is a seven-year initiative to transform music research by constructing a global digital music library that integrates diverse music data sources into a unified system. Despite advances in text search technologies, music searches remain constrained by disparate formats and incompatible metadata schemas. By applying linked data principles, we are developing new tools that will enable seamless access across music database platforms. Central to the project is the integration of the Resource Description Framework (RDF) for standardized data representation with Natural Language Query to SPARQL (NLQ2SPARQL) for intuitive search capabilities. By transforming heterogeneous music databases into RDF and leveraging natural language processing capabilities of large language models (LLMs), the project creates a robust, scalable framework that ensures data integrity while enhancing accessibility. To facilitate user access to this vast and interconnected digital library, we are developing SESEMMI, an open-source metasearch engine that enables simultaneous searches across multiple databases without requiring any modifications to their underlying schemas. A distinctive feature of the LinkedMusic Project is our commitment to multilingual and culturally sensitive search capabilities, empowering users to explore global music genres, traditions, and performers through culturally sensitive terms and queries in multiple languages. Through collaborations with major music libraries, international consortia like RISM, and non-profit organizations such as MusicBrainz and Wikidata, we aim to create a truly global and inclusive resource. The LinkedMusic Project seeks to enhance scholarly access, inspire innovative research, and open new opportunities for music creation and performance by engaging experts across disciplines.

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, City University of New York, Baruch College)

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

Modelling Multimodal Data in Music Philology

The music of basically every composer up to the late 19th century is known to us from written witnesses only – codices, partbooks, prints, manuscripts, or any other kind of document with music notation in it. In order to make such music accessible to current musicians and researchers, music philology produces editions of this music, adjusted to modern practice of music notation, and including all kinds of editorial clarifications and supplements. As digital approaches to this are more and more common, there are

established data models to capture bespoke music documents. The most prominent example for this is certainly the data model provided by the Music Encoding Initiative (MEI). However, for more recent composers, other kinds of witnesses exist, which are (so far) less established in digital editions. While recorded audio has been integrated in digital editions of music before, the edition of Erich Wolfgang Korngold's music for the 1938 movie "The Adventures of Robin Hood" is facing some significant new challenges to data modelling for editorial purposes. As in many other movies, there is no clear hierarchy of documents, with the composer's autograph being the best available source. Instead, production processes result in a complex network of written music, audio and video witnesses, all contributing to a "work" that is established only by the synopsis of all of these. This indicates a more complex relation between "the work" and its witnesses. The paper will discuss such challenges and how they influence data modelling of such multimodal transmission of music.

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

Digital works catalogs are currently experiencing a boom of attention in creation, if not also use. With enhanced functionalities and resulting complexities of presentation, up-to-dateness, and data retrieval compared to print-only directories, the advantages of digital directories are obvious. More so than printed directories, digital ecosystems can make both individual entity's relationships to others and, moreover, their large-scale context more readily apparent in both appropriate data modelling and relevant visualization. These principles and possibilities exist for nearly every version of a musical entity, even as each use typology requires some degree of individualization. Future merging of these catalogues is also possible; this would, however, require a number of essential prerequisites, including the development and application of uniform standards for data labelling and modelling, followed by their being put into practice. At the Centre for Digital Music Documentation (CDMD) of the Academy of Sciences and Literature in Mainz, these overarching issues have been made a priority focus since the beginning of 2024, emphasizing the development of typologies, data models, and ontologies. Parallel to these efforts, work is underway on the further development of the metadata editor MerMEId, which is intended to ensure the input of high-quality metadata from digital musicology in the future while enabling the greatest possible connectivity of the resulting data. The presentation summarizes current topics related to the conception, data modelling, and recording of digital work catalogs of music, thereby proffering an insight into the current state of development and possible perspectives.

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

The encoding of musical metadata in MEI using the example of the Digital Mozart Edition The digital edition of musical works requires precise and complex metadata models that can adequately represent not only the genesis of the work and the source situation, but above all specific musical meta-information. The integration of the Functional Requirements for Bibliographic Records (FRBR) model into the XML structure of the Music Encoding Initiative (MEI) facilitates the systematic modelling of the FRBR entities of group 1 (work, expression, manifestation and item) for musical works. This approach enables the capture of musical aspects of bibliographic metadata in accordance with international library standards. This presentation analyses the advantages and disadvantages of applying the FRBR model to the metadata structure of MEI using the example of the Digital Mozart Edition (DME). The emphasis lies in the consistent coding and categorisation of metadata for musical works (work), their various edition forms and versions (expression) and their musical sources (manifestation). The recording of music-related meta-information according to the FRBR model in the MEI header is intended to provide the basis for referencing between metadata and musical text, thus enabling source-based coding of editorial decisions and interventions in the musical text. The integration of FRBR and MEI is intended to ensure the transparency and sustainability of musical metadata, thereby satisfying the requirements of both scientific research and practical uses in digital editions. The XML format offers a range of possibilities for validating, updating and analysing the data. By employing a standardised encoding method, complex relationships between work genesis, source situation and editorial decisions can be clearly structured and rendered comprehensible. The recorded metadata serves a dual purpose: it functions not only as supplementary information to the coding of the musical text, but is also regarded as independent research data.

Die Kodierung musikalischer Metadaten in MEI am Beispiel der Digitalen Mozart-Edition Die digitale Edition von Musikwerken erfordert präzise und komplexe Metadatenmodelle, die neben Werkgenese und Quellenlage vor allem spezifisch musikalische Metainformationen adäquat abbilden können. Mit der Integration des Functional Requirements for Bibliographic Records (FRBR)-Modells in ihre XML-Struktur bietet die Music Encoding Initiative (MEI) eine systematische Modellierung der FRBR-Entitäten der Gruppe 1 (Werk, Expression, Manifestation und Exemplar) für Musikwerke, um auch musikalische Aspekte bibliographischer Metadaten gemäß internationaler bibliothekarischer Standards zu erfassen. Der Beitrag untersucht die Vor- und Nachteile der Anwendung des FRBR-Modells auf die Metadatenstruktur von MEI am Beispiel der Digitalen Mozart-Edition (DME). Der Schwerpunkt liegt dabei auf der konsistenten

Kodierung und Kategorisierung von Metadaten für Musikwerke (Werk), deren vielfältige Editionsformen und Fassungen (Expression) sowie deren musikalische Quellen (Manifestation). Die Erfassung musikbezogener Metainformationen nach dem FRBR-Modell im MEI-Header soll die Grundlage für die Referenzierung zwischen Metadaten und Notentext liefern, wodurch die quellenbasierte Kodierung editorischer Entscheidungen und Eingriffe im musikalischen Text ermöglicht wird. Die Kombination von FRBR und MEI zielt auf eine transparente und nachhaltige Darstellung musikalischer Metadaten, die sowohl die Anforderungen wissenschaftlicher Forschung als auch die praktische Nutzung in digitalen Editionen erfüllt. Das XML-Datenformat eröffnet zahlreiche Möglichkeiten zur Validierung, Aktualisierung und Analyse der Daten. Die standardisierte Kodierung trägt dazu bei, komplexe Zusammenhänge zwischen Werkgenese, Quellenlage und editorischen Entscheidungen klar zu strukturieren und nachvollziehbar zu machen. Die erfassten Metadaten fungieren dabei nicht nur als ergänzende Information zur Kodierung des Notentextes, sondern werden zugleich als eigenständige Forschungsdaten betrachtet.

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), Erik Schroeder (Internationale Stiftung Mozarteum)

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

Hedwig von Gatterburg was one of the leading soprano soloists in concerts in Salzburg in the 1860s and 1870 – Today, she has been completely forgotten. When she died in 1888, she donated her large music collection to both the International Mozarteum Foundation and the Dommusikverein, as it is now held both in the Archiv der Erzdiözese Salzburg and in the Bibliotheca Mozartiana of the International Mozarteum Foundation. Comprising also musical sources used by her mother, Marie von Gatterburg (neé von Podstatsky-Lichtenstein) and her grandmother, Therese von Podstatzky-Lichtenstein (neé Kolowrat-Krakowsky), the collection dates back to last quarter of the 18th century. It is in the process of being catalogued for RISM and researched in the Elise-Richter-Project "Female Patronage and Agency in Music between 1760 and 1840", funded by the Austrian Science Fund. The collection provides glimpses into the musical activities and networks of women in the 18th and the 19th century.

Maciej Jochymczyk (Jagiellonian University)

The Works by Johann Baptist Schiedermayr in Polish and European Archives

Even though today Johann Baptist Schiedermayr (1779–1840) is almost completely forgotten as a composer (his name wasn't even included in the last edition of *The New Grove Dictionary of Music and Musicians*), in the 1st half of the 19th century his religious works were in the repertoire of most church ensembles in Central Europe. Their enormous popularity is evidenced by numerous music manuscripts and prints kept in archives and libraries in many European countries including Poland. In fact, in case of some important polish monastic collections he belongs to the composers represented by the largest numbers of works. The aim of this paper is to discuss the current state of knowledge on Schiedermayr's life and output as well as the perspectives of future research.

Marcoemilio Camera (Conservatorio "G. Verdi" di Como)

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

In recent years, thanks to the diligent work of librarians and the study, preservation, and digitalization efforts carried out by the libraries of Brescia and Milan, original handwritten sources related to the first performance of the opera *Turanda* by Antonio Bazzini — an outstanding musician, and Puccini's mentor — have been rediscovered. The opera, staged in 1867 at Milan's Teatro alla Scala, was soon forgotten and has never been performed in modern times. A project by the Como Conservatory of Music, in collaboration with Casa Ricordi and funded through the Next Generation Recovery Plan (known in Italy as PNRR), has brought the opera back to light through previously unknown sources. The opera will have its modern revival at the Teatro Sociale in Como in October 2025, performed entirely by singers, the choir, and the orchestra of the Como Conservatory of Music, and based on a critical edition prepared by Casa Ricordi. This research and study initiative, starting with the discovery of autograph musical documents (drafts, sketches, scores, performance parts, a libretto containing original stage directions and annotations), will culminate in the performance, staging, and publication of the critical edition. It represents a excellent example of collaboration among music teaching institutions, theaters, publishers, with economic support of public funding.

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

14:00–18:00

Excursions

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

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

Introduction

Images of visual objects related to musical subject matters belong to the most crucial source material about which Association Répertoire International d'Iconographie Musicale (RIdIM) and its national branches and working groups are concerned. The rapid advancement of artificial intelligence (AI) ushers in a new era of image recognition and processing technologies and fundamentally transforms the approaches and procedures of dealing with visual source material. As these tools become increasingly implemented in research, documentation and archival areas, it is imperative for Association RIdIM to scrutinize these tools' capabilities and potentials as well as their challenges and risks. The special session organized by Association RIdIM will delve into the topics surrounding AI image recognition and processing, examining the specific research and archival

requirements as well as the potentials, challenges and risks embodied in the image recognition and processing technologies. A special format is chosen for the session to provide the audience the greatest possible space for consideration and discussion: Four expert statement papers of max 8–10 mins. will define the framework for the subsequent moderated discussion and as such serving as a vital instrument to present ideas, explore arguments, distill complex views etc. about the sessions specific issues and to engage the audience and to guide the discussion. The statement papers and the discussion will serve Association RIdIM for the development of a strategy about AI image recognition and processing and its practical implementation in Association RIdIM's mission of supporting research, documentation, and cataloguing projects.

Dagmar Schnell (RIdIM Arbeitsstelle München (Bayerische Staatsbibliothek))

Inmidst the Flood of Images – The Digital Image Search as an Opportunity in the Research of Music Iconographic Depicitions

The German RIdIM office has long been focusing on describing of objects of art with depictions related to music and dance. The starting point for every description is the discovery of artworks in the collections of museums and libraries. In the first decades of its existence, collaborators of the German RIdIM office have visited selected institutions and sorted through their collections. In addition, they used printed catalogues to gain useful details. In the meantime, the range of research options has expanded: Numerous institutions publish images and data of works of art in web databases. While the benefits are obvious (e.g. unlimited digital access to often fragile objects and up-to-date data) it is also necessary to face the challenges of the technological development: The masses of published images (and data) nowadays exceed by far the capacity to evaluate every entry individually. For instance, the platform Europeana provides data of more than 50 million objects for research, the Deutsche Digitale Bibliothek offers entries for more than 21 million objects, the web database of the Staatliche Museen zu Berlin lists 270.000 items and that of the Staatliche Kunstsammlungen nearly 402.000 items. Verbal indexing of image content offers only limited support in narrowing research efforts because subjects such as music-making, dancing, and musical instruments are still not consistently included in metadata beyond the RIdIM network. Thus, hopes are pinned on the development of visual image search or image similarity search tools that take place in an automated manner directly on the object image. In this context it is particularly important to highlight that music iconography has specific requirements that are unlikely to be fully addressed by generic solutions. Therefore, it is surely of valuable benefit to consider to what extent and how the expertise and knowledge of music iconographic specialists can inform the training of the artificial intelligence, extending beyond the search functions.

Bilder ohne Ende – Die digitale Bildsuche als Chance bei der Recherche nach musikikonographischen Darstellungen

Die deutsche RIdIM-Arbeitsstelle konzentriert sich in ihrer Tätigkeit auf die Beschreibung von bildkünstlerischen Objekten mit musikikonographischem Bezug. Ausgangspunkt jeder Beschreibung ist das Aufspüren von entsprechenden Kunstwerken in den Beständen von Museen und Bibliotheken. In den ersten Jahrzehnten des Bestehens der Arbeitsstelle wurden hierzu die ausgewählten Institutionen besucht und weiterhin gedruckte Bestands- und Ausstellungskataloge genutzt. Mittlerweile hat sich das Spektrum der Objektrecherche und der Bild- und Datenakquise erweitert: Zahlreiche Institutionen und auch Bildportale publizieren Bilder und Daten von musealen Objekten in Webdatenbanken. Während die Chancen – unbeschränkter digitaler Zugang oft zu fragilen Objekten und aktualisierten Daten – auf der Hand liegen, gilt es auch, sich mit den Herausforderungen auseinanderzusetzen: Die Masse an Bildern (und Daten), die mittlerweile publiziert wird, übersteigt bei weitem die Möglichkeiten, alles persönlich bzw. einzeln zu sichten und auszuwerten. Zum Beispiel stellen die Plattform Europeana mehr als 50 Millionen Objekte zur Recherche bereit, die Deutsche Digitale Bibliothek 21 Mio., die Webpräsenz der Staatlichen Museen zu Berlin derzeit 270.000 und die der Staatlichen Kunstsammlungen 401.759 Objekte. Der Rückgriff auf eine – möglicherweise vorhandene – verbale Verschlagwortung von Bildinhalten zur Reduktion des Rechercheaufwands verspricht nur eingeschränkten Erfolg, da Musizierszenen, Musiknoten, Tanz, Musikinstrumente usw. noch immer keine Themen darstellen, die außerhalb des RIdIM-Verbundes regelhaft bei der inhaltlichen Verschlagwortung berücksichtigt werden. Die Hoffnungen richten sich auf weitere Entwicklungen bei der visuellen oder Bildähnlichkeitssuche. Auch hier zeigt sich, dass die Musikikonographie ein Sachgebiet mit spezifischen Herausforderungen ist. Statt abzuwarten, welchen Weg die Entwicklungen nehmen werden, wäre es angeraten, mit den Erkenntnissen dieses Sachgebiets zum Training der Künstlichen Intelligenz hinter den Suchfunktionen beizutragen.

Etienne Posthumus (FIZ Karlsruhe – Leibniz Institute for Information Infrastructure)

Image Recognition & Classification Using AI tools: Experiences from iconclass.org

The Iconclass classification system has become the de facto global standard for describing the “aboutness” of cultural heritage content. Used widely to describe varying collections ranging from medieval art to modern public health posters, it has moved beyond its Art Historical roots. Since 2023 the iconclass.org website has offered an “image recognition” service based on the CLIP standard from OpenAI to its consortium members. This service searches through an extensive collection of images that have been manually described with subject classification headings by professional cataloguers over a timespan of more than 40 years. Moving on from the initial tentative steps using CLIP, the possibilities of the newer generation of multimodal vision models

are tantalizing, yet still show lacunae when considering more complex interpretations of historical context. What can be done to "anchor" the output of large language models with historical fact-checking? What kind of tools do we need to check the veracity of statements that are easily generated, but hard to verify? We believe that the multi-lingual Iconclass system with its rich historical corpus can be used as one of the important arrows in the quiver of research data management methodologies. In this contribution we share our experiences to date and the plans for the immediate future in implementing the new BildGrid initiative.

Michaela Vignoli (AIT Austrian Institute of Technology)

ONiT Explorer: AI-driven Analysis of Unlabelled Historical Images

The Ottoman Nature in Travelogues (ONiT) project applied novel Artificial intelligence (AI) technologies to semi-automatically support processing and analysis of large, heterogeneous historical data corpora. The image exploration tool ONiT Explorer was developed for retrieving images with nature representations in digitized early book prints. The tool incorporates a fine-tuned Contrastive Language-Image Pre-Training (CLIP) model and enables users to explore the images based on natural language prompts. The retrieval results are ranked based on the similarity of the image embeddings and the entered text-prompt without the necessity to manually create textual metadata first. While the ONiT Explorer proved to be a working exploration tool for the large and heterogeneous image collection, our evaluation of the model also revealed some limitations and biases that impact the model's capabilities to retrieve specific contents from large image collections in the cultural heritage and digital humanities domains.

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

Loris Margaritis, a descendant of a historic Greek family, started his music career as a child prodigy in music. His talent was such that he inspired Thomas Mann to write his novel *Das Wunderkind*. In 1915 Margaritis was appointed piano teacher at the newly established State Conservatory in Thessaloniki at the age of 18, two years after the Ottoman occupation ended. Together with Bernhard Paumgartner they founded the summer courses of the International Summer Academy Mozarteum where he taught,

with interruptions, until his death. This presentation portraits Loris Margaritis as a musician and prominent figure in the Greek music life, maps the dispersed archival sources on him, while connecting Salzburg and Thessaloniki, the current and future hosting cities of the conference, showcasing relationships and commonalities that are firmly rooted in music archives and beyond.

Armin Brinzing (Internationale Stiftung Mozarteum, Bibliotheca Mozartiana)

Stefan Zweig as a Specialist for Mozart Autographs

Stefan Zweig was one of the world's most widely read authors between the two world wars and the appeal of his work continues to this day. Zweig was also one of the most important autograph collectors of his time. His collection comprised about 1,000 of the most valuable manuscripts by writers, artists, composers and other historical figures. He proceeded in a very planned manner and concentrated on manuscripts of literary or musical works in order to explore "The secret of artistic creation" on the basis of these manuscripts. As a result, his villa on Salzburg's Kapuzinerberg also became a prime location for musicologists such as the Mozart scholar Alfred Einstein to study these sources. After the National Socialists took power in neighboring Germany and also gained increasing influence in Salzburg, Zweig decided to leave Salzburg in 1934 and sell a large part of his collection. Zweig published a number of essays that are still worth reading today, in which he attempted to explain the significance of the autograph for understanding the process of creating a literary or musical work of art. However, these were short literary texts that Zweig wrote in his typical, emphatic style, which no longer seems entirely up to date in our times. Thus these texts obscure the fact that Zweig was not only a writer, but also an excellent autograph specialist. The lecture will show, primarily on the basis of Zweig's Mozart collection as well as his publications and correspondence, what extraordinary expertise Zweig also possessed in the field of music and how he thus became a sought-after expert who was valued by librarians, collectors and musicologists alike.

Piotr Maculewicz (University of Warsaw Library), Magdalena Boroviec (University of Warsaw Library)

The War as a "Favorable Moment" – On the Origins of Karol Szymanowski's Archive

The Polish Composers Archives at the University of Warsaw Library form a unique collection in Poland, focused on preserving a comprehensive documentation of sources related to contemporary Polish music. Established in 1958 as a separate collection within the Music Department, it boasts the heritage of many outstanding composers, musicians, and musicologists. An important part of the Archives collection is the musical and literary legacy of Karol Szymanowski (1882–1937) – the greatest Polish composer of the first half of the twentieth century. Szymanowski's legacy survived thanks to

the extensive involvement of the musicologist Stanislaw Golachowski, who, under incredibly difficult and dangerous circumstances, collected numerous documents scattered among the composer's family and friends during the Nazi occupation of Poland and the immediate postwar period. The collection was donated to the Archives of Polish Composers in 1961 and is currently the largest Polish collection (although many autographs are also in the archives of the Universal Edition publishing house in Vienna) of Szymanowski documents, including his music, literary manuscripts, letters, personal and family documents, photographs, posters, concert programs, newspaper clippings, and memorabilia.

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 Sauceda (University of Rochester, Eastman School of Music, Sibley Music Library)

US Music Libraries in the 1990s: A Pivotal Decade

The 1990s were a remarkable period for US music libraries as conflicting forces shaped the nature of the research and creative activity they facilitated. The increasing affordability and improved performance of computer technologies allowed the establishment of digital humanities, open access journals, CD ROM databases, projects such as the Music Encoding Initiative, and the ability to share and preserve physical objects electronically. Inflation and budget cuts, however, limited libraries' ability to invest in such activities. Progressive musicologists advanced the values of the Civil Rights movement within the academy, yet efforts to expand the canon faced headwinds from performance disciplines whose repertory remained relatively conservative, limiting support for collection diversification. The postwar era's dramatic advancements in cataloging and classification schema had revolutionized the research process, and the 90s built on those strides. The proliferation of online public access catalogs revealed the holdings of individual institutions not only to local users but researchers around the world; national networks of libraries shared materials coast to coast with increasingly seamless efficiency. At the same time, digital downloads and piracy endangered the value of the audio collections institutions had built over the previous century, which along with exaggerated rhetoric surrounding the revolutionary nature of technology, threatened faith in the relevance of libraries. Still, despite these headwinds, music librarians tended toward optimism. Based on primary source study and excerpted from a book project on the history of US music libraries since 1960, this paper explores these themes and invites feedback from IAML attendees.

Houman Behzadi (McGill University, Marvin Duchow Music Library)

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

This presentation will underscore the importance of researching and documenting the histories of music libraries. Drawing on my year-long sabbatical project investigating the history of the Marvin Duchow Music Library at McGill University, I will share practical research tips and tested methodologies with the audience. In an era of rapid change, where current trends often take precedence over reflecting on the past, it is all too easy to lose sight of a library's "story." In Canada, for example, many music libraries have experienced two or three cycles of staff turnover and are now historically mature enough to have their narratives thoroughly researched and documented. The absence of such documentation could pose significant risks, leaving these libraries vulnerable in their advocacy and promotional efforts. More importantly, well-documented histories provide library leaders with critical insights to guide decision-making and strategic planning. I argue that to know where we are headed, we must first know where we come from. Through a discussion of the multi-faceted methodology behind my project, I will demonstrate how data from primary source documents can be synthesized with qualitative insights from interviews with key stakeholders. I will also explore how researchers can remain flexible and creative in selecting methodologies that best suit their contexts. Finally, in light of the profound transformations in organizational knowledge management over the last two decades, I will explain why "now" is the ideal time to document the histories of music libraries in Canada.

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

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

This paper explores the evolution of public library services in the Czech Republic, tracing their development from the Czechoslovak communist era to the present day. The music department of the Municipal Library of Prague, one of the oldest public music libraries in Central Europe, played a significant role in this transformation, namely because of two influential figures, Blanka Červinková and Jana Navrátilová, whose pioneering efforts shaped library services and their societal roles. By examining their contributions, the paper highlights the challenges and innovations faced by music librarians during a transformative period in Czech history. Blanka Červinková, head of the music department in the 1970s, skillfully navigated the restrictive political climate to establish international collaborations, securing the library's membership in the International Association of Music Libraries (IAML). Her successor, Jana Navrátilová, assumed leadership in 1996 and further strengthened the department's global connections as Chair of the Czech National Branch of IAML. She also championed the library's continued relevance in Prague's musical life. Building on Blanka Červinková's and Jana Navrátilová's legacy, the Municipal Library of Prague now embraces the challenges of contemporary librarianship. It actively engages with technological advancements, such as artificial intelligence or virtual reality to enhance user experiences and expand its service offerings. By embracing these technologies, the library reaffirms its commitment to serving as a dynamic cultural and educational hub with its focus on inclusivity and accessibility.

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, Gallery

Poster Session

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

Slovak Music Data Sharing Space

Music is being recommended by algorithms, not only to YouTube/Spotify subscribers but also to radio editors, concert promoters, and festival organisers. Rights management organisations (CMOs), music information centres (MICs), music libraries, archives, and documentation centres (MLs) must change their practices to remain competitive and visible. In our Open Music Europe project, we build a data space to coordinate music knowledge (i.e., Slovak music) stored in various institutional silos and systems: we "plug in" the database of the Slovak Music Centre (MCS) into a global data system like

Wikipedia or Spotify and, at the same time, connect it with the Slovak CMO SOZA, the Slovak National Library and the Bratislava City Library. Methodologically, we show how the layers of the European Interoperability Framework can be extended into a public-private partnership where public entities (MLs, MICs) work together with private entities (CMOs, labels) in a "data sharing space".

- What kind of legal/licensing options are available to share (meta)data among organisations with different data protection mandates? How to make this data/AI tool trustworthy?
- How can workflows of a copyright and a library register help each other? Develop joint services that increase the visibility of library services, f.e., showing the rental copies of any work seen or listened to on another platform? Share this on the popular Wikipedia platform?
- Semantics: how to make rights management, archive, and library thesauri and ontologies work together to enrich each other's databases?
- How to replicate our work with open-source components?

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"

Traditionally in Spain, conservatories have not been concerned with musicological research, because they are not part of the University and have always focused on teaching instrumental performance. However, the archives and libraries of many of them contain a musical heritage of great importance that is little recognised or studied, result of the compositions of their teachers or students or of legacies they have received. In the library of the Conservatorio Superior de Música 'Eduardo Martínez Torner' (Asturias, Spain) there are numerous autographs of Ramón G. Barrón (Villanueva del Campo, Zamora, 1897), organist and chapel master in the cathedrals of Mondoñedo, Astorga and La Almudena. The inventory and study of this legacy has been carried out for two purposes: The enhancement of the musical heritage itself, some of it unpublished, and a pedagogical activity, aimed at students of the whole research process: documentary research on the life and known work of the author, interviews with his students, inventory of the works preserved, proposals for their dissemination, etc.

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

Digital Engraving of the Orihuela Cathedral Polyphony Books

The Archivo Catedralicio de Orihuela [E-ORIc] (Alicante, Spain) houses 13 books of polyphony dated between ca. 1650 and 1796. These books contain sacred works of different genres (masses, hymns, passions, etc.) from the 16th century until the beginning

of the 19th, by the great masters Palestrina, Guerrero, Victoria and local composers such as Ginés Pérez de la Parra (1548–1600), Roque Monserrat (2nd half of the 17th century), Matías Navarro (ca. 1668–1727) and José Aleyxandre (ca. 1772–1832). This project focuses on encoding this collection into a digital score to address the challenges of physical accessibility and to open up the possibility of studying its contents with computational musicology for tasks such as analyzing the detailed concordances of Guerrero's and Victoria's works. By providing a diplomatic transcription in digital format, compliance with permission restrictions is ensured while making it easier for researchers to access these valuable musical resources in appropriate formats. In our proposal, we will compare previous attempts to encode a similar collection with the use of LilyPond to the use of Optical Music Recognition (OMR) technologies, specifically the use of MuRET provided by the University of Alicante for this task. Prior to this project, MuRET was only prepared to export recognized content using the Music Encoding Initiative (MEI) format, for subsequent rendering by Verovio. In the presented project, that tool has been pushed to use LilyPond as a digital engraving tool. In this proposal we will describe the difficulties and solutions given when problems encountered both in the OMR process and the exporting to LilyPond.

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

The poster presents the life and career of Michał Wiłkomirski (1902–1988), a distinguished Polish violinist who spent much of his life in the United States. Emigration was a pivotal moment in his artistic journey, highlighting broader themes of adaptation and cultural exchange in the migration of 20th-century musicians. The historical context outlines the challenges and opportunities faced by artists like Wiłkomirski as they navigated new cultural realities. The artist's biography includes his early years in Poland and Moscow, musical studies in Paris, and the beginnings of his career in Chicago. The poster examines his experiences as an émigré, showcasing his successes, contributions to the Polish-American community, and personal struggles documented in preserved correspondence. Wiłkomirski's artistic legacy encompasses pedagogical and performance work in Texas and Houston, as well as his return to Poland, where he reconnected with his roots. Archival materials, such as letters and press clippings, emphasize the essential role of libraries and archives in preserving cultural heritage. Through photographs and quotes from his letters, the poster illustrates Wiłkomirski's influence as a bridge between cultures. His story serves as an inspiring testament to resilience and cultural identity, resonating with researchers, musicians, and the broader community.

Myrna Layton (Brigham Young University)

DoDoSolSolLaLaSol: Theme and Variations

Fifteenth-century Bratislava Antiphonary I in the library of the Bratislava Chapter is an exceedingly important source for research into the genre of invitatories in the context of completely preserved medieval notated codices in Slovakia. Its folios 208v to 221v contain nine invitatory psalm tunes in Messine-Gothic notation. This poster contains the results of their research, which focused on their modal classification and analysis but also paid attention to their occurrence and references in the context of other relevant European sources of Offices. The melodic material of the invitatory psalm tunes in Bratislava Antiphonary I shows a significant connection with the fundamental European invitatory repertoire which had crystallized before the year 1000 and was tied to the Carolingian revision of Gregorian chant documented in notated sources from the tenth to the fifteenth centuries. The context of regionally conditioned phenomena in the melodic treatment of the chants may be observed in the pentatonic perception of modality, especially in the case of chants in mode IV, which is generally characterized by high variability in sources of Central European provenance. Answering questions about the nature of the regional conditionality of the invitatory in BA I and the genesis of the layers in the melody of the individual tones in relation to modality will require further in-depth research into the tunes of invitatory antiphons in a wider context of Western and Central European sources of medieval Offices.

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

Die Zauberflöte: een alchemistische allegorie or Serendipity in music research

In 1995 *Die Zauberflöte een alchemistische allegorie* was written by Tjeu van den Berk. In 2004 it had the 5th print. In 2004 a translation in English followed and in 2023 a translation in German. In 2021 *Het werkelijke brein achter Die Zauberflöte: Karl Ludwig Giesecke (1761–1833)* also by Tjeu van den Berk was published. I thought this is something which has to be told to my colleagues. Or asked if they know. Recently I contacted Tjeu van den Berk and he told me that this information is also part of the German translation (2023). Saying that Giesecke wrote the biggest part of the libretto for Die Zauberflöte and not Schikaneder! I started to read the Dutch version some years ago to get background information for our version of *Die Zauberflöte*. On page 193 the "Klockenspiel" is mentioned. I thought that it would be interesting to have that too in our production. If somebody could made this. In the book *Van Mengelberg tot meezing-Mattheus : klassieke muziekcultuur in Nederland* by Emile Wennekes I read about the carillion in the Netherlands which was unique for Europe in the 17th century. So I have the hypothesis, that Mozart, when he was in the Netherlands heard all those clocks: "Das klinget so herrlich ..." May be even he saw the instrument on

which was exercised the pieces to play on the carillion. And used an adapted version in *Die Zauberflöte*?

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

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

During the bombing of Milan in 1943, Maffeo Zanon, composer, musicologist and archivist of Casa Ricordi, recovered and transcribed a document which has remained unpublished until today: a Bito–Illica–Puccini correspondence regarding the choice of the Latin Quarter scene in the opera *La Bohème*. Giacomo Puccini, in 1916, wrote that he felt the need to include a "scapigliato hymn" that could enclose and summarize the Murgerian environment; they follow Arrigo Boito's advice, Luigi Illica's opinion and the request for inclusion in the press addressed to Tito Ricordi. This correspondence, otherwise lost, offers new information on the genesis of *La Bohème*, on the methods of collaboration between composer and librettist and reveals to us the importance of an unfortunately still unknown figure, that of Zanon, who had the merit of being editor and manager for years of the editorial choices for many editions published by Ricordi.

Iga Natalia Batog (Adam Mickiewicz University)

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

Simon Steen-Andersen remains one of the most relevant and most frequently performed contemporary composers. The archive occupies a central place in his interests and creative process, often serving as a starting point for composition. In this talk, I would like to explore different approaches towards archival material in his work – transforming it into musical material (TRIO), a narrative strategy (*The Loop of the Nibelung*) or a contribution to the reflection on what happens to a world whose cultural heritage has been lost (*No Concerto*). I also hope to outline the process of drawing on the institution of the archive in contemporary music as a means of tapping into collective and individual memory.

Heli Aalto (University of Tampere)

Information Needs of Professional Musicians

In my Master's thesis I interview professional musicians about their information behaviour. Musicians are Finnish instrumentalists that do not play Piano, Guitar, or in Symphonic Orchestra. Interview analysis is theoretical reading within the conceptual framework of information needs for task-based information studies by Byström and Kumpulainen (2020).

Informationsbedarf der Berufsmusikerin

Im Rahmen meiner Magisterarbeit befrage ich Berufsmusiker zu ihrem Informationsverhalten. Die Musiker sind finnische Instrumentalisten, die kein Orchesterinstrument,

Klavier oder Guitarre spielen. Die Interviewanalyse ist theoretisch. Sie verbindet mit konzeptuellen Rahmen der Forschung von Byström und Kumpulainen (2020).

Ingrid Gollom (Stellenbosch University)

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

Australian-born pianist Elsie Hall (1877–1976) became synonymous with piano playing in South Africa during her lifetime. She was already established when she arrived in 1919 with connections to Joachim and Brahms. Hall was also the last person to see Clara Schumann alive outside of Schumann's immediate family. In South Africa, Hall gave many memorable performances, was an integral part of local concert culture and became known as South Africa's 'first lady of the keyboard'. After she died, her papers, including her autobiography, were donated to the University of Cape Town, forming a collection known as The Elsie Hall Papers. The devastating fire that swept through the University of Cape Town's Jagger Library in April 2021 had severe and lasting effects as many irreplaceable items were damaged or destroyed. Although Elsie Hall's papers miraculously survived, they were no longer available for research purposes, severely limiting further investigation. Since finding other information appeared highly unlikely, the discovery of significant source material in the University of Cape Town's music library archive dramatically changed the direction of the research and corroborated the facts in the autobiography. Accordingly, in this presentation, I will trace the trajectory of Hall's life and career through this source material, explain how the effects of the Jagger Library fire impacted my research and focus attention on Hall's achievements. The presentation will conclude with questions and a discussion on the noteworthy issues arising from this research.

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

As the music industry continues to evolve, university libraries must adapt to provide resources that not only support traditional music studies but also equip students with the knowledge needed to thrive in the rapidly changing business side of the industry. The rapid advancements in technological tools—such as AI platforms, digital scores, and innovations in sound engineering—underscore the need for music students to develop both creative and business acumen. This paper will focus on the strategic expansion of music business literature in university libraries at degree-granting institutions, specifically at the University of Tennessee. By enhancing music industry collections and incorporating core business resources into library research guides and instruction, libraries can empower students with the practical knowledge and research tools necessary to navigate the dynamic music landscape. The paper will explore the curation of resources in key areas such as music law, artist management, marketing, and digital distribution, and demonstrate how these resources can bridge the gap between academic theory and real-world industry practices. Additionally, the role of interdisciplinary collaboration—between librarians, faculty in business, computer science, communications, and journalism—will be examined. Through these efforts,

libraries can play a pivotal role in preparing students for careers in an increasingly digital and global music industry.

Janice Gill Bunker (Brigham Young University)

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

The past five years have brought many changes to the music collection at Brigham Young University Library, such as the dissolution of the music library, a remodel of the music area, a change in circulation status for most of the music recordings, a shift of music special collections material to another floor, and changes in job responsibilities. This has required—and still requires—mental, interpersonal, and physical work, along with a lot of metadata work. Through discussions, planning sessions, data gathering and analysis, training, a lot of flexibility and many spreadsheets, we have been able to maneuver a path in what could be called The Monstrous Mushrooming Metadata Mess of Doom. Though we are still in the midst of ongoing change, this presentation will share how far we have come and what we have learned along the way.

Illyés Boglárka (Liszt Ferenc Academy of Music)

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

The Library of the Liszt Ferenc Academy of Music in Budapest is the same age as the institution that will celebrate its 150th anniversary in 2025. Its music collection was founded on Liszt's donation and later on his musical legacy. Its development into a real library, which could only take place in the modern premises of the new music palace opened in 1907 and designed for this purpose, was also made possible by the 16-year activities of the Reading Circle, founded in 1891 on the initiative of students. The library became the largest specialised music library in the country during the long period of its director, musicologist Margit Prahács (1928–1961), who was intrumental in establishing the rare documents, manuscripts and Liszt collection of our research library. Also, by systematically processing the Liszt legacy she paved the way for the separation of these materials and the opening of the Liszt Ferenc Memorial Museum and Research Centre in 1986. The period of musicologist János Kárpáti's directorship (1961–2005) was marked by the continuation of the development of the collection in line with scientific requirements and its integration into international library life, as well as by the redefinition of tasks and the beginning of modernisation. After reviewing the main milestones in the library's history, we turn to the tasks and challenges of the present: the preservation and protection of our museum library collection, and our modern services in support of education and research.

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 "G.Nicolini" di Piacenza)

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

The Conservatory of Music "Giuseppe Nicolini" in Piacenza has achieved a collaborative project with the music publisher "Edizioni Suvini Zerboni", which was founded in 1907 in Milan. The institutions worked on the correspondence between Goffredo Petrassi, the famous Italian composer, and the Suvini Zerboni editions. The process of digitizing the correspondence was the first step in allowing users simple and quick access to the documents (manuscript and typescript): from the acquisition of the images, to the naming of the files, and then moving on to the management of the metadata, up to the viewing of the digitized material. This presentation will provide an overview of these phases and will proceed with the analysis of the letters: after selecting the letters written between 1941 and 1952, the period in which Goffredo Petrassi composed most of his major works, a descriptive card was created for each one, detailing the object itself and its contents. People/Institutions, compositions, events, and subjects have become fundamental tools for data indexing and research. The project facilitates musicological and historical research on a valuable collection, rich in information about the composer's work process, as well as about Goffredo Petrassi's activities and relationships with the most significant figures and institutions of the 20th century (also at an international level): theaters, conductors, composers, publishers, and radio stations.

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

Pazdírek – the Oldest Music Publisher in Moravia

The first and oldest music publishing house in Moravia existed in years 1879–1950. It was founded by composer and teacher Ludvík Raimund Pazdírek in 1879. The next owner was his son Oldřich Theodor Pazdírek from 1919 who was based in Brno. After his death in 1944, his son Dušan Pazdírek took over the management of the company. The paper will evaluate and present his most important publishing achievements. It was Pazdírek's *Educational Dictionary of Music* (1928–1929), named after the publisher, which contributed to improvement of the level of knowledge about music and was prepared by outstanding musicians and music historians led by Gracian Černušák. This musicologist also wrote the *History of Music* (1923). Pazdírek issued the first major monograph on nowadays famous opera composer Leoš Janáček (in 1939 by Vladimír

Helfert), unfortunately only the first volume. The book *Italian Monody from the Early Baroque Period in Bohemia* by archivist Jan Racek could only be released after the World War II in 1945. For a short time Pazdírek published music magazines too. In 1937 it merged with the Melantrich publishing house in Prague, then it was called Melpa, i.e. Melantrich–Pazdírek.

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

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

In 2014, the Strecker-Stiftung, Mainz sold its historical publishing archive (ca. 1780–1945) of the Mainz-based publishing house B. Schott's Söhne to a consortium of eight libraries and specialized archives. With funding from the German Research Foundation, the archive holdings were catalogued and digitized as far as possible in the Bayerische Staatsbibliothek (2017, ongoing) and the Staatsbibliothek zu Berlin (2017–2020); they can be searched and viewed online in the "Schott-Archiv digital"-portal of the Staatsbibliothek zu Berlin. Based on what has been achieved so far, the lecture would like to present ideas and methods on how the special challenges in dealing with the remaining mass archives for correspondence and music sources in the Bayerische Staatsbibliothek, half of which have been indexed, can be mastered. A new type of source comes into focus here: the 137 copy books, which cover the period from the end of 1829 to 1909. The copies of selected letters to other trading companies and individuals, which were important at the time, are of particular significance for music history. The publisher's counter-letters contained therein were unknown to researchers until now – in contrast to the composers' letters, many of which have already been edited, to which they respond. Their source value is so high that their digitization and integration into the established database and metadata structures seems urgently necessary, because there is no doubt that new questions about the coherence of the source types and their contextualization in the production process will arise. How it will be possible to use the standardized retrieval in the Schott-Archiv digital portal for (cross-collection) references to composers, works and the relationship between the musical sources to the documentary sources of the Schott publishing house will be explained using examples.

Im Jahr 2014 verkaufte der Mainzer Verlag Schott Music sein historisches Verlagsarchiv (ca. 1780–1945) an ein Konsortium von acht Bibliotheken und spezialisierten Archiven. Die Archivbestände wurden mit Förderung durch die Deutsche Forschungsgemeinschaft in der Bayerischen Staatsbibliothek (2017, laufend) und der Staatsbibliothek zu Berlin (2017–2020) erschlossen und soweit möglich digitalisiert; sie sind im Portal SchottArchiv digital der Staatsbibliothek zu Berlin gemeinsam in einem einheitlichen

Retrieval online recherchierbar und sichtbar. Ausgehend vom bisher Erreichten möchte der Vortrag Ideen und Methoden vorstellen, wie die speziellen Herausforderungen im Umgang mit den verbleibenden, bis zur Hälfte erschlossenen Massenarchiven für Korrespondenzen und Musikquellen in der Bayerischen Staatsbibliothek gemeistert werden können. Eine neue Quellenart rückt dabei in den Fokus: die 137 Kopiebücher, die den Zeitraum von Ende 1829 bis 1909 abdecken. Die im Abklatsch hergestellten Kopien ausgewählter, damals als besonders wichtig erachteter Schreiben an andere Handelsunternehmen und Einzelpersonen sind von besonderer musikgeschichtlicher Bedeutung. Die dort enthaltenen Gegenbriefe des Verlags waren der Forschung bisher völlig unbekannt – im Gegensatz zu den oft schon edierten Komponistenbriefen, auf die sie reagieren. Ihr Quellenwert ist so hoch, dass ihre Digitalisierung und ihre Einbindung in die etablierten Datenbank- und Metadatenstrukturen dringend notwendig erscheint, denn zweifellos werden sich neue Fragestellungen zur Kohärenz der Quellenarten und zu ihrer Kontextualisierung im Herstellungsprozess ergeben. Wie es möglich sein wird, das einheitliche Retrieval im Portal SchottArchiv digital für (bestandsübergreifende) Nachweise von Komponisten, Werken und die Bezugnahme der musikalischen zu den dokumentarischen Quellen des Verlags Schott zu nutzen, soll anhand von Beispielen erläutert werden.

11:00–12:30, 1.006/7 Seminarraum

Performance Ephemera (Chair: Katharine Hogg, The Foundling Museum, Gerald Coke Handel Collection)

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 Center)

RIPM in 2025: Growth, Geographic Expansion, and Content Enhancements

Beginning with a concise summary of RIPM's activities in the past year, an overview of RIPM's projects and initiatives will follow, including the expansion of RIPM Jazz

Periodicals into Europe, with jazz and popular music journals from France, Spain, and Great Britain recently loaded, and others from Italy and the Netherlands forthcoming in autumn 2025. The following year promises to include publications from Japan, Switzerland, Belgium, and India. Recent improvements to RIPM's authorities, the introduction of brief citations in the Preservation Series, and the ongoing geographic expansion of the RIPM Index to include new titles from Africa and Asia, along with enhanced treatment of Latin American periodicals will conclude this update.

Nicoletta Betta (RIPM)

"Je suis nèe pour [ne pas] être corrigée". Women Editing Music Journals

The history of the musical press is, with very few exceptions, one defined by men. The cultural and political reasons for this are little explored but perhaps can be surmised; however, much less known are the exceptions, of which six are shortly presented here, and three of them treated in detail: the pianist, composer and conductor of the first women orchestra Josephine Weinlich-Amann, editor of Gazeta musical (Lisboa, 1884–1886); the soprano Ursula Greville, editor of The Sackbut (London, 1920–1934); Natalia Arostegui de Suarez and her successors in the direction of Pro-Arte Musical (La Habana, 1924–40, 1949–60), bulletin of a music society entirely managed by women; María Muñoz de Quevedo, choir director, teacher and music critic at the head of Musicalia (La Habana, 1928–1932, 1940–1946); Tsveta-Maneva, founder of the eclectic Musique contemporaine (Paris, 1951–1952); and Pauline Rivelli, music critic and editor of Jazz / Jazz & Pop (New York, 1962–1971). This paper investigates how these women confronted the historical and cultural context to which they belonged and describes the editorial orientation each one of them intended to give to her music journal.

Dario Lo Cicero (Conservatorio "Alessandro Scarlatti" di Palermo)

Tracing the Sicilian Musical Diaspora across History and Geography

Musicians' biographies are often stories of relocation, in search of better opportunities for study, work and life. Consequently, collecting documentation on their careers involves the consultation of countless sources scattered around the world, a task made easier thanks to digital databases such as RIPM. In the Library of the Conservatorio Scarlatti in Palermo, which collaborated with RIPM in the digitization of certain periodicals (*L' Arte*, *L' Arte Musicale*, *La Musica*, *Il Sismografo*, *Nerosubianco*), we are confronted by musicians who left Sicily. Extensive research on some of them, carried out through RIPM, is now shedding more light on many of their lives and careers. Such is the case of Michele Mortellari, a composer who moved to London and later Russia; Benedetto Palmieri, composer and singer, who moved to London and Dublin, and was James Joyce's singing teacher; Salvatore Marchesi, famous baritone and singing teacher, who worked in several European countries and in the USA (RIPM has provided us with an enthusiastic letter written to him by Franz Liszt about Pietro Raimondi, composer and

director of the Real Collegio di Musica in Palermo); Antonio Scontrino, composer, (RIPM has also revealed about his North American tournées); and Alfredo Sangiorgi, the only Italian student of Arnold Schoenberg in Vienna. In addition to research on so-called minor composers, RIPM has also proved useful in expanding information on more famous Sicilian composers such as Vincenzo Bellini. A study aimed at reconstructing the performances of his works, focusing on the mid-19th century, revealed a wide range of performances between Paris, Salzburg, Vienna, Warsaw, Stockholm, St. Petersburg and Istanbul.

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

My recent research on the musical culture of Carmelites of the Ancient Observance in Italy in the 17th and 18th centuries has resulted in the gathering of a number of sources, both music and historical. One of the most interesting sources, shedding new light on the musical traditions of the Carmelites belonging to the Congregazione Mantuana in the Baroque period, is the inventory of musical works owned by the Carmelites of the Bologna church of S. Martino Maggiore around 1688. It contains titles of vocal, instrumental, and vocal-instrumental compositions by composers known throughout Europe as well as works by local musicians. In the proposed paper, using the RISM database and preserved archival documentation, I will discuss the contents of this inventory, trying to draw conclusions about the musical life of the aforementioned institution in the second part of the 17th century and first part of the 18th century.

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

The paper discusses a project aimed at promoting and making accessible the archival and bibliographic collection of composer Ildebrando Pizzetti (1880–1968), held at the National Central Library of Florence. The project originates from an agreement between the BNCF and the University of Bolzano. It focuses on education, training, and professional development for a PhD student enrolled in the doctoral program in "Conservation and Enhancement of Musical Heritage in Public Administrations," funded by PNRR. The project is structured as follows. The first phase integrates bibliographical, archival, and

musicological research, essential for thoroughly understanding the Pizzetti collection, and incorporates user and public engagement. Furthermore, a comprehensive survey of the presence of Pizzetti-related documentation across other collections within the BNCF and at other major Italian institutions is planned. Some musical manuscripts from the collection held by the BNCF will be selected for the preparation of a critical edition. The subsequent phase will involve applying digital humanities to facilitate efficient information retrieval and enhance the music library's resources and services. Since the material is still protected, the copyright issue will be addressed. First and foremost, the documentation will be made accessible through its cataloguing within the Italian SBN. Subsequently, these data will be forwarded to RISM. The record describing the Pizzetti collection will be published on the BNCF and SIUSA websites, and the Wikipedia page will be enriched with further details. The project will conclude with a lecture concert at the BNCF.

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

Tartini bis is an international cooperation project aimed at consolidating and developing the results (experiences, methods, research tools and knowledge) acquired during the INTERREG 2014–2020 programming period with the "tARTini" project. This project initiated the development and promotion of the cultural heritage of the famous composer and violinist Giuseppe Tartini, originally from Piran (now in Slovenia), not only among scholars, but also among a wider international audience, with musical productions and the elaboration of promotional measures adapted to the needs of sustainable tourism in the programme area. The paper intends to present the results of the project – which in this its second phase sees the Conservatorio Tartini of Trieste (Italy) engaged as lead partner and involves Italian and Slovenian partners – and, in particular, the strategies for the preservation and enhancement of the cultural heritage, also in function of the general tourism development of the programme area. Particular emphasis will be given to the identification, cataloguing and digitisation of new Tartinian sources and the elaboration of best practices.

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

The Netherlands Music Institute manages, among other things, the historical collection of the Hague banker Daniel François Scheurleer (1855–1927). The collection contains many special features that make the hearts of many musicians and musicologists beat faster. An absolute gem is the part of a manuscript by Mozart that Daniel François Scheurleer bought at an auction in Germany in 1894. The *Galimathias musicum* (KV 32) Mozart composed at the age of 8 during a long stay in The Hague (1765–1766). He wrote the work on the occasion of the installation of Stadtholder William the Fifth. In 2016, as a result of disastrous cutbacks in the cultural sector, the Netherlands Music Institute had to merge with the Hague Municipal Archives and the collection moved to the Spui in The Hague. Coincidentally, right across from the place (corner Spui and Kalvermarkt) where Mozart possibly composed *Galimathias musicum* in 1766. In this presentation I will highlight the work *Galimathias musicum* from different angles: Not only the history but also the impact of having such a manuscript in your possession. Due to the increasingly deteriorating cultural climate in the Netherlands, music collections are under considerable pressure. Knowledge of and about the music collections is also decreasing, apparently even among Dutch musicians, journalists and musicologists. How can a historical music collection be kept alive and what role can a manuscript like Mozart's play in this?

Günter Stummvoll (Universität für Weiterbildung Krems)

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

The Harrach Music Collection is notorious amongst musicologists, but due to its complex transmission history, its socio-cultural dimension has remained unexplored. While analyzing its over 550 works, the fragmentation of the corpus became clear: Forty percent of the collection are either anonymous or incomplete, including works of once famous composers. Identifying those works is a relevant task on multiple levels: Only a complete overview of the œuvre depicts a network of collectors, agents, and composers of the 17th and 18th century beyond national borders or genres. In addition, dissecting the collection practices using a variety of musicological methods leads to a deeper understanding of the processes of cultural transfer ("Kulturtransfer"). Three case studies illustrate the scope of the issue: Domenico Sarri served in the court chapel of Aloys Thomas Harrach, Viceroy of Naples. According to RISM, today only fragments of his oratorio *Sant'Ermenegildo* have survived in a singular source in New York City. Nicola Porpora's *Sinfonia di Violongello*, of which only the solo cello part is still extant, shares the same fate. And only the unique harpsichord part remains of the Concerto per il Clavicembalo by Wenzel Birck, piano teacher of Emperors Joseph II and Leopold II; the collection's index shows no trace of the missing parts. In this presentation I will therefore illuminate the depletion of a former music collection and showcase the ramifications of my recoveries of long-lost music.

Sonia Rzepka (University of Warsaw Library)

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

This presentation examines the history of a 17th-century music collection that forms part of the holdings of the former church library of one of the Lutheran churches that existed on the border between Poland and Silesia until 1945. From the identification of the music prints and manuscripts in the collection as a whole to the study of its formation, development and use, questions arose concerning the original provenance of the individual sources. Identifying the first owners and subsequent donors who bequeathed their collections to the church library, coupled with an investigation into how this entire church collection was assembled, enabled the formulation of queries about its actual users. Were the users the private original owners, the staff and pupils of the church school, and the clergy, or were the collections available to the public? Similarly, it is crucial to establish who was familiar with the repertoire preserved in the collection. Does the extant collection represent a comprehensive and representative sample, and can inferences be drawn about the musical culture of the parish based on it? By situating the collection within a broader historical and cultural context, the presentation illuminates the dynamic interplay between models of music ownership and dissemination in early modern Europe.

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, Gallery

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

16:00–17:30, E.002 HS Agnes Muthspiel

Contemporary Archives and Composers' Estates
Presented by the Forum of Sections (Chair: Jan Guise, University of Toronto)

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

The University of Toronto Music Library accepted its first archival collection in the early 1960s, and since then has acquired—predominantly through passive collecting practices—the papers of over 90 individuals and organizations. In 2019, the librarians and newly-hired archivist officially defined the library's archival mandate as "to acquire, make accessible, and preserve records created or collected by individuals associated with the Faculty of Music." Reflecting on this mandate, the archivist and author has embarked on a multi-phase project to encourage active collecting practices, advocate for the preservation of archivally absent collections, and increase the accessibility and visibility of existing records within the archive. The project: (1) extracts data from digitized academic calendars in order to identify faculty and define their tenure at the university; (2) creates authority records for all such individuals in the university's archival database and links relevant descriptions to improve discoverability; (3) locates existing archival collections for these individuals at other repositories; and (4) initiates a proactive outreach program to preserve the papers of individuals currently without an archival presence. This presentation will provide an overview of the project, including its context, challenges, and outcomes, whilst highlighting previously hidden connections between the people and records inside (and outside) the archives.

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)

This paper explores the intricate challenges of archiving contemporary composers' manuscripts and documents, with a focus on three influential composers: Doming Lam (1926–2023), Wang Xi Lin (1936–), and John Beckwith (1927–2022). As the father of

new music in Hong Kong, the late Doming Lam's legacy necessitates the reorganization and digitization of his manuscripts, letters, and documents, a process that highlights both the physical and ethical challenges of preserving contemporary artistic output. Wang Xi Lin, a pivotal figure in contemporary Chinese music, presents unique opportunities for collaboration as he seeks to transfer his manuscripts and documents to institutions that can facilitate access for future research. Meanwhile, John Beckwith, a Canadian composer and the former Dean of the University of Toronto's Faculty of Music, benefits from a well-documented legacy housed within the university's music library. By analyzing these three case studies, this paper aims to address the broader themes of accessibility, documentation practices, and the political dimensions of archiving in the contemporary music landscape. These case studies examine the delicate balance between personal relationships and institutional imperatives in the archiving process. Ultimately, the discussion will offer insights into best practices for music librarians and archivists navigating the complexities of preserving the legacies of contemporary composers while ensuring equitable access to their works.

Mariet Calsius (CEMPER), Justine Van Gysel (CEMPER)

Are Temporary Grants a Solution to Protect Artists' Estates?

The Flemish government launched a call for pilot projects in caring for artist legacies in 2023. Following this, a survey was also made of the various organisations in Flanders that already offer a service around art heritage. A second call followed in 2024. A total of 25 projects were awarded. Twelve of these projects ran from 2023 to 2024. The other thirteen started in 2024 and continue until 2025. CEMPER, the Centre for Music and Performing Arts Heritage, supported (and still supports) eight of these projects: five projects in classical music, one theatre project, one dance project and one circus project. In this paper, we address the conclusions from the survey (field analysis on arts heritage services) and describe how the whole process proceeded methodologically. We also want to explore whether temporary grants provide sufficient guarantees to safeguard artists' legacies for the future. In addition, we elaborate on the objectives the supported (music) projects wish to achieve and the challenges experienced with these rather complex and hybrid collections and archives. Here, the different levels of archival and technical knowledge of the artists or heir for example play a role, as does the emotional involvement. CEMPER is a partner in the Brewaeys foundation's project focusing on the symphonic work of Lus Brewaeys.

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

Gagaku, one of Japanese traditional music, has a long history and a large amount of musical material. In recent years, Japan has made significant progress in digitizing humanities materials. This includes the release of digital images of resources related to Japanese traditional music. Gagaku scores, however, employ a unique notation system distinct from Western staff notation to represent musical structures. As a result, understanding their content is challenging for individuals without specialized training in Japanese music. Furthermore, while digital images make the scores more accessible, they do not inherently enable computational processing of their content. To facilitate computer-based analysis of the information encoded in these scores, their content must first be converted into machine-readable structured data. This study focuses on the digitization of gagaku scores by developing a methodological framework for converting notation into structured data using XML and evaluating its effectiveness through the construction of datasets. Analysis of the resulting data revealed several insights: certain letters as a musical symbol show patterns of use that vary depending on the mode of composition, and there are discernible trends in the relationships between tetsuke, notations indicating fingering and shōga, a system of vocal syllables used to memorize melodies. Although shōga has traditionally been understood as a mnemonic tool for recalling melodies, its co-occurrence with tetsuke has not been systematically studied. This research sheds light on some aspects of the relationship between these two types of symbols, contributing to a deeper understanding of Gagaku's musical structure and its transmission practices.

Wojciech Staniaszek (Adam Mickiewicz University)

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

20th and 21st century music represents a huge stylistic diversity, from serialism and minimalism to experimental forms using electronics and digital technologies. The diversity of musical notation – from traditional notation to graphic and multimedia forms – requires the use of advanced technologies such as the Music Encoding Initiative (MEI) and Optical Music Recognition (OMR). The paper addresses the difficulties of incorporating these resources into music search engines. This requires the transformation of score notations into searchable digital data and the development of algorithms that

take into account the different variants of a single work. The aim of the paper is to outline pathways that will enable the effective integration and sharing of scores of 20th and 21st century music, supporting the global availability of these resources in open repositories.

Tatevik Shakhkulyan (Komitas Museum-Institute)

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

The Komitas Museum-Institute Music Library, one of the largest music libraries in the region, encompasses a wide range of materials, including collections on Armenian music, world music, and classical music. Among its holdings are research volumes, music scores, and manuscripts. This paper explores the "elder materials" written in the Armenian music notation system, known as the Hambardzum or Limonjian notation. Developed in the early 1810s in Constantinople (modern-day Istanbul) by an Armenian music teacher and refined by his students, this notation system played a pivotal role in preserving traditional Armenian music—both sacred and secular. The system was based on the medieval Armenian music notation signs known as khaz. Although the khaz notation remains undeciphered to this day, the newer system enabled the transcription of Armenian chants, which had been preserved through oral tradition by the church for centuries. The library's collection includes two main categories: (1) published volumes in Armenian music notation and (2) handwritten manuscripts. These two categories serve distinct purposes and offer different research opportunities. This paper examines both categories, with a focus on the methodologies used to study these transcriptions.

16:00–17:30, 1.006/7 Seminarraum

RISM Together: An Open Discussion on Restructuring

Presented by the RISM Coordinating Committee (Chair: Sonia Rzepka, University of Warsaw)

16:00–17:30, 1.008 Seminarraum

Libraries in Music Teaching Institutions Section (LIMTI)

19:00, University Mozarteum, Solitär

FRAUENSTIMMEN: "Meine Töne still und heiter…" Songs by Female Composers of the 19th- and 20th-Century

Stephan Loges (baritone), Antonio Oyarzabal (piano)

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

In 1979, the German centre of the Répertoire International d'Iconographie Musicale (RIdIM) was set up as part of the Munich RISM-working group. Its scope of work extents to the cataloguing of representations of music and dance on works of art and handicrafts in the area of the Federal Republic of Germany. The project funding by the Union der deutschen Akademien der Wissenschaften will expire at the end of 2025. This paper focuses on a retrospective of the work performed: In these 36 years not only more than 140 smaller and larger museums' collections, many of them internationally renowned, have been viewed and more than 22,000 descriptions about music iconographic representations on objects have been added to the German inventory of data without restrictions in terms of periods and styles, materials and techniques. During this time, the working conditions have changed extensively with the introduction of electronic data processing, the rise of the internet and the increased use of standard data that have shifted the focus from the single typewritten file card to the networking data pool which calls for a different approach. Image similarity search and AI for indexing image content cast their shadows ahead. Still a dream today, they may profoundly change the future cataloguing of music iconography.

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

Due to the composer's working methods and compositional process, as well as the history of their transmission, autograph music manuscripts by Franz Schubert (1797–1828) can be found in numerous libraries and collections worldwide. Although the majority of the approximately 700 known Schubert autographs are held in Viennese archives (A-Wst, A-Wgm and A-Wn), other institutions also have extensive holdings (D-B, F-Pn, S-L as well as US-Wc and US-NYpm). However, the diverging depths of indexing and digitization strategies of the holding institutions highlight the need for a holistic and methodologically uniform digital representation within the framework of a composer-related

research platform – this is the goal to be pursued with schubert-digital.at. In addition to the philological descriptions of the manuscripts, the Schubert-digital portal also focuses on their digital representations: The underlying data model makes it possible to make the manuscripts accessible both in their present form and in their reconstructed original form, i.e., to digitally merge (partial) manuscripts and make earlier versions of works visible again. In addition to existing databases (schubert-online.at), the starting point for this was the work of the New Schubert Edition, which has been ongoing since 1965, with the Critical Reports connected to the edition. The materiality and the questions and findings to be derived from it are a particular focus in the cataloging and documentation of the manuscripts: Thus, connections between different (partial) manuscripts are not only found through the context of the content, i.e., the context of the work, but also through reconstructions of the paper structure and of original paper sheet forms, which can sometimes also be traced independently of the work. Watermark identification and paper mold analysis could be applied to a large part of the source corpus for this purpose. The lecture will use selected examples to reveal the various reconstruction potentials and variants, demonstrate their digital design within the framework of the research platform and describe the necessary data formats and structures as well as the technologies used.

Potenziale digitaler Rekonstruktionen am Beispiel der Musikautographe Franz Schuberts

Durch den kompositorischen Schaffensprozess und die Arbeitsweise Franz Schuberts (1797–1828) sowie aufgrund der Überlieferungsgeschichte seiner Werke finden sich die heute ca. 700 bekannten autographen Musikmanuskripte des Komponisten in zahlreichen Bibliotheken weltweit wieder. Wenngleich die Mehrzahl der Schubert-Autographe in Wiener Archiven und Bibliotheken (A-Wst, A-Wgm, A-Wn) vorliegt, bieten auch andere Institutionen umfangreiche Bestände (D-B, F-Pn, S-L, US-Wc, US-NYpm). Doch divergierende Erschließungstiefe(n) und Digitalisierungsstrategien der haltenden Institutionen verdeutlichen die Notwendigkeit einer gesamtheitlichen und methodisch konsistenten digitalen Darstellung im Rahmen einer komponistenbezogenen Forschungsplattform – dieses Ziel soll mit schubert-digital.at verfolgt werden. Das Kernstück der Plattform bilden neben den philologischen Beschreibungen der Handschriften auch deren digitale Repräsentationen: Das zugrundeliegende Datenmodell erlaubt es, die Handschriften sowohl in ihrer heute vorliegenden Form als auch in rekonstruierter Ursprungsgestalt zugänglich zu machen, d.h. (Teil-)Handschriften digital zusammenzuführen und frühere Werkfassungen wieder sichtbar zu machen. Die Materialität und die daraus abzuleitenden Fragestellungen rücken bei der Erschließung und Dokumentation der Handschriften besonders in den Fokus: So ergeben sich Zusammenhänge zwischen verschiedenen (Teil-)Handschriften nicht ausschließlich über den inhaltlichen, d.h. den Werkkontext, sondern auch über den Nachvollzug von Papierstruktur und die

Rekonstruktion der ursprünglichen Papierbogenformen, die mitunter auch werkunabhängig nachzuweisen sind. Der Vortrag soll anhand ausgewählter Beispiele die verschiedenen Rekonstruktionspotenziale und -varianten sowie deren digitale Ausgestaltung im Rahmen der Forschungsplattform aufzeigen; ferner werden dafür notwendige Datenformate und -strukturen sowie die eingesetzten Technologien beschrieben.

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

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

This paper explores the embodied experience of archivists in the context of digitally preserved sound archives, examining their engagement with the materiality of digital sound archives, from a phenomenological perspective. In order to comprehend sound archives, archivists must actively engage with both the tangible and intangible materials. As embodied beings, we intertwine our comprehension of archives with tangible interaction, often transmitted or experienced through the physical body. During this engagement, the significant meanings of physicality, sensation, and emotion closely interconnect and influence each other. However, in the context of digital transformation, this article argues that digitization has not only reshaped engagement with physical archives, but also emphasizes the significance of digitally preserved and born-digital archives in terms of their embodiment and materiality. Moreover, a sound object perceived through the multi-sensory encounters can be described as a distinct and identifiable element of sensory experience, offering a fresh perspective to reflect the phenomenological relationship between the materiality of archives and the physicality of archivists. To do this, this research draws inspiration from archivists' under-examined embodied experience around archival practice, especially the overlooked embodiment around digital sound archives and their critical influence on the construction of digital sound archives. This paper concludes by highlighting the findings of my fieldwork investigating the embodiment and materiality of digital sound archives, with the British Library's Unlocking Our Sound Heritage (UOSH) Project, which I believe are crucial for the establishment of authentic digital sound archives in a perpetually changing digital environment.

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

The paper focuses on the recent contributions of Digital Newspaper Archives to musicological and artistic research. Recently, the number of this kind of online tools available has considerably increased our access to primary sources. For instance, today we can better investigate the symphonic and the operatic culture of Giacomo Puccini, finding new key information on the identity and the development of late 19th century – early 20th century Italian music. For example, consulting the digitized newspaper copies available on the digital Archive of Corriere della Sera, it is possible to easily rediscover the artistic experiences and biographic news of Puccini not yet known, especially regarding Milan. Many new findings concern both the maestro's participation in musical events in Milan and the reception of Puccini's music in the city. From a statistical perspective, it is also possible to reconstruct the impact of Puccini's works on the collective imagination of operatic centres and to shed light on the tense relationship of Puccini with the press. These discoveries are also valuable from an artistic perspective, providing insights for critical editions, inspiring historically informed performances or new musical projects, and clarifying the role of compositional traditions and performance contexts.

Mari Itoh (Aichi Shukutoku University)

Periodicals on Japanese Traditional Music Published Before 1948 in Japan

A few surveys have been conducted on Japanese periodicals. One of the studies was submitted for publication in Fontes Artis Musicae, volume 35, issue 2, 1988. However, none of the lists provide sufficient bibliographic information to allow for a comprehensive analysis. The objective of this study is to examine the contents and current status of music periodicals published prior to World War II, with the aim of contributing to future research in this field. Initially, a survey was conducted on Japanese traditional music, with reference to the criteria of the RIPM project, covering 99 titles whose volumes ended in 1966. The contents of these journals were investigated by checking the holding status and the first and last issues. The results of this survey will be presented in this presentation.

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)

Postgraduate study in South Africa dates back to the late 19th century when the first doctorate was awarded to W. A. Macfadyen in the field of law. The country's oldest music training institutions were established in the early 20th century, and the first doctoral degree in music was conferred upon the ethnomusicologist Percival Kirby in 1932. Since then hundreds of music scholars have graduated with postgraduate degrees, with their theses stored in various formats in university libraries – printed

copies, microfilms, electronic files and online repositories. In 1997 Engelbrecht and Parker published a printed catalogue of South African postgraduate music theses, followed by an addendum in 2000. They included bibliographic details of 685 Master's and doctoral studies, categorising the sources into various fields according to their subject matter. Although the catalogue remains important to music scholarship, it has become significantly outdated and offers limited access due to its physical format. A research project has been initiated to expand the 1997 catalogue to include studies at South African universities up to 2024, and to make it available in a digital format that allows various search options and custom arrangements. Equally important is a more abstract investigation of the findings, as topics and methodologies of research, along with demographic information about authors, provide insight into the "state of the discipline", reflecting academic trends within broader socio-cultural and political contexts. This paper discusses the cataloguing process, and provides an overview of developments in South African postgraduate music studies over the past 90 years.

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

Roger Smalley (1943–2015), a British-born composer, pianist, and conductor, occupies a unique position in contemporary music, bridging British avant-garde traditions with the evolving Australian music scene following his relocation to Perth, Western Australia, in 1974. Despite his significant contributions to both contexts, Smalley's works remain under-documented, and no comprehensive catalogue of his compositions currently exists. This project seeks to address this gap by developing a detailed catalogue of Smalley's music, offering a valuable resource for scholars, performers, and archivists. The catalogue aims to provide essential details, including work titles, dates of composition, premiere information, publication data, and contextual notes, enabling a deeper understanding of Smalley's creative output. Preliminary research focuses on gathering and verifying data through a combination of online research and archival investigations in Australia. Early online searches highlighted the lack of centralised, accessible information about Smalley's works, particularly his lesser-known compositions. In response, archival research was conducted at key Australian institutions, including the University of Western Australia in Perth, the National Library of Australia in Canberra, and the Australian Music Centre in Sydney. These searches uncovered previously undocumented

materials, including unpublished scores, performance records, and correspondence, which have been integrated into a preliminary dataset. This presentation will discuss the methodology for compiling the catalogue, the challenges of cataloguing a transnational composer, and early insights from the dataset. By focusing on the cataloguing process, this research aims to provide a framework for documenting Smalley's legacy and fostering further engagement with his 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

This paper explores the rich and multifaceted archive of Dimitris Mitropoulos, one of Greece's most celebrated conductors, composers, and pianists of the 20th century originally held by the greek musicologist Apostolos Kostios and in 2022 generously donated by Kostios' wife to the Music Library of Greece "Lilian Voudouri," where it is now available to researchers, musicians, and cultural historians. The Mitropoulos archive offers access to a wide range of materials. It includes a large collection of photographs documenting his illustrious career on the world stage, as well as personal items, such as his personal library of sheet music and annotated books, as well as unique objects and memorabilia once owned by Mitropoulos. These include clothing, accessories and personal effects that he entrusted to his close friend, Kaity Katsogianni, who played a key role in preserving these items. This paper highlights the importance of this archive as a cultural and scholarly resource and the role of the Lilian Voudouri Music Library of Greece in transforming the archive into a research tool for scholars, artists and educators. Finally, the presentation will compare the recent donation of the Mitropoulos archive to the Lilian Voudouri Music Library with other documents of other donors related to Dimitri Mitropoulos held in the Library itself that complete the image of the great musician and preserve the memory of one of the most iconic musical figures of the past century.

Gailutė Mikšytė, Raphaela 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

The library of the University of Music and Performing Arts Vienna is responsible for managing the estates of musicians, including conductors and composers. However, due to limited resources, the library can only allocate a limited amount of personnel and time to work on these collections. Despite these constraints, the library aims to make the collections searchable and accessible for readers. This involves weighing the granularity to which the collections should be recorded in the catalog, how they

should be grouped based on content, and which items should be individually recorded. The lecture talks about the decisions made throughout the editing process, including sorting and cataloging of materials, and discusses the experience gained, as well as errors and solutions developed during this process.

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 German Music Archive's Workflow

The German National Library's collection mandate includes all texts, images, and sound recordings published in Germany. This mandate encompasses both physical and digital publications. While the German National Library has successfully established workflows for collecting textual digital media, such as e-journals and e-books, the collection of digitally published music (audio) presents unique challenges. The vast volume of music released annually necessitates fully automated and scalable workflows. To address this, the German Music Archive, a division of the German National Library, with the support of an independent music label developed essential tools, including workflows, a new data model, metadata converter, and concordance. These innovations enable efficient and systematic acquisition of digital music. In this presentation, I will outline these workflows and technical details, explaining strategic considerations behind these developments. Although this initiative is still in its early stages, the volume of safeguarded music continues to grow rapidly. Recognizing that other libraries also have a legal obligation to collect digital music but often lack the resources to develop similar tools and workflows, this presentation offers practical guidance and support. By sharing our experiences and lessons learned, we aim to foster collaboration and assist others in overcoming these challenges.

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

The Music Department of the French National Library collects, preserves and makes available music collections from the 16th century to the present day. A special effort has been made to collect archives from contemporary composers in a wide variety of styles, such as classical or popular music, jazz, electroacoustic music, film and performance music. In the IT environment, new types of documents have emerged: musical drafts and scores from music notation software, music programs, digital recordings, digital archives and photographs, e-mails. In 2016, in order to adapt to the new practices of the archives producers, the BnF has set up a new channel for acquired and donated born-digital documents, covering all the processing stages: a deposit procedure, a bibliographic description model, a preservation method compatible with the requirements of the BnF preservation server and, finally, conditions for public access. These born-digital documents are not covered by legal deposit and are distinct from the digitisations carried out by the library. Unlike purchased databases and electronic resources, they are intended to be preserved in perpetuity. The technical issues related to file formats are huge. If the PDF files and MP3 of the composer Gabriel Yared, as well as the JPEG photographs of the French punk group "Béruriers noirs" are well preserved, other formats are under consideration: scores in XML, e-mails or computer programs for electro-acoustic music. Besides, librarians face new challenges in terms of cataloguing, work organisation and legal issues.

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

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

Through an international survey conducted among electronic music composers, it became evident that the preservation of digital objects created by these artists requires greater attention from the earliest stages of creation. The advent of music software has profoundly influenced not only compositional methods but also the archival and conservation processes of these digital artifacts. However, the widespread reliance on proprietary music software, coupled with limited awareness of best practices for creating and preserving audio files, introduces significant risks to the interoperability, accessibility, and reusability of these works. This study analyzes the varied saving and archiving practices currently adopted by composers, with the aim of identifying optimal strategies to ensure long-term preservation and accessibility. Additionally, the massive use of music-sharing platforms, critical for distributing and storing digital music, poses further risks. Events such as the MySpace data loss illustrate the vulnerability of artists' work when relying on third-party services, where platform closures or malfunctions may lead to irreversible loss. In conclusion, this work represents a first step in raising

awareness among electronic music composers about the importance of proper digital archive management, both in relation to software use and music-sharing platforms. By fostering better practices in the creation and preservation of digital sound archives, this study aims to protect the cultural and artistic value of these compositions for current and future generations.

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

The Austrian Folk Song Societies put a notable amount of work into making their web-opac www.volksmusikdatenbank.at a search engine not only for lyrics, but also for notes. The lecture will provide some insights into the database and its features, and it will also cover some historical aspects of the cataloguing, which has always been driven by the effort to record not only textual but also musical parameters and to make the extensive holdings searchable in this way. The history of these efforts starts with Karl Magnus Klier's "Entwurf zur Anlage eines Melodien-Registers" and Walter Deutsch's refinement of this draft (1958), presenting models of melody classification in the age of index volumes and card catalogs. Deutsch's ordinal number, which provides a tonal diatonic pitch class of the first few bars was, as well as the Parsons Code, originally conceived as a register. Since the 1980ies, such codes have been used for databases, allowing to search the datasets for certain patterns. The next step was the digital representation of notes. www.volksmusikdatenbank.at uses abc notation developed by Chris Walshaw, which is a system designed to notate music in plain text format. We use abcjs, the javascript engine by Gregory Dyke and Paul Rosen, to render the musical notation in our song/music datasets, which enables us to provide vector graphics and a midi-output of the notes. Since 2024 we also provide an online keyboard to search for tunes, which we want to introduce in detail.

Dina Hess (Folkwang University of the Arts)

Search Interfaces of Library Catalogues in Music Teaching Institutions in Germany and Austria

Music collections are as multi-faceted as the contexts in which they are used. The catalogue of a library in a music teaching institution is the primary tool for students and staff, for researchers and musicians to explore the collections and use resources in varied contexts from research, course work and exam preparation to performances

(and their preparation) in both professional and less formal contexts. As recorded music and notated music as well as manuscripts, books, journals and other materials are used and therefore searched for, the design of the search interface and its functionalities is essential in providing useful information on the collection and its availability for all the different purposes it serves. In order to establish an overview of what is possible, what is useful, which elements of modern library catalogue interfaces may have served their purpose for good and into which developments we should put our efforts, I will present an analysis of user interfaces of library catalogues in music teaching institutions in Germany and Austria. In my talk, I will argue that we shift our focus from (manually) improving the metadata towards improving and fully utilising the functionalities of our search tools and the technology at our disposal. Only then can we implement new technologies and keep our entire collections, in physical or digital form, searchable and therefore usable and useful to our clients.

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

The Central Institute for the Union Catalogue of Italian Libraries (ICCU), a branch of the Ministry of Culture, coordinates the National Library Service (SBN) and manages the Digital Ecosystem of national bibliographic services and databases. It creates, modifies, and distributes standard cataloging guidelines for various items, including multimedia documents and manuscripts. This year, thanks to the Foundation School of heritage, a training course for cataloguing in SBN was realized. The route is part of Dicolab.Culture to digital, the training program promoted by the Ministry of Culture–Digital Library within the framework of PNRR Cultura 4.0 and funded by the European Union–Next Generation EU. The course is designed for staff of SBN partner institutions involved in cataloguing activities and external users like students and professionals, offering free on-demand lessons and a European-level Open Badge certification upon completion of each course. As one of its initial training initiatives, the Institute has decided to provide a course on cataloguing printed music. Developed in collaboration with the Ufficio Ricerca Fondi Musicali, the five-module course aims to impart the information necessary for cataloguing music resources using a theoretical, practical, and historical approach. During the on-demand lessons, the techniques for examining music bibliographic materials and consulting the SBN catalographic standard can be refined. Additionally, real-world examples will be used to further study the music cataloguing process in SBNCloud, ICCU’s catalographic management software. This paper presents the effort that was made to create a new training model for the Italian librarian community.

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" or not? - A Group Portrait and its History

In 1958, a family photo of the highly regarded composer and music collector Max Keller of Altoetting was made public, in which Mozart's widow Constanze, who had already died in 1842, is also supposedly to be seen. The musicologist Müller von Asow had thus brought a sensational "Constanze photo" from before 1842 into the discussion. However, the thesis met with little response in 1958. There was neither rejection nor approval at the time. In 2006, the group picture in Altoetting was once again presented as a "Constanze photo", but now with a great deal of press fuss, and it became concrete: it should have been taken for Keller's 70th birthday in 1840. However, the daguerreotype had only just become popular in Bavaria in 1840 and the exposure times were still correspondingly long. Can its authenticity really be confirmed? Mozart's widow Constanze, who later had married Georg Nikolaus Nissen and was then widowed twice, may well have visited Keller. But whether she was captured in a photographic image is disputed. The presentation will try to provide an answer based on newly analyzed sources.

"Constanze" oder nicht? – Ein Gruppenbild und seine Geschichte

Im Jahre 1958 wurde ein Familienbild um den damals hoch geachteten Altöttinger Komponisten und Musiksammler Max Keller publik gemacht, auf dem angeblich auch Mozarts bereits 1842 verstorbene Witwe Constanze zu sehen sein soll. Der Musikwissenschaftler Müller von Asow hatte damit ein sensationelles "Constanze-Foto" vor 1842 in die Diskussion gebracht. Nur fand die These 1958 kaum Resonanz. Es gab damals weder Ablehnung noch Zustimmung. 2006 präsentierte man das Gruppenbild in Altötting erneut als "Constanze-Foto", nun aber mit großem Pressewirbel, und man wurde konkret: Es sei zum 70. Geburtstag Kellers 1840 entstanden. Die Daguerreotypie war in Bayern aber 1840 gerade erst bekannt geworden und die Belichtungszeiten noch entsprechend hoch. Kann die Echtheit wirklich bestätigt werden? Mozarts Witwe Constanze, die später mit Georg Nikolaus Nissen verheiratet und die dann zweifach verwitwet war, kann ja bei Keller Station gemacht haben. Ob sie aber gleich auf einem fotografischen Bild festgehalten wurde, das ist umstritten. Das Referat wird anhand neu ausgewerteter Quellen eine Antwort zu geben versuchen.

Jan Dewilde (Koninklijk Vlaams Conservatorium Antwerpen)

The "Mozart-Festwoche in Flandern" (1942): Reconstructing a "Forgotten" History Using Documents from the Antwerp Conservatoire Library

Recently, in the archives of the Antwerp Royal Conservatoire Library, documents surfaced relating to the "Mozart commemoration in Flanders" organised in May 1942 in Brussels, Antwerp and Ghent. These documents (concert programmes, annotated scores, correspondence, newspapers) shed special light on a striking episode in the cultural collaboration of the Flemish organisation DeVlag. Founded in 1935, this association envisaged a cultural cooperation with Germany, but during WWII it evolved into a party organisation following the National Socialist model that fanatically and unconditionally supported the ideology and aims of the Third Reich. This included the "Mozart-Festwoche in Flandern", which was directly supported by Joseph Goebbels, "Militärverwaltungschef" Eggert Reeder and the conductor Heinz Drewes (Reichsministerium für Volksaufklärung und Propaganda). In a special issue of the magazine DeVlag, they referred to Flanders' rich musical past and to Mozart's journey through Flanders as a boy. In doing so, they emphasised that Flanders confessed to its Germanic cultural foundations and that Mozart's "Einfallsfülle und Formenklarheit" were also the cornerstones of Flemish artistic sensitivity. Using the documents found in the library, supplemented by further archival and literature research, this presentation examines how the Nazis manipulated and abused Mozart's legacy in Flanders too, in close collaboration with collaborating organisations. The practical impact of the "Mozart Festwoche" is also examined: in wartime, they managed to organise more than twenty prestigious events, including opera performances and symphonic concerts, at three locations in Flanders in one week. Both Flemish and German performers, orchestras and ensembles were involved.

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

The history of the Royal Society of Musicians can be traced back to its foundation in 1738. Among the earliest documents are the lists of subscribers, professional musicians who supported the original 'Fund for Decay'd Musicians', as the Society was originally known. Early subscribers' lists, from 1738 and 1740, have recently come to light after being apparently overlooked in earlier histories of the Society. Their content changes the history and the earliest known documentation of the Royal Society of Musicians. The lists were discovered in the course of research while adding unique documents in the archive of the Royal Society of Musicians to the English Short Title Catalogue. They show the names of the professional musicians associated with the Society from the very beginning: they reveal periods of activities which expands our knowledge of some individual musicians, and show the names of musicians not otherwise known to have been members of the Society. Early honorary subscribers (non-musicians) are also listed, and those names give a sense of the social structure of the Society's following, as well as identifying a growing number of female subscribers at this early period.

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

In December 2023, the Brussels Musical Instruments Museum (MIM) launched a long-term federal research project (MUSIM) to document its history from its founding in 1877 up until 1992. The project draws upon the extensive archives of the institution as well as the thousands of letters sent by its directors to various scholars and institutions around the world. The first priority was, of course, to organize these archives. Due to the complex history of the MIM, which, from its founding until 1992, was the museum of the Brussels Conservatoire, its archives have been scattered across four different regional and federal institutions. To facilitate research for both its scientific team and external researchers, the MUSIM project has utilized the open-source software ArchivesSpace to digitally reunite its scattered archives and incorporate sources found in other institutions globally. This presentation will explain the complex situation of its archives, the strategies that have been implemented and the preliminary results in this ongoing project.

Arianne Johnson Quinn (Florida State University)

“The Art of Making Art”: Establishing a College of Music Archives at Florida State University

The College of Music Archives at Florida State University was established in 2023 to meet the need for long-term stewardship of the archival history and university records held in the College of Music. Holdings include the archival collections of historical significance to the College of Music at Florida State University, including the Marching Chiefs Band Collection, opera ephemera and costumes for the operas

of Carlisle Floyd, and collections belonging to faculty and alumni. The purpose for the College of Music Archives is twofold: Firstly, it provides guidance and support with records management for administration, faculty, and staff in accordance with university and state government policies. Secondly it documents college history through preservation, arrangement and description, cataloging, and researcher assistance. To address staffing and educational needs in the college, it operates as a 'teaching' archives, providing postgraduate students with practical opportunities for work that will enhance their own career goals. In addition, the Archives serves as an outreach unit for the college, curating historical displays and exhibits that bolster programming throughout the college, and illuminate the legacy of faculty and alumni. This presentation will explore the challenges of working as a sole archivist who is entrusted with the creation of a college archives. It examines the protocols, workflows, policies, and strategic goals that will protect the collections and the Archives now and in the future. It further provides a glimpse at practical strategies for managing a repository that serves the unique needs of the musical community at Florida State University.

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

Preserving the Transient: Archiving Performance Ephemera in a Digital Age

Performance ephemera—such as concert programs, flyers, ticket stubs, posters, and photographs—serve as vital records of the history and culture of live music performance. However, their fleeting nature and vulnerability to loss present significant challenges for archivists. This paper examines the role of the Department of Music Library at the University of Ghana in preserving performance ephemera, particularly through digital technologies, to ensure long-term accessibility and cultural relevance. Using a case study approach, this research evaluates how the department has adapted traditional archival practices to address the unique challenges posed by ephemeral materials. The study highlights the library's innovative strategies, including the digitization of concert programs, the integration of performance ephemera into digital databases, and the enhancement of metadata to facilitate access. Additionally, community-driven efforts, where performers and audiences contribute to archival collections, are explored as part of an inclusive approach to preserving live music history. Findings indicate that digitization not only mitigates the physical degradation of materials but also enhances discoverability, allowing global access to performance records. However, challenges such as copyright concerns and resource limitations persist. The paper concludes with recommendations for sustainable archival practices, including partnerships with cultural institutions and the use of emerging technologies like AI to improve metadata accuracy, ensuring the preservation of performance ephemera for future generations.

14:00–15:30, E.002 HS Agnes Muthspiel

Discovery and Inventories
Presented by the Forum of Sections (Chair: Sonia Rzepka, University of Warsaw)

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

The BNP's Music Collection is the most important in Portugal and paramount for historical and musicological research. It holds more than 200,000 items ranging from the 13th to the 21st centuries, most of which were produced in Portugal. Part of the funds of the Recovery and Resilience Plan were applied for the preservation of imaterial patrimony. Under this Plan, due to its size and representativeness, the BNP chose two collections to be catalogued and digitalised: the M.M. (Musical Manuscripts), and C.N. (National Conservatory). CESEM, NOVA FCSH won the contract for "Documental description of the Music Collections of BNP [M.M. and C.N.] – procedure nº 2191/2024", a total of 9,000 musical manuscripts, which had yet to be organised, inventoried and catalogued. To undertake this work, it was necessary to establish a methodology that would also make it possible to respond to some of the conditioning factors associated with it, namely, the diversity of the documents and the condition they were in, the use of the BNP's cataloguing programme, and the tight timeframe for its execution. In this presentation we will share some of the steps and the achievements, placing this project in perspective within a broader matter, which relates to the role of research units and the contribution of researchers in the safeguarding and enhancement of musical heritage in connection with the institutions that hold this heritage, with a special focus on the issues arising from the need to address methodological questions specific to the fields of musicology and library and information science.

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

Inventories are a unique tool for understanding musical life in the past. They bring to light important information about sources – music prints or manuscripts – or even entire music collections that no longer exist. Having the contents of an inventory in digital form offers the opportunity to browse and search a library catalogue as it existed long ago. It is now possible to describe inventories using a new model in the RISM cataloguing software. The initial data was imported from a Swiss pilot project (2011–2020, "Historical music inventories") and some new inventories were added.

Use cases illustrating the new tool in both the cataloguing interface (Muscat) and the search interface (RISM Online) will be presented.

Marcello Ranieri (University of Bologna)

Title Variations in Historical Recordings: A Tool for Enhanced Navigation

Record titles have always displayed a striking variability, reflecting diverse practices across times and regions. Library and archive catalogs bear witness to the wide range of entries derived from record labels. In the realm of operatic and classical music, this variability can lead to significant confusion, as the same piece is frequently listed under multiple titles. Examples from 78 rpm opera records will be introduced. To address this issue, for educational and research purposes, a previous analysis of the occurrence of title variants typically available via OPACs can prove useful. An open-source tool leveraging the Python library PyMARC is presented, designed to provide a swift and organized overview of titles extracted from MARC-based search outputs.

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

The Belgian violinist Irma Sèthe (1876–1958) studied the violin with Jokisch, Wilhelmj and Ysaÿe. She performed in public for the first time at the age of 10 and became Ysaÿe's assistant at the Brussels Conservatory just after winning her first prize, at the age of 15. A friend of Lekeu, Crickboom and many avant-garde artists, she is the dedicatee of scores by Hillier, Huré, Mathieu, Scharwenka, and Ysaÿe. Until the First World War, she was active as a violin teacher, propagating the pedagogy developed by Ysaÿe, but also as an interpreter performing throughout Europe. Within her repertoire, we find unsurprisingly the works which were dedicated to Ysaÿe, such as Franck's Sonata and Chausson's Poème. This paper will present the exceptional career of this violinist evolving in avant-garde circles but will also examine the place of the female artist before the First World War and afterwards, thanks to the study of neglected primary sources.

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

Elizabeth Legh: the First Collector of Handel's Music

Elizabeth Legh (1694–1734) was an accomplished keyboard player and a keen follower of Handel's music. She was from a wealthy family but suffered from physical disability, which may have enabled her to circumvent a traditional marriage, and to pursue her

interest in music. Elizabeth assembled a significant library of manuscript copies of Handel's works, which remains almost intact. These fine copies, now known as the 'Malmesbury collection', were made by professional copyists, including Handel's own copyists, and have annotations in Elizabeth's hand. They include early versions of Handel's works which were altered before publication, indicating her close relationship with the composer and copyists. As well as this fine collection, Elizabeth copied music herself, and some of her manuscripts survive in a more fragile state, having clearly been well-used at the keyboard. Handel's gave his autograph manuscript of a 'Hunting Song', to a text by Elizabeth's brother Charles, to the Legh family in 1751. It remained with the family until 2023, when it was placed on loan at the Foundling Museum. This paper will outline Elizabeth's collection in the light of some newly ascribed manuscript sources, and provide a context for her collecting and her devotion to Handel's music. It will describe Elizabeth's social networks, which enabled her to enjoy opera and domestic music in spite of her physical challenges, and show a young woman whose legacy was, as she requested, to preserve and make available Handel's music for posterity.

Alicja Zabrocka (University Library in Poznan)

Composer and Librarian between Places – the Legacy of Barbara Zakrzewska

Barbara Zakrzewska (1946–2023) was a doctor of musicology, composer and librarian. From 1972 to 1998 she worked in the Music Collections Department of the University Library in Poznań, then she moved to Los Angeles, where she took up a position at the Polish Music Center at University of South California and worked there until 2002. She is the author of publications on musical life in Wielkopolska Voivodeship (Poland), as well as many bibliological and bibliographic works valuable to this day. She was actively involved in two IAML projects – RILM and RIPM. Barbara Zakrzewska was also an active composer that created over 80 pieces and regularly participated in composition competitions and festivals. After her death, the legacy of Barbara Zakrzewska was acquired by University Library in Poznań. It consists of all of her compositions and part of the book collection. Interestingly, however, this is not all that makes up the legacy. The library collection already included part of her artistic output, which she donated in 2000. Thanks to cooperation with the Library Archive, it was also possible to collect a large collection of documents and a part of her working materials left by Mrs. Barbara during her employment at the University Library. In my speech, I would like to pay tribute to a long-time employee of the University Library in Poznań and an active member of the IAML, and on the other hand, talk about the issue of internally acquired materials in the library and retrospective cataloguing.

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.

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 International 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

Board members only

4 Institutions

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Aichi Shukutoku University, Nagakute, Japan
AIT Austrian Institute of Technology, Wien, Austria
Akademie der Wissenschaften und der Literatur, Mainz, Germany
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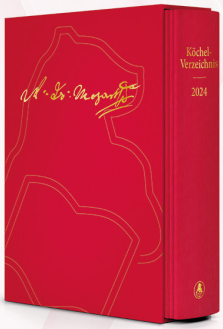

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5 Social and Cultural Programme

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) (Electronics: Jan Fredrich)

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 Johann Ernst Eberlin – 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 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, 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 (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

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)

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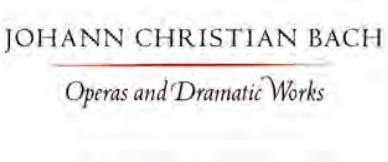
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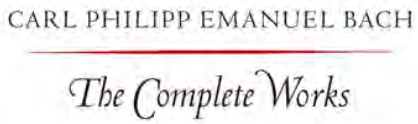
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