



IAML-IASA CONGRESS 2004 OSLO

ABSTRACTS

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Edvard Grieg bibliographies

Speaker: Øyvind Norheim (National Library of Norway, Oslo)

The first attempt to make a comprehensive listing of Edvard Grieg's compositions was made in 1885 when the Norwegian music publisher Petter Håkonsen issued *Fuldstændig Fortegnelse over Edvard Griegs Kompositioner* [A Complete List of Edvard Grieg's Compositions]. All published compositions by Grieg up to 1885 are included. Some years later Wilhelm Hansen in Copenhagen, who was the Scandinavian copyright holder of many of Grieg's compositions published a list with their own Grieg editions. In 1889 C. F. Peters in Leipzig signed an contract [Generalvertrag] with Grieg where they got the exclusive right to publish all of his new compositions. At the same time they started to acquire the copyright to all his previous compositions owned by other firms. In 1898 Peters published their *Katalog der Compositionen von Edvard Grieg*, which in 1910, three years after Grieg's death, was followed by a new catalog *Edvard Grieg. Verzeichnis seiner Werke* (a second edition with a seven-page *Nachtrag* was published in 1927). The first comprehensive overview over the literature on Grieg's life and works was given in 1943 by Øystein Gaukstad.

With the exception of a couple of exhibition catalogs published by the Bergen Public Library (1953 and 1962) nothing important with respect to Grieg-bibliographies happened until 1980 when Dan Fog put his *Grieg-Katalog. Verzeichnis der im Druck erschienenen Kompositionen von Edvard Grieg* on the market. When the twentieth and last volume of Edvard Grieg's collected works was completed in 1995 by the Edvard Grieg Committee, of which Fog was one of the founders, he was already working on a new Grieg thematic catalog. Later on my colleague at the National Library of Norway, Kirsti Grinde, and I were assigned to assist him in this project. Before his death in Autumn 2000 Dan Fog had prepared much of the basic material needed to complete the catalog. The last part of this paper will deal with some aspects of the work with this thematic catalogue, especially the difficulties in establishing a reliable sequence of the different printed editions and issues of some of Grieg's works.

The National Bibliography of the Ukraine

Speaker: Valerija Shulgina (National Library of Ukraine, Kiev)

"Founding of Music National Bibliography of Ukraine: Basic Problems and Perspectives"

The authors worked out the problem of music Ukrainica as an informative system in art and national culture. The essence of idea of music Ukrainica as the phenomenon of the national music bibliography is based of study of early music catalogues such authors' as Adlung, Gruber, Forkel, Bekker and others. The production of national music bibliographies was established as early as 1564 through the German Messkataloge, which died out, however, as music publishing waned in 17th century. Other nations gradually entered the picture, notably France, the Great Britain, USA, Italy, Sweden, Russia ... Ukraine has its traditions in cataloguing printed and MS music. The earliest of them are eight catalogues of Rosumovsky music collection of 18th century and N.Petrov's catalogues of music manuscripts of the Orthodox church. A most important reference tool is national music bibliography - a listing of all items published in Ukraine or abroad, regardless of the authors' nationalities. This list involved four dimensions: chronological, geographical, structural and languagical. The author put out the conception of informative guarantee of necessity of the national musical culture: funding the data base of the national heritage 'Music Ukrainica'; treatment of the national standart UkrMARC of the bibliographic description of music materials on the base of UNIMARC; funding digital library stores "Music Ukrainica"; treatment of the innovative methods of the assimilability of the Ukrainian repertoire at the national musical school. In order to bring together all the information and documentation pertaining to Ukrainian musical heritage author looked into many previously unknown materials preserved in Ukrainian archives and located abroad. The author opened up unknown music and archive documents of such Ukrainian musicians as M.Dylezky, A.Vedel. M.Beresovsky, F.Yakymenko, O.Dzbanivsky, G.Kytasty, A.Gnatyshyn and others. Another way is to create a wide information data base of unknown Ukrainian music heritage. The research of music Ukrainica as a problem of national bibliography and national musical culture gives a possibility to reproduce the development processes of Ukrainian musical art of the 21-th century on the new scientific, informative and technological level.

Recent developments in Estonian music bibliography

Speaker: Katre Riisalu (National Library of Estonia, Tallinn)

The presentation gives a short overview of the development of Estonian music bibliography - from its roots to the modern Estonian music bibliography.

The boom in the development of Estonian music bibliography took place in 1918-1940 during the first Republic of Estonia, and it has been continued in the restored Republic of Estonia. In the 20th century, the development of scientific research and culture took place, and the publishing and thematic range of sheet music, sound recordings and music literature widened. An upheaval in the social life has always effected the development of music bibliography.

At the first stage of Estonian music bibliography compilation, individuals compiled bibliographic lists at their own initiative; at the second stage – the Soviet period – these activities took place under state instruction and were subjected to the Soviet Union wide coordination.

1990s saw several rises as well as drawbacks in Estonian music bibliography, but the development of the field was rapid. The registering of printed music in the current national bibliography stopped in 1992. At the reorganisation process, the national bibliography system was also revised, and a decision was made not to register books and printed music in the same publication any longer. Only in 1997, the system of the national bibliography publications was fixed, the series *Eesti rahvusbibliograafia*. *Muusika* = The Estonian National Bibliography. Music was published which restarted the correct registration of Estonian printed music. The first list in this series registered printed music and sound recordings included to the National Library collection in 1996. The Legal Deposit Copy Act inured in 1997 concerns also audio-visual documents which ensures the completeness of the national bibliography of sound recordings. The concept of the modern current national bibliography was developed in Estonia during the last decade of the 20th century. This period features structural rearrangement of the current bibliography and rapid technological progress. In May 2004 the National Library launched online national bibliography database, which covers published Estonian sound recordings and printed music for last five years.

In the 2nd half of 1990s several long-term retrospective projects ended. National discography *Eesti helplaatile koondkataloog 1901-1939* = Catalogue of Estonian gramophone records 1901-1939 was published in 1998. Discography accumulate maximum information regarding all gramophone records of Estonian musical interpretation and wordmanship, without exception, as well as musical works released before the World War II – total of 50.000 single entries – that were either found or discovered through written sources. Retrospective national bibliography *Eesti noodid 1918-1944* = Estonian Printed Music 1918-1944 (Tallinn, 2001-2003) encompasses all printed music published in Estonia and abroad during this period. There are more than 3.000 items in alphabetical list, but there are index of composers, subject index, index of titles and first lines of vocal music.

Music bibliography in Lithuania

Speaker: Eglė Elena Marčėnienė (National Library of Lithuania, Vilnius)

MUSIC IN THE NATIONAL BIBLIOGRAPHY OF LITHUANIA

Lithuanian music bibliography is an integral part of state current and retrospective national bibliography. The first data about Lithuanian books could be found since the 17 th.c. Extremely important sources of retrospective bibliography, which made a basis of the national bibliography were lists of manor libraries, commercial and library catalogues of Vilnius academy, Hartung and other printing and publishing houses, bookshops, early bibliographic editions – V.Biržiška's "Lietuvių bibliografija, 1547-1910 m." [Lithuanian bibliography, 1547-1910], a magazine off current press "Bibliografijos žinios" [News of bibliography] 1928-1943, bibliography and critique journal "Knygos" [Books] 1922-1926 and other works of early Lithuanian bibliographers. The most distinguished persons in this field was V. Biržiška. The Institute of bibliography in Kaunas (1924-1944), headed by V.Biržiška, was the first centre of the national bibliography in Lithuania. In 1945 Lithuanian Book Chamber (since 1992 m. the Centre of the Bibliography and Book Science of Martynas Mažvydas National Library of Lithuania) was established. In 1947 it started publication of a Yearbook of Lithuanian books, Yearbook of Lithuanian journals and newspapers and in 1957 a monthly publication of the current national bibliography "Spaudos metraštis" [Chronicle of press] (since 1992 "Bibliografijos žinios" [News of bibliography]). Music, as an object of bibliography, from the point of view of the topic and form of publication (printed music, books, periodicals, audio, video documents and electronic resources) are being registered in the works of current as well as retrospective (printed music, books, periodical) bibliography: "Lietuvos bibliografija". Serija A: Knygos lietuvių kalba, 2 t. 4 kn. T.1. 1547-1861; T.2. 1862-1904. [Lithuanian bibliography. Series A: Books in Lithuanian], Kontroliniai sąrašai: "Knygos lietuvių kalba," 1905-1940 [Auditorial lists: Books in Lithuanian, 1905-1940]. Articles on music together with other topics are presented in the volumes of analytical retrospective bibliography "Lietuvos bibliografija. Serija C: Lietuviškų periodinių leidinių publikacijos" [Lithuanian bibliography. Series C: Publications of Lithuanian periodicals], books on music and printed music could be found in cumulative bibliography "Lietuvos TSR spauda [Lithuanian press] (1940-1975)" T. 1-3. Pseudonyms of musicians are revealed in the publication "Lietuviškieji slapyvardžiai, T. 1-4." [Lithuanian pseudonyms]. Since 1978 personal literature indexes, lists, reviews catalogues, lists of recommendable literature that are included into articles and books (not less than 20 titles) and other works of music bibliography published as separate editions, are registered in the annual publication "Lietuvos bibliografinės priemonės," ["Lithuanian bibliographic tools"] in the chapter "Music." The publications on music are also presented in Lithuanian emigration bibliography.

After national bibliography has been computerized, the National Bibliographic Data Bank is being created on the basis of IFLA bibliographic description standards and international normative documents, as an integral part of LIBIS (Lithuanian Integrated Library Information System), that is comprised of authority, bibliographic and international standard numbers databases. Authority database accumulates records of unified family names, collective names, series, titles of works, anonymous pieces of classics, liturgical texts, and pseudonyms. Bibliography database accumulates national current and retrospective bibliography records of documents of all forms and media, including music. Separate files of the international standard numbers database accumulate date of ISBN, ISSN, ISMN agencies and statistical data on Lithuanian press. Musical subject in the National Bibliographic Data Bank is presented in the established order.

MUSIK IN DER NATIONALBIBLIOGRAFIE LITAUENS

Die Musikbibliografie Litauens ist ein Bestandteil der staatlichen fortlaufenden und retrospektiven Nationalbibliografie. Die ersten Angaben über litauische Bücher findet man schon im 17. Jahrhundert. Sehr wichtige Quellen retrospektiver Bibliografie sind die Bücherverzeichnisse aus den Güterbibliotheken, die Kataloge der Akademie Vilnius, die der Druckerei von Hartung und anderen Druckereien, die der Verlage, Buchhandlungen und Bibliotheken, frühe Ausgaben der Bibliografie – "Lietuvių bibliografija, 1547-1910 m." [Litauische Bibliografie, 1547-1910] von V.Biržiška, die Zeitschrift fortlaufender Bibliografie "Bibliografijos žinios" [Bibliografische Nachrichten] von 1928-1943, die Zeitschrift für Bibliografie und Kritik "Knygos" [Die Bücher] in den Jahren 1922-1926 und andere Werke der alten litauischen Bibliografen. Die herausragendste Person auf diesem Gebiet war V.Biržiška.

Das erste Zentrum der staatlichen Bibliografie war das Bibliografische Institut in Kaunas (1924-1944) unter der Leitung von V. Biržiška. 1945 wurde die Litauische Buchkammer (seit 1992 das Zentrum für Bibliografie und Buchkunde der Litauischen Martynas Mažvydas Nationalbibliothek) gegründet, die ab 1947 das Jahrbuch der Bücher Litauens und das Jahrbuch der Zeitungen und Zeitschriftenaufsätze und ab 1957 die monatlichen Ausgaben der fortlaufenden staatlichen Bibliografie "Spaudos metraštis" [Jahrbuch der Drucke] (seit 1992 "Bibliografijos žinios" [Bibliografische Nachrichten]) herauszugeben begann.

Musik als Objekt der Bibliografie wurde nach Thematik und Medienform (Noten, Bücher, Periodica, Bild- und Tonträger, elektronische Datenträger) nicht nur in den Ausgaben der fortlaufenden Bibliografie (außer Bild- und Tonträger), sondern auch in den Ausgaben der retrospektiven Bibliografie registriert: "Lietuvos bibliografija". Serija A: Knygos lietuvių kalba. 2 t. 4 kn. T. 1.: 1547-1861; T. 2. 1862-1904 [Bibliografie Litauens. Reihe A: Bücher in litauischer Sprache], Kontrollverzeichnisse "Knygos lietuvių kalba, 1905-1940" [Bücher in litauischer Sprache]. Aufsätze über Musik kann man in den Bänden der retrospektiven Inhaltsbibliografien der Periodica "Lietuvos bibliografija. Serija C: Lietuviškų periodinių leidinių publikacijos" [Bibliografie Litauens. Reihe C: Aufsätze der litauischen Periodica] finden. Bücher über Musik und Noten sind in der Gesamtbibliografie "Lietuvos TSR spauda". T. 1-3. 1940-1975 [Drucke Litauens. Bd. 1-3. 1940-1975] enthalten. Pseudonyme von Musikern sind in der Ausgabe "Lietuviškieji slapyvardžiai, T. 1-4" [Litauische Pseudonyme] verzeichnet. Im Kapitel "Muzika" [Musik] (ab 1978) der jährlichen Ausgabe "Lietuvos bibliografinės priemonės" [Bibliografien Litauens] registriert man Personalbibliografien, Verzeichnisse, Rezensionen, Kataloge, Literaturverzeichnisse in Aufsätzen und Büchern (wenn dort mehr als 20 Titel eingetragen sind) und Einzelausgaben der Bibliografien. Musikbibliografie der litauischen Migration sind in Ausgaben der Migrantenbibliografie zu finden.

Die staatliche Bibliografie ist jetzt elektronisch nach dem IFLA Standard der bibliografischen Beschreibung und internationalen Normen bearbeitet worden. Man arbeitet zur Zeit an der nationalen bibliografischen Datenbank als Bestandteil von LIBIS [Litauisches integriertes Informationssystem der Bibliotheken]. Diese Datenbank besteht aus bibliografischen Datensätzen, Normdatensätzen und einer Datenbank der Internationalen Standardbuchnummern. In der Datenbank von Normdatensätzen speichert man Eintragungen von Personen, Körperschaften, Reihen, Titeln von Anonyma, liturgischen Texten sowie auch Einheitstitel und Pseudonyme. In der Datenbank der Bibliografie speichert man die bibliografischen Datensätze, Ressourcen aller Art, unter ihnen auch die von Musik. In der Internationalen Standardbuchnummerndatenbank speichert man Angaben der ISBN, ISSN und ISMN Agenturen und Statistik über Drucke in Litauen. In der nationalen bibliografischen Datenbank sind Eintragungen der Musikthematik nach allgemeinen Suchregeln zu finden.

The music library of the Norwegian Broadcasting Corporation (NRK)

Speaker: Kari Jacobsen, NRK

The start-up of the Music Library's daily operation, coincided with the establishment of the Norwegian Radio Orchestra in the fall of 1946. However, the oldest dated filings go back to 1930. It also were in activity during the occupation of the Norwegian Broadcasting Corporation all throughout the Second World War.

In 1990, the running of the Orchestra was separated from the radio music department and started operating under it's own Orchestra department. The Music Library was also organized under this department.

In 2001 the Music Library became a part of the Archives and Research, which also includes the audio archives and the television archive.

Since 1989, the Music Library has been using computers in cataloguing new entries. In 1994/5, our two present databases in the free text system, SIFT+, developed. In addition to having a database covering our own collection, we register everything we rent from publishers in a separate database. The number of computer registered titles is at present, 34,000.

The total collection of sheet music is about 70,000, and the share of musical manuscripts is estimated to be about 1/3 of the collection.

When the Norwegian Radio Orchestra was established in 1946, it was not a symphony orchestra. Instead, the NRK enlisted the services of musicians from the Hotel Bristol in Oslo. "The Bristol Orchestra" became The Norwegian Radio Orchestra and was conducted by Øivind Bergh. In the initial years, the musicians worked in two different formats: as a ballroom and light orchestra and as a more classically oriented salon orchestra. Bergh conducted the orchestra for 30 years (1946-76)

The Orchestra gained popularity in the 1990s led by a charismatic Finnish conductor. From 1994 to 2002 Ari Rasilainen oversaw a continuing artistic development and an increasing number of public concerts.

Today the Norwegian Radio Orchestra is known as the most versatile orchestra in Scandinavia and has a young Norwegian, Rolf Gupta, as Chief Conductor.

Die Musikbibliothek der Norwegian Broadcasting Corporation (NRK)

Die Aufnahme des „Tagesbetriebs“ der Musikbibliothek fiel mit der Gründung des Norwegischen Rundfunkorchesters im Herbst 1946 zusammen. Jedoch gehen die ältesten datierten Archivierungen zurück ins Jahr 1930. Die Musikbibliothek blieb auch während der Besetzung des Norwegischen Rundfunks durch den gesamten Zweiten Weltkrieg hindurch in Betrieb.

1990 endete die bisherige Zugehörigkeit des Orchesters zur Musikabteilung des Hörfunks; es wurde eine eigene Orchesterabteilung gegründet, der auch die Musikbibliothek angehörte.

2001 wurde die Musikbibliothek ein Teil der Abteilung Archivs and Research (Archive und Forschung), zu der auch die Archive des Hörfunks und des Fernsehens gehören.

Seit 1989 benutzt die Musikbibliothek Computer für die Katalogisierung der Neuzugänge. 1994/5 wurden unsere beiden derzeitigen Datenbanken mit dem Freitextsystem SIFT+ entwickelt. Zusätzlich zu der Datenbank, die unsere eigenen Bestände enthält, erfassen wir alles, was wir als Leihmaterial von den Verlagen beziehen, in einer separaten Datenbank. Die Anzahl der elektronisch erfassten Titel beträgt derzeit (Juni 2004) 34.000 Stück.

Die komplette Notensammlung umfasst rund 70.000 Titel, davon sind schätzungsweise ein Drittel Manuskripte. Bei seiner Gründung im Jahr 1946 war das Norwegische Rundfunkorchester kein Sinfonieorchester. Der NRK kaufte die Dienste der Musiker des Hotels Bristol in Oslo ein. Das „Bristol Orchester“ wurde zum Norwegischen Rundfunkorchester unter der Leitung von Øivind Bergh. In den frühen Jahren arbeiteten die Musiker in zwei

verschiedenen Formationen: als Tanz- und Unterhaltungsorchester und als ein etwas mehr klassisch orientiertes Salonorchester. Bergh leitete das Orchester 30 Jahre lang, 1946-1976.

In den 90er Jahren gewann das Orchester Popularität durch den charismatischen finnischen Dirigenten Ari Rasilainen. Ihm ist eine kontinuierliche künstlerische Entwicklung und eine wachsende Anzahl von öffentlichen Konzerten zu verdanken.

Heutzutage ist das Norwegische Rundfunkorchester bekannt als das am vielseitigsten begabte Orchester in Skandinavien; der junge Norweger Rolf Gupta ist sein Chefdirigent.

"Copyright in Norway: printed music and sound recordings. Legal possibilities and limitations when libraries copy and make music available to the public"

Speaker: Kristine Abelsnes (ABM-utvikling, Norway)

Abstract: Libraries in Norway are generally allowed to lend out copyrighted works to their users, including music in recorded or printed form. There are some limitations, which will be explored in this session. Furthermore, music libraries' freedom to copy music works will be described. This question is specifically important in relation to use and distribution of music stored in a digital form. The Norwegian copyright act will be amended this year. Possible changes might be to advantage or disadvantage for music libraries. Examples of how a music library lawfully can act outside the copyright act will also be mentioned.

"EBLIDA and current copyright issues"

Speaker: Kristine Abelsnes (ABM-utvikling, Norway)

The role of EBLIDA as a lobby organisation for libraries on a European level will be described and discussed. Relevant directives concerning copyright and related rights in the last 12 years will be reviewed in light of their importance for libraries in general and music library in particular. The emphasis will be on the INFOSOC directive from 2001. The copyright exceptions for libraries differ from country to country in Europe, and the lack of harmonisation will be shown through examples. Information on a recent EC working paper reviewing the legal framework in the field of copyright is also included.

“LåtLån”: Virtual Circulation of digital Music

Speaker: Ann Kunish

LåtLån (the name means “borrow a tune”) is the first service of its kind in Norway. The Oslo and Bergen Public Libraries (Deichmanske Bibliotek and Bergen Offentlige Bibliotek) and Phonofile have cooperated to create a library service whereby patrons can log on to the library and “borrow” Norwegian music. The service will be nearing the end of a six-month project period in August, and negotiations are already in progress to make LåtLån a permanent, national, digital service. Ann Kunish, project head, will demonstrate the service, relate the libraries’ experiences with the service and explain the issues under discussion.

Arne Nordheim (honorary member of the arranging committee) - life and music

Arne Nordheim - a Nordic Internationalist

Speaker: Hallgerd Aksnes (professor, University of Oslo, Norway)

The presentation will focus upon the life and works of Arne Nordheim (b. 1931), honorary member of the organizing committee of this year's joint IAML-IASA congress, and one of the most central figures of musical life in post-war Norway. Nordheim was one of the first Norwegian composers to turn towards post-war modernism, but his music is at the same time profoundly influenced by late romanticism. The speaker will give an overview of Nordheim's extensive compositional *œuvre*, which has placed him among the most influential Nordic composers of his time.

The Geirr Tveitt project

Reconstructing the fire-damaged manuscripts of the Norwegian composer Geirr Tveitt

Speakers: Anne-Grethe Slettemoen (Paper conservator, Bergen Kunstmuseum), Professor Hallgerd Aksnes (University of Oslo) and composer Kaare Dyvik Husby, responsible for the reconstruction of the manuscripts.

Geirr Tveitt (1908–1981) is one of the most interesting composers in Norwegian musical life in the 20th century. One of his major works was the dramatic ballet *Baldurs draumar* (*Baldur's Dreams*), a work originally intended for dancers, an orchestra consisting of about 100 musicians, vocal soloists, and a reciter. The whole work would have a duration of more than one and a half hour. The work was never performed as a ballet with the original scoring during Tveitt's lifetime. In 1970 most of Tveitt's autographs were destroyed by fire when his farm in Norheimsund in the western part of Norway burnt down to the ground, a really disaster since most of his works at that time were unpublished. The boxes with the remains from the fire were handed over to the National Music Collection at the National Library of Norway. Through the 1990s one could notice a growing interest in Tveitt's music, and when the conductor Ole Kristian Ruud decided to record some of the movements from *Baldurs draumar* in a reconstruction made by the composer Kaare Dyvik Husby the boxes with the burnt remnants was reexamined, and it was decided to try to identify the boxes which contained material for the ballet *Baldurs draumar*. (The recording took place in 1999 and was issued by the Swedish record company BIS.) After a tentative project where a small part of the material was selected for closer inspection it was decided to clean the fire-damaged manuscript sheets and digitalize them in order to make a later reconstruction possible.

Based on the experiences from this experiment a project for the cleaning and digitalizing all the *Baldurs draumar* material was established. The National State Academy of Music agreed to house the project which has a board with members from the National State Academy of Music, from the Oslo University, and from the National Library of Norway. Funding was favourably granted by the Norwegian Cultural Fund and the Grieg Research Programme in Bergen. In this session three of the participants in the project will hopefully contribute to a deeper understanding of Tveitt's music as well as of the technical difficulties in saving a severely damaged material, and not least of the musical challenges in identifying and putting the pieces from scores and parts together into one or more authentic versions of the work.

Joiks in the white frost (rimed) wood

Speaker: Ante Mikkel Andersen Gaup (Norway)

(A summary of the pamphlet of my CD with joiks called Ritnivuoovddis luodit – Joikar i rimskogen, according to the heading)

Introduction

To JOIK means to sing or present a joikmelody and my dictionary explains it to:

Chant on a monotone, used by Lapps to tell the story of a person or past event. OK, quite correct, but today we use SAMI PEOPLE instead of Lapps. And in my opinion you don't find only monotony in the art of joik, but also very much joy and delight. Well, you can listen yourself and find out. Sami people is the indigenous people in the north of Scandinavia and live today in four countries: Norway, Sweden, Finland and Russia. Our way of singing is called joik, and the art of it is placed among the oldest in Europe. The first joiklyrics (text in a joikmelody) known in Europe was written in a book (Lapponia) in the year of 1673. Today you can listen to sami music in several CD publications, in concerts and festivals (easternfestival in Guovdageaidnu/ Kautokeino, Riddu Riddu summerfestival in Gaivuotna/ Kåfjord in Troms).

The purpose with this CD is to show and present some typical joiks, in traditional and modern way with instruments; from the northern area of Sapmi/ Samiland, mostly from Guovda-geaidnu where we live. The lyric in a joikmelody can be long, very short or nothing, it is up to the joiker (the one who presents the joik) to choose and decide. In Sapmi we have many ways of singing and dialects of joiking are divided into four main groups: eastsami (leudd), centralsami (luohti), middelsami/ julevsami (vuolle) and southsami (vuollie). The use of the voice is not the same every where. Even in the same area, you can't find two persons who will joik exactly in the same way. Explanation to that is the joikers own way of expressions and ways of using the voice, for to decorate the melody, so it feels good for one. Together with the text, lyrics the joiker can make the presentation very personal and special. Therefore the use of text in our tradition can be very much improvised and are mostly depended on situations and events.

Today mostly personjoiks (joikmelody belonging to one person) are in use, but we also deal with joiks to animals, birds, landscape, nature, stars, but also to dead objects like train, bicycle, organisation and so on. We don't know much about the creation, or the birth of the joik, but we do know that it is just as old as the sami culture and language. And therefore it had a great meaning for peoples health, prosperity and well-being. It always has been used for encouraging each others, for teaching and for giving and sharing performances and honour. That was the main thing for people, specially for the children, to be able to get a good physical and psychical development. It is much more easier to honour someone in using a joik instead of many words. That was the grates reason for composing an own joik to each member of the sami society/ siida. In a way the joik can be compared with the name to a person, a poetry name, composed in love. In that name you only will hear the good characteristics of the person and you get to be better known with his/ hers nature. The connection between a joik and its object is very strong and therefore it can't exactly be the same as a song. We also say that we do **not joik about a person**, but we do **joik a person**. That means that i do not tell about his/ hers name, but i do tell what he or she is called. To joik is also an art of remembering – you can remember persons, situations, events and so on, and then you can tell about them by joiking. This art is also a good help for myself to remember – if i begin to joik a good friend of mine when i am lonely, then i can feel that he "comes" to me and will be with me in a while.

From the time of colonisation in the 17. century and up to middle of 19. Century the sami culture, especially joik has been assumed as ugly and inferior. Because of the negative official policy in the home states, besides the dismissal of missionaries and the church, the sami joik almost died away. In many parts of Sapmi it really has disappeared. The negative sight against joik, together with the churches statement of sin over a long time, sami people only dared to joik when they were drunk – that means to show sorrow, anger and hate. Because of that, people soon began to say that joik really is sin and not good to listen to.

In the decade of 1960 sami youth began to play instruments to joik, with more or less hell. The elders did not agree with that in the beginning, but i think it was a good and naturally way to keep the joik alive. In this century

sami music has got a renaissance and it seems for me that joik is suitable to any other musicstyle as jazz, blues and rock. Today our youth mostly hear and learn joiks from the stage and in Cdes and you hardly can hear it anymore in the everyday life. I think that is pity, but times have changed. Today we have to arrange courses for teaching joik and we also have established an organisation for keeping the traditional joik alive "Juoigiid Searvi". There we have approximately 50 members from all over the Sapmi.

If you want more information about joik and sami culture you can contact:

Samidikki oahpahasossodat/ Sametingets opplæringsavd (education), N- 9520 Guovdageaidnu

Juoigiid Searvi (organisation), Pb 29, N – 9730 Karasjok

IDUT lagadus (publisher), Iggaldas, N - Lakselv

DAT lagadus (publisher), Aksomuotki, N – 9520 Guovdageaidnu

Davvi Girji OS (publisher) 9730 Karasjok

Kara Interbok (shop), N – 9730 Karasjok

My CD you can order from this adress:

Tove & Ante Mikkel Gaup, Beazenjunni, N – 9520 Guovdageaidnu, Tel. +47 78485818, mob. +47 926 34 542

ABOUT THE JOIKS IN THIS CD

1. Modernised joik to the rimed wood, which is dressed white beaska (dress of reindeerskin) and the joiker doesn't know what richness he will find in woods pocket (bosom)
2. A traditional joik to the summerplace for reindeer, an island called Stierdna. This says to be a paradise for animals in summertime, but a hell in wintertime, because reindeer are not able to survive here during the winter.
3. Joik which describes a creepy journey threw "Kløfta" a deep valley between Alta and Guovdageaidnu, wrapped in stories and mystics.
4. This joik tells about the lake Duolbajavri, and praise it as a rich and golden home for fishes.
- 5-6-7: Traditional joiks to the reindeer. You may get a feeling of its nature, its way to run, escape and so on.
8. An old joik to the bear, in past time looked as holy. In the joik you get a feeling of strength and heavy weight. The bear says that he rather will meet nine hunters who are not related to each other, than to brothers. Why?
9. This joik describes the grouse and how it lives – early in the morning it will begin to run.
10. This is a joik is to the long iron-row, as the train is called, which will divide the land for reindeer in two parts.
11. Childjoik. According to tradition every child should get its own dovdna/ childjoik. It was used as communication between the child and its nearest grownups, to motivate it and get up its positive qualities. The joik also could be used to tease the child for to make it hardy and learn it to stand up a joke.
12. After the confirmation the dovdna should not be used any more and it was time to find up a grownup joik for the teen-ager. Often the dovdna was used as a base for grownup- joik, like here with the joik to my sun Lars-Ailo
13. Ingrid Mari-Anne got this joik as a gift to her wedding and that way incorporated in the family.
14. This joik is given as a gift to Igor, a very good throutsinger from Tuva, whom i met at a festival.
15. Modernised joik to ice-floes, which are slowly moving to the see and "talking" together. This joik has two themes, where the next one describes the rain-drops, with the of violin.
16. Modernised version of the joik to Per Hætta from Guovdageaidnu. Digitalis chorus with youth from Volda follows the joik.

A network of folk music archives in Norway

Speaker: Hans-Hinrich Thedens (Norwegian Collection of Folk Music, University of Oslo, Norway)

This talk will concern different forms of collaboration between national, regional and local folk archives dedicated to Norwegian traditional music. Its first part will give a short synopsis of this music's history, then there will be a description of the archives existing today and how they came into being. The main part will consist of examples of how the archives work together and will address benefits as well as shortcomings of the network. The talk will deal with some of the same issues as my article published in *Fontes* (in German) and will illustrate them with music examples.

Norway has a strong, lively and steadily changing tradition of music and dance. The number and level of accomplishment of mostly amateur, but also an increasing number of professional performers is very high for a country with not much more than four million citizens. Collecting folklore started in the era of national romanticism. Texts and later melodies were published in books and musical arrangements. When sound recording became available some of the first recordings were instrumental folk tunes that soon were issued commercially. Scholars used phonograph cylinders also to capture traditional song. The Norwegian Broadcasting Corporation was the first to build an archive of sound recordings on film and later on lacquer discs. These were used in the weekly Folk Music Half Hour, one of the worlds longest running radio shows.

More research oriented archives were started after WW II at the universities of Bergen, Tromsø and Oslo. The Norwegian Collection of Folk Music was started by musicologist Olav Gurvin in order to collect data to help explain among other things the unusual tonality in traditional vocal and instrumental music. Another project was – and is – the edition of transcriptions of fiddle tunes. Until the 1970s the activities of the university archives were rather remote from the grass root level of the active traditional musicians. This was to change when a regionalist ideology became important. Local fiddlers' associations became aware of the need to record the older generation and/or to make recordings from their area available locally so that younger players could have easy access to older sources. Since 1980 some 15 such archives have been founded and copies of recordings have been sent back to their place of origin from the university archives.

The local and regional archives differ in profile and activities but most of them employ archivist with a background in traditional music and dance rather than academics. They stay in close contact with the musicians in their area and document not only music and dance as they were in the past but also as they are today. They have access to different types of information than the central archives and the exchange of different types of material constitutes the main type of collaboration in the network of the central and the local archives. Ideally this leads to better documentation, better dissemination and better research.

Mass digital library: an affordable way forward for small and medium-scale archives

Speaker: Michel Merten (Belgium)

Shared digital library services by Sound Arts Group

An answer to the need of medium/small scale archives for long term preservation and accessibility at affordable cost

The development of mass digital library projects for audiovisual archives has been a cornerstone of the strategy of large worldwide archives to develop long term preservation and accessibility of their old audio / video media. These projects have included the set up of large robotic systems capable to store very large quantity of archives, development of an efficient database dedicated to audiovisual material as well as following strict cataloguing rules, copyright management, accessibility of the material by archives owners but also through general internet access, ...

These development of these projects demand very large funding capacity, skilled IT personal, specific audiovisual technician, long database developments, ... But also after implementation, the IT support needs remain high as well as the cost to host large computer systems in a suitable environment, ...

These hurdles have prevented most small and medium scale archives, either radio, musical (labels, festivals), scientific, ... to develop such systems though their would see all the benefit of using them. Even large scale archives may be facing time constraint making it impossible for them to succeed in a full digitisation project by themselves alone within a reasonable period of time.

The Sound Arts Group, based in several countries in Europe, has developed a service of shared mass digital library dedicated to audiovisual material; it offers all services expected by audiovisual archives:

- Digitisation of audio material (on a one per one basis or on dedicated mass transfer systems) (tapes, shellacs, CD's, DAT's, ...)
- Storage in high resolution format and in various low resolution format (MP3, ...)
- Dedicated database system following strict cataloguing rules, multilingual, allowing easy information interchanges
- Accessibility to archives owners and remote management of their specific database
- Accessibility to identified and registered users (upon decision of each archive)
- Open accessibility for general public (upon decision of each archive)
- Easy migration to new low resolution formats (new compressed formats to come)
- Copy/restoration services on request

The digitisation of the material will be following IASA TC recommendations and close contact will be maintain to follow-up any development in this field.

Each archive owner has access to its own data and has full authority on its management and accessibility for third parties. It remains full owner of all the material stored and will be able to get its data back out of the system at any point of time.

The Sound Arts Group and its subsidiaries (Musica Numeris) is a leading European group of companies dedicated to the recording, post-production, restoration, archiving of music and sound in general since 15 years. It offers archiving services to private and public archives holders in different European countries as well as for African archives. It provides digitisation services based on different sources (tapes, plates), restoration services, ...

VisualAudio: a New Preservation Strategy for Fragile Disk Recordings by Means of Photography

Speaker: Ottar Johnsen (Switzerland)

(Fonoteca Nazionale Svizzera, - University of Applied Sciences of Fribourg, Stefano Cavaglieri, Pio Pellizzari, - Ottar Johnsen, Sylvain Stotzer, Frédéric Bapst, Cédric Milan, Christoph Sudan)

Cutting a disk was in practice the only way to preserve sounds until the introduction of magnetic tape in the early 50's. Therefore there are huge collections of phonographic records, for example in radio stations and national sound archives. Such archives include pressed disks produced by record companies as well as direct cut disks obtained by the direct recording of radio programs with often a great cultural value and available only as unique copies. Disks, and in particular acetates and shellacs, are fragile. All the records are deteriorating with time. Worse, many records would be destroyed by the movement of the stylus from even the best turntables. Thus, we risk losing an important cultural heritage. This is a big concern for the sound archivists.

The optical retrieval and storage technique called VisualAudio provides a way to extract sound information from a phonographic record without any mechanical contact. The process is straightforward: we take a picture of each side of the disk using a dedicated analog camera, we store the film as our working copy, and when needed, we scan the film and process the image in order to extract the sound. A working prototype has been built and was used to retrieve the sound from several records. A new prototype is currently being designed and built that will significantly improve the quality of the extracted sound. In this paper, we describe the principles and the characteristics of the different parts of the system and we analyze the performances. We hope that the new prototype will be used to save the sound from numerous old records.

Creating, maintaining and improving digital music library services at Indiana University

Speaker: Mary Wallace Davidson (University of Indiana at Bloomington)

Indiana University's Variations2 digital music library project has made great progress during the last year, especially in applications useful for teaching and learning, as well as simultaneous listening and viewing music. Currently we are experimenting with encoded representations of musical incipits and full scores that ultimately will be searchable melodically.

An international concept for training in audio-visual archives

Speaker: Kurt Deggeller (IASA)

The Co-ordinating Council of Audiovisual Archives Associations (CCAA) is currently working on a strategic framework for professional training and development. The aims are the improvement of the training for the profession of audiovisual archivists across the heritage, information, media and arts sectors and to permit better funding conditions through co-ordination of the efforts of the different organisations.

The current publishing situation for music research in Norway

Speaker: Arvid Vollsnes (University of Oslo)

A discussion of the organization of the field, the publishing of books, scholarly journals, critical editions, scores and recordings. Behind there are various grants and other economic support from governmental and other agencies, foundations and associations. The field is then governed by various boards and committees. But being a small country, the flow of information and coordination between the disparate areas will be maintained also through the few persons in scholarly offices and at the same time sitting on various boards. This is both an advantage and a draw-back, as you can see.

Publications in musicology in Sweden: from herding calls to opera heroes

Speaker: Veslemøy Heintz (Statens musikbibliotek, Stockholm)

Musicology, as an autonomous discipline, was established in Sweden in the mid 1920ies, with the publication of three theses, two on Swedish composers and one on Gregorian sequences in Swedish sources. A lectureship in musicology was subsequently established at the university in Uppsala, which in 1947 expanded into a proper institution. New chairs in musicology have since been established in the universities in Göteborg, Lund and Stockholm as well as a number of research institutes in fields such as music pedagogy, folk music and music acoustics.

The only periodical in musicology, covering all aspects of the discipline, is *Svensk tidskrift för musikforskning* (Swedish journal of musicology) (1919-). There are special periodicals for folk music and jazz research, music acoustics and music pedagogy.

Most of the publications in musicology are channelled through the university and high school institutions, mostly in the form of reports connected with research projects or in the form of theses. In all ca 240 theses in musicology and related disciplines has been published in Sweden up to present, about half since 1990.

There are, however, other institutions doing musicological research and with publication series in the field. The most important of these are Musikmuseet (the Music Museum), Visarkivet (the Centre for Swedish Folk Music and Jazz Research) and Kungl. Musikaliska akademien (Royal Swedish Academy of Music).

A jazz discography and an interactive knowledge base on the web Jazz out of Norway

Speaker: Trond Valberg (National Library of Norway)

Jazz music does have a strong position in Norway. Several performers also have a good reputation abroad, and jazz music is often a matter of international exchange as part of an international scene. The symbiotic and eclectic characteristics are obvious in Norwegian jazz as well, but you may also hear a touch of Nordic sound.

The Norwegian Jazz Base - <http://jazzbasen.no/> - contains information about a century of jazz in Norway (including some early ragtime tunes as well). In cooperation with the Norwegian Jazz Archives and on the basis of Johs Bergh's discography ("Norwegian Jazz Discography 1905-1998"), today the Jazz Base is an updated discography including biographies, historical overviews, photographs, sound clips and a set of links. You can search the discography in many ways, including combined searches with options such as title, name, record label, recording date, instrumentation and available sound clips. The English web-version also makes it possible for users outside of Norway to search for international names such as Dexter Gordon, Stan Getz and Keith Jarrett. We also hope to encourage the users to explore the wide range of Norwegian performers, e.g. the talented performers Jan Garbarek, Karin Krog and Radka Toneff.

Apart from developing the catalogue, much effort has been made on copyright issues. We needed to make agreements with the copyright owners on the basis of non-profit regulations. During 2004 we plan to implement a higher number of sound clips, using the quotation right in the context of recognizing track titles. A historic video clip will be included as well, in our future vision of presenting a wider range of digital multimedia.

The paper will briefly cover parts of Norwegian jazz history, exemplified by short sound clips. It will cover various aspects of constructing such a web portal based on bibliographical and multimedia sources. The issue of copyrights and sound files on the Internet will be discussed within the scope of implementing the new EU-directive as well. Finally, the challenges of maintaining the knowledge base and ideas of improvements will be discussed.

Virtual International Authority File

Speaker: Ed O'Neil (OCLC)

In August of 2003, Die Deutsche Bibliothek, the Library of Congress, and OCLC Online Computer Library Center signed a Memorandum of Understanding to jointly develop a Virtual International Authority File (VIAF) for personal names. The goal of the VIAF is to prove the viability of linking authority records from different national authority files and to demonstrate benefits of a VIAF. This project will virtually combine the name authority files of the Library of Congress and Die Deutsche Bibliothek into a single name authority service, making them available through an OAI server. OCLC will provide software to match personal name authority records between the two authority files, which will produce initial linking for the service. The long-term goal of the VIAF project is to include the authoritative names from many national libraries and other significant sources into a common global service.

En août de 2003, Die Deutsche Bibliothek, the Library of Congress, et OCLC Online Computer Library center ont signé un protocole d'accord pour développer conjointement un Virtual International Authority File (VIAF), pour les noms personnels. Le but du VIAF est de prouver la viabilité de lier fiches d'autorité à partir de différents fiches d'autorité nationale et de démontrer des avantages d'un VIAF. Ce projet combinera pratiquement les fiches d'autorité de the Library of Congress et Die Deutsche Bibliothek dans un service d'autorité centrale et les rendant disponible par un serveur d'OAL. L'OCLC fournira le logiciel qui joindra les deux services d'autorité, qui produiront l'enchaînement initial pour le service. Le but à long terme du projet VIAF est d'inclure les noms bien fondé de beaucoup de bibliothèques nationales et d'autres sources significatives dans un service global commun.

Im August 2003 haben die Deutsche Bibliothek, die Library of Congress, und das OCLC Online Computer Library center eine Kooperationsvereinbarung zur gemeinsamen Entwicklung einer Virtuellen Internationalen Normdatei (Virtual International Authority File) für Personnamen unterzeichnet. Das Ziel dieser Normdatei ist es, die Realisierbarkeit des verbindens von Normdateien verschiedener Länder und den Nutzen einer VIAF zu zeigen. Dieses Projekt wird virtuell die Personnamendateien der Library of Congress und der Deutschen Bibliothek in eine einzige Datei eingliedern, die dann durch einen Grossrechner, einem OAI server, zugänglich sein wird. OCLC wird die Software für die Abgleichung der Ansetzungsformen bereitstellen, wodurch zunächst die Verbindung zwischen den Dateien herstellen wird. Das Langzeitziel des VIAF Projektes ist es, die autorisierten Namen von vielen Nationalbibliotheken und anderen wichtigen Quellen in einen globalen Service zu integrieren.

Change of Medium – Change of Work?

The manuscript, printed editions and recordings of Griegs op.5 no.3 “Jeg elsker dig”

Speaker: Per Dahl (Associate Professor, Norwegian Institute of Recorded Sound)

In this paper I will present some peculiarities in the manuscript and show how valuable information in the manuscript is non transferable to a printed edition. There will be made a comparison between the manuscript and the editions published in Griegs lifetime which has a lot of differences. Based on this material it is possible to give some viewpoints to the general discussion on music and multimedia where the main question will be: How does the media of information influence our understanding/interpretation of a work of art? Other printed editions published after Griegs dead and the Grieg Gesamt Ausgabe will also be commented.

As the 20th century also gave us the gramophone, it will be necessary to make comparisons to different recordings of this song in order to see what kind of changes this bring to the work. One important aspect will be that the gramophone industry established a new audience of music appreciation, those who did not go to concert but listened a lot to music through the gramophone (and radio). Griegs op.5 no.3 was adopted as a lovesong in the gramophone marked in addition to the concert /classical tradition. This will also raise the question about what variety in the interpretation of this music is acceptable and what is not, and why. But even in the concert/classical tradition there is a lot of variety and some of them are more connected to the spirit of the times than to the manuscript. Based on the presentation of a work of art in three media it will be possible to make some comments on music and media.

Music research collections in Norway

Speaker: Øyvind Norheim (National Library of Norway, Oslo)

The term “Music research collection” may cover a wide variety of collections relating to music. First of all it does not tell us anything about the material of the collection. Secondly it does not say anything about the collection’s origin. Neither does it say anything of where it is or has to be kept. It does not have to be intended as a research collection in the first place, not even a music collection. But it has to be a “collection”, i.e. it must consist of more than one or two items. And it must in principle be accessible to anyone granted that it is to be used for research. To put it another way: A music research collection is a collection of items of any sort of material that someone may be able to exploit today or in the future in a way which the academic society will recognize as a research activity. Due to the previous political and cultural history of Norway, academic research in Norway is a relatively new activity. The first university was established in 1811 (Oslo University), the next one (in Bergen) as late as 1946, and in the same year the first lectureship in musicology was established at the Oslo University. These facts of course affect the structure and the types of music research collections to be found in Norway.

According to the “definition” above music research collections may be found in different types of institutions all over the country. The National Music Collection of the National Library of Norway has of course a central position in this landscape, but important research collections are also to be found in public libraries (e.g. the Grieg Collection in the Bergen Public Library which will be presented separately in this session), in the Trondheim University Library, in the Norwegian Broadcasting Corporation, in local museums, not to mention the network of folk music archives which is also given a separate presentation on this conference.

The Grieg collection at the Bergen Public Library

Speakers: Siren Steen and Kari Rørtveit (Bergen Public Library)

The web edition of the Grieg Archives at the Bergen Public Library was released May 2004:

http://www.bergen.folkebibl.no/grieg-samlingen/grieg_samlingen_intro.html

The collection comprises

- Nina and Edvard Grieg’s private archives, i.e. autograph scores, letters, diaries, photographs, concert programs, library of scores and other literature
- Published documents, i.e. scores, audio-/visual recordings, biographies, research publications a.o.

Users are offered a complete catalogue of the collection content, along with digital versions of the autographs. Information is available by a simple and flexible user interface, given several retrieval facilities :

- Documents are grouped in main categories, according to essential features. Tailored ‘inventories’ (search queries) direct the user to relevant information. Example: Show the autograph scores for a given opus.
- Search the catalogue (metadata) by means of a dedicated search form; with free text, specific fields (AACR), and boolean operators are possible to combine.
- Fulltext search within the textual autographs (letters and diaries).
- Read and print digital documents.

Autographs are scanned to raster format for the purposes of broadened access and archival protection. Textual autographs are additionally transcribed to xml (html) for readability and searchability, and text is presented parallel to each scanned page.

Status as of August 2004:

- English version to be released September 2004.
- Proofreading of transcribed text to be completed December 2004.
- Digital sound recordings: start implementation in 2005.

Multimedia and the preservation of endangered languages- recent developments

[Written by Patrick McConvell and Grace Koch.]

Speaker: Grace Koch (Native Title Research and Access Officer, AIATSIS, Canberra, ACT, Australia)

A number of multimedia archival projects have been established in the last few years in order to document endangered languages. Word lists, narratives, conversations, speech events, songs and other material are being digitised and being made available on the Internet. 'Documentary linguistics' in which the digital audio-visual resources are considered primary and other materials regarded as 'annotations' is beginning to change the face of the discipline of linguistics also and promote more interdisciplinary work. In this paper, we will describe some of these initiatives and will look at the various approaches taken by the organisations and foundations supporting this work. We will also describe some of the ways in which the material is being archived and disseminated, and how the different resources -sound, vision and text- are being 'bundled' and linked to provide dynamic and synchronised access.

The DOBES programme for Documenting Endangered Languages

Speaker: Peter Wittenburg (Technical Director and Archivist, Max Planck Institute for Psycholinguistics, Nijmegen, The Netherlands)

The DOBES programme for Documenting Endangered Languages was one of the first that identified the need to not only ask experts from all over the world to document languages that will be extinct in the near future, but to realize that this documentation work is about preserving part of cultural heritage for future generations. Despite all efforts to help language revitalization that addresses short-term questions such as generating suitable presentation formats, the DOBES archivist had to address long-term questions such as to create a coherent archive based on standard formats and to take care of bit-stream preservation. The latter requires national and international efforts. Recently established, the DELAMAN network agreed to build up a GRID infrastructure such that an international exchange of data will be possible in a few years. The talk will touch all the aspects mentioned and show how the DOBES programme tackled and partly solved the important issues.

Principles surrounding the use of music iconography in the creation of an exhibition: "Three Centuries of Russian Music" at the Glinka Museum

Speaker: Galilna Sakharova (Glinka State Central Museum of the Music Culture)

All the basic aspects of music iconography can be found in the exposition "Three Centuries of Russian Music". The exposition displays can be subdivided into three categories:

I. The depiction of music playing, i.e. a visible reproduction of the music sound in process. Such works are few, but they have a function of generalizing some theme by visually reflecting the results of the composer's or of the performer's activities. Usually, it is an instrumental ensemble or a soloist playing an instrument.

II. The musicians' portraits represent the second aspect of music iconography as shown by the exposition and are closely connected with the first one. The three portraits placed on the semi-circular wall create the impression of joint music playing. When a chamber concert is being performed in the "Red Hall" with the pianist playing a real piano, since all the portraits are done life-size, we have the impression of "a joint concert" with Rachmaninov and Gofman "participating" in the performance of the real musician. The portraits may also "accompany" a singer or a flute - thus emphasizing the music artistic effect.

III. One of the music iconography genres is the genre of caricatures, or cartoons. This includes both music playing and portraits. There are many caricatures of the 19th century, and especially of the 20th century, in the Museum funds.

The music cartoon genre is more widely represented in the "Soviet Music Culture" section. The two works by Kostantin Rotov (1901-1959) should be singled out.

A very interesting series of cartoons is related to the activities of the State Institute of Music Science (SIMC) which existed in Moscow in the 1920-s.

The most "representative" friendly cartoon by Bogatenko - a peculiar "collective portrait" of the ethnographic section - can be seen among the exposition exhibits. The drawing is called "The SIMC Ethnographic Choir" (January, 1927) depicting with mild humor all the section scientists. Each character has his or her name written close by. All the persons are singing or playing something. Three characters are dressed in national costumes - the collector of the Ukrainian folklore is wearing a Ukrainian shirt, the two collectors of the Central Asian music are wearing an Uzbek robe and a Kazakh hat. The clothes of the other persons are neutral.

The above mentioned types of the music iconography at the exposition "Three Centuries of Russian Music" and their interpretation are just the first steps in our future research.

Musikal iconography in Norway – a status report

Speaker: Kristin Slette (Norway)

Internationally, there has been a growing interest in the discipline of musical iconography; yet, in Norway, this branch of musicology is still in its infancy. For many years this author has worked alone. Now, it gives me great pleasure to see that other scholars have taken an interest in the subject. Still, there are few workers in the field.

Compared to the enormous wealth of material to be found at the continent, our body of material with musical subject matter is modest in comparison. But certainly there is still a great variety of visual sources waiting to be examined. As of yet, there has been no systematic attempt to collect and catalogue works of art or any visual material with musical subject matter. This must be a long-term goal.

What *has* been done so far? My own humble contribution is an introduction to the field to Norwegian readers (master theses at the University of Oslo 1999). The content touches upon various aspects of musical iconography: Definitions, history; the development of the discipline from its roots until today, the efforts in

developing an internationally accepted cataloguing system, and the many methodological problems facing the musical iconographer.

Two conferences on musical iconography have been held. At the "Musikikonografi i Norden" seminar in Stockholm in October 2000, with music librarians and scholars from three Scandinavian countries present, an informal Study Group was established. The second meeting: "Musikkikonografi i Norden", 27-28 October 2001, was held at Ringve Museum, with Dorthe Falcon-Møller (Denmark), Ingebjørg Barth Magnus (Sweden), Sissel Guttormsen (Norway, Ringve) and myself as participants. Our intention is to meet on a regular basis.

Musical iconographers often tend to work alone. Being a small country, co-operation with scholars from the other Scandinavian countries is necessary in order to strengthen and encourage the research in this relatively small field of musicology.

Music and Death: Musical symbolism in "Fiolinkonserten" ("The Violin Concerto") by Edvard Munch

This brief study focuses upon one single artwork by the great Norwegian painter Edvard Munch (1863-1944). At first sight, this double portrait of two female musicians, seem to give little information to the musical iconographer, but as we shall see, a hidden message reveals itself throughout the investigation.

From music history and a number of music-iconographic studies we know that instruments may have symbolic meanings when they appear in paintings or other works of art. The question here is whether Munch uses the violin, in this case, as a symbol of death. This study stresses the need for a careful iconographic approach, the many uncertainties taken into consideration, when dealing with art works as a source of information.

La numérisation de la collection Philidor à la Bibliothèque nationale de France

Speaker: Laurence Decobert (Bibliothèque nationale de France - Département de la Musique)

Dès l'ouverture du site Internet de la Bibliothèque nationale de France en 1998 (www.bnf.fr), la bibliothèque numérique Gallica a été créée avec un accès direct et un catalogue bibliographique permettant une recherche directe (gallica.bnf.fr). Dans un premier temps, Gallica a privilégié les livres et périodiques numérisés en mode image, ainsi que les images extraites des collections de la BnF et d'autres établissements français. C'est ainsi que le fonds de «Portraits de musiciens» conservé au département de la Musique (estampes, dessins, photographies) a été numérisé.

Dans un second temps (2001), le département de la Musique a privilégié la numérisation de documents musicaux: la collection Philidor, ensemble de manuscrits précieux et très consultés, provenant de la bibliothèque musicale de Louis XIV à Versailles, a été choisie. Cette collection regroupe environ 50 volumes, copiés par André Danican Philidor (1647-1730), copiste et bibliothécaire de Louis XIV. Issue de la bibliothèque musicale du roi à Versailles, elle fut versée en 1795 dans les collections de la Bibliothèque du Conservatoire national supérieur de musique de Paris, fonds rattachés à la Bibliothèque nationale en 1935. Philidor avait accompli dans les années 1690 un véritable travail de compilation en rassemblant les musiques jouées à la cour de Henri IV, Louis XIII et Louis XIV, essentiellement des musiques de ballets et de divertissements. Cette collection est ainsi l'une des sources principales pour l'édition des œuvres complètes de Lully. Sa numérisation rend accessible un corpus uniquement consultable sur microfilm. Par ailleurs, ce projet s'inscrit dans une opération menée conjointement avec la Bibliothèque municipale de Versailles qui conserve également une partie des collections musicales royales de l'Ancien régime, et qui numérise aussi dans un premier temps tous les volumes copiés par Philidor. Les partitions numérisées par la BnF sont accessibles directement dans Gallica mais surtout via la recherche dans le catalogue général BN-Opale Plus et dans le catalogue du département de la musique, BN-Opaline. Enfin, les documents numérisés par la bibliothèque de Versailles seront également accessibles depuis le site de la BnF et ceux de la BnF accessibles depuis le site de la BM de Versailles.

The digitisation of the Philidor collection at the Bibliothèque nationale de France

Since the opening of the website of the Bibliothèque nationale de France in 1998 (www.bnf.fr), the digital library Gallica has been created with a direct access and a bibliographic catalogue that allow a direct search (gallica.bnf.fr). At first, Gallica has privileged digital images of books and periodicals, as well as images taken from the collections of the National library and of other French institutions. It is with those principles that the collection of "musicians' portraits" hosted at the Music department (prints, drawings, pictures) has been digitised.

Later (2001), the Music department has privileged the digitisation of musical documents: the Philidor collection, a set of precious and frequently used manuscripts, coming from the library of Louis XIV in Versailles, has been chosen. This collection consists in about 50 volumes, copied by André Danican Philidor (1647-1730), copyist and librarian of Louis XIV. Originating from the king's musical library, it joined in 1795 Paris Bibliothèque du Conservatoire national supérieur de musique, and in 1935 it was deposited at the National library. Philidor had accomplished in the years 1690s a real work of compilation, collecting the music played at the court of Henri IV, Louis XIII and Louis XIV, chiefly music for ballets and entertainment. This collection is therefore one of the main sources for the edition of the complete works by Lully. Its digitisation gives access to a corpus that was only consultable on microfilm. On the other side, this project is part of a joint process together with the Bibliothèque municipale de Versailles that also owns part of the music collections of the Ancien régime, and that also digitises firstly all the volumes copied by Philidor. The scores digitised by the National library are directly accessible within Gallica, but chiefly through the search in the general OPAC BN-Opale Plus and in the OPAC of the music department, BN-Opaline. Finally, the documents digitised by the Versailles library will be accessible through the website of the National library and conversely those of the National library through the website of the Versailles library.

Comparative study of selected Nordic music information centres websites

Speaker: Stephen Long (Curator of Nordic Music Archive at Ohio State University)

This paper will concentrate on a comparative analysis of the Norwegian, Finnish, and Swedish Music Information Centre websites. The focus will be on a comparison/contrast of each site's coverage of the category of contemporary music, with a special emphasis on contemporary composers. The paper will also cover each site's distinctive features and the range of information and services offered by the Centres.

Etude comparatif de sites Internet nordiques sélectionnés - Résumé

Une analyse comparative des sites Internet des Centres d'Information musicale norvégiens, finlandais et suédois, focalisé sur une comparaison/contraste de chaque site dans la catégorie de la musique contemporaine, avec un accent particulier sur les compositeurs contemporains. On discutera aussi les particularités distinctives de chaque site et l'étendue d'information et de services offerts par les Centres.

When Collections become Archives

The Arne Dørumsgaard Collection at the Norwegian Institute of Recorded Sound

Speaker: Jacqueline von Arb (Norway)

Once in a while, a collector gets “lucky” and is able to institutionalize his collection, as was the case for Arne Dørumsgaards collection which became the Norwegian Institute of Recorded Sound. This presentation explores the stages of such a transmutation, from the negotiations between the collector and possible targets, housing the collection, expanding, the financial harness, visions crashing with reality, accessibility, to the point where the institute is standing now : in front of that exciting gate - digitization.

Quand des collections deviennent des archives

Parfois, un collectionneur est chanceux et trouve moyen d'institutionnaliser sa collection. C'est arrivé à la collection d'Arne Dørumsgaard qui est devenue L'Institut norvégien d'enregistrement sonore. Cette présentation examine les étapes d'une telle transmutation, depuis les négociations avec le collectionneur et les objectifs envisageables, l'hébergement de la collection, leur accroissement, les contraintes financières, les projets se heurtant à la réalité, l'accès..., jusqu'au point atteint aujourd'hui par l'Institut : abordant cette voie passionnante de la numérisation.

Wenn aus Sammlungen Archive werden

Die Sammlung Arne Dørumsgaard im Norsk Lydinstitut

Zuweilen hat ein Sammler "Glück", und es gelingt ihm, seine Sammlung zu institutionalisieren: So geschah es mit Arne Dørumsgaards Sammlung, die zum Norwegischen Schallarchiv (Norsk Lydinstitut) wurde. Dieser Beitrag erkundet die Stadien einer solchen Umwandlung: von den Verhandlungen zwischen Sammler und anvisierten Archivtrgern ber die Auswahl des Aufbewahrungsortes, den weiteren Ausbau der Sammlung, die finanzielle Ausstattung, Wunschvorstellungen im Widerstreit mit der Wirklichkeit, Fragen der Zugnglichkeit bis hin zu dem Punkt, an dem sich das Archiv jetzt befindet - an jener herausfordernden Wegmarke namens Digitalisierung.

The sound archive of the Moscow Conservatory

Speaker: Eugene Platonov (Moscow Conservatoire)

Preserving and Restoring Unique Archival Recordings

The Moscow Conservatory's unique collection of sound recordings accumulated from 1940 to 1990 continues to grow. The classical music collection contains unique recordings of concerts by famous Russian and foreign musicians made in the Conservatory's Halls. The folk-music collection contains rare sets of folk music recordings from many of Russia's regions, recorded by the Conservatory's Laboratory for the Study of Folk Music from the 1930s onward.

The Sound Laboratory of the Moscow Conservatory, formed in 1947, houses the classical sound archives of the Moscow Conservatory. It is equipped with control rooms, for:

1. making digital and analogue recordings in the Halls of the Conservatory;
2. CD mastering;
3. restoring and archiving of phonograms;
4. transmitting recordings to the Conservatory's classrooms and auditoria.

The classical music collection was originally intended to provide musical examples and illustrations for the Conservatory's teachers and students. It currently comprises: over 30,000 LPs, some 7,000 tapes, over 5,000

CDs, 600 CD-ROMS of MP3 recordings and over 1,000 DAT cassettes. The culturally and historically important “original recording collection”, contains:

1. unique phonograms of concerts by great musicians of the 20th century including Vladimir Sofronitsky, Emil Gilels, David Oistrakh, Sviatoslav Richter, Yehudi Menuhin, and Glenn Gould;
2. sets of “pedagogical recordings”, made by famous performers and teachers of the Moscow Conservatory;
3. sets of “open-lesson” recordings, made by many fine performers and teachers at the Conservatory;
4. “pedagogical event recordings”, made during exams and faculty/class-concerts.

At the end of the 1990s, thanks to a generous grant from the Ford Foundation, the Sound Lab was able to undertake preservation of all these phonograms, many of which would otherwise have disappeared. The following tasks were set for the Sound Lab:

1. to preserve the unique phonograms, in the Conservatory’s collections;
2. to develop new and effective archival methods for the collections;
3. to restore unique phonograms and create a descriptive database for them, with systematic scholarly descriptions;
4. to augment the collections by adding sound material from other collections, and from private collections, restoring as necessary and documenting them in the database;
5. to make preservation copies of restored phonograms on CD-R.

Since the Sound Lab’s foundation it has restored and archived over 13,000 minutes of sound from old phonograms and restored 24 concerts by Richter and Oistrakh — some 1,700 minutes of sound — for future CD issue. Ten CDs of archival recordings have already been issued including an anthology to celebrate the centenary of the Conservatory’s Great Hall.

The database software for the classical music collection was written in-house. The phonobase’s four modules contain data about composers and performers (with full names in all their possible variants, e.g.: Sergey, Sergei, Serge — Rachmaninoff, Rachmaninov, Rakhmaninov) together with dates. Genres are listed, as are the personnel of orchestras and ensembles. All data is verified by musicological specialists. Operator error while adding to the database is thus minimized since they need only to select the correct information from existing lists. Searching on the phonobase which now contains over 40,000 entries is also facilitated by this degree of authority control. The Sound Lab’s website at www.consaudio.ru (currently under construction) will soon enable location of detailed information on the Lab’s activities and the contents of the collections.

Les archives sonores du conservatoire de Moscou

Préservation et restauration d'enregistrements d'archives uniques

La collection unique d'enregistrements sonores collectés par le Conservatoire de Moscou de 1940 à 1990 continue de s'accroître. Le fonds de musique classique renferme des enregistrements inédits de concerts donnés dans les salles du Conservatoire de célèbres interprètes russes ou étrangers. Le fonds de folklore contient des exemples rares d'enregistrements de musique folklorique des nombreuses régions de la Russie réalisés, dans les années 30 et suivantes, par le Laboratoire d'étude de la musique folklorique du Conservatoire.

1. Le Laboratoire sonore du Conservatoire de Moscou, créé en 1947, héberge les archives sonores classiques du Conservatoire de Moscou. Il est équipé en studios de contrôle, aptes à :
2. Réaliser des enregistrements analogiques ou numériques dans les salles du Conservatoire ;
3. Produire des cédés audios ;
4. Restaurer et conserver des enregistrements ;

Diffuser des enregistrements dans les salles de cours et les auditoriums du Conservatoire.

Le fonds de musique classique, à l'origine, était destiné à mettre des exemples et des illustrations sonores à la disposition des enseignants et élèves du Conservatoire. Elle compte actuellement : plus de 30 000 microsillons, environ 7 000 bandes magnétiques, plus de 5 000 CDs, 600 CD-ROMS de fichiers MP3 et plus de 1 000 cassettes R-DAT. Cette collection patrimoniale d'enregistrements, d'une importance culturelle et historique majeure, contient : les enregistrements inédits de concerts des plus grands musiciens du XXe siècle, tels Vladimir Sofronitsky, Emil Gilels, David Oistrakh, Sviatoslav Richter, Yehudi Menuhin, and Glenn Gould ;

1. Des séries d'enregistrements "pédagogiques", des plus célèbres interprètes et professeurs du Conservatoire de Moscou ;
2. Des séries d'enregistrements de master classes, dispensées par des interprètes et les professeurs les plus compétents du Conservatoire ;

3. L'enregistrement d'événements musicaux et pédagogiques réalisés lors des concours et des prestations publiques des étudiants.

A la fin des années 1990, grâce au soutien généreux de la Fondation, le Laboratoire sonore a pu entreprendre la conservation de tous ces enregistrements dont une large part risquait de disparaître. Pour le Laboratoire sonore sont définies les missions suivantes : préserver les enregistrements inédits des collections du Conservatoire ;

1. Développer et mettre en oeuvre de nouvelles méthodes d'archivage de ces collections ;
2. Restaurer les enregistrements uniques et créer une base des données descriptives correspondantes, selon des règles scientifiques ;
3. Accroître les collections en de matériau sonore venus d'autres collections, de collections privées, après les avoir restaurés si nécessaire et intégrés à la base de données ;
4. Réaliser des copies de conservation des enregistrements ainsi restaurés sur CD-R.

Depuis sa fondation le Laboratoire sonore a restauré et archivé il has restored plus de 13 000 minutes de sons issus de phonogrammes anciens, restauré 24 concerts de Richter et Oistrakh —environ 1 700 minutes de sons — prêt à être gravés sur CD. 10 CD d'archives sonores ont été réalisés constituant une anthologie pour célébrer le centenaire de la grande salle de concert du Conservatoire.

Le logiciel de la base de données du fonds de musique classique a été élaboré en interne. Les quatre modules du catalogue des documents sonores contiennent des informations sur les compositeurs et les interprètes (avec la forme vedette et toutes les variantes : ex.: Sergey, Sergei, Serge — Rachmaninoff, Rachmaninov, Rakhmaninov) avec des dates associées. Les genres font l'objet d'une liste, de même que les membres des ensembles et des orchestres. Toutes ces informations sont validées par des musicologues spécialistes. Les erreurs de saisies sont évitées par la disponibilité de référenciels. La recherche dans la base qui contient plus de 40 000 entrées est facilitée par le contrôle d'autorités. Le site du Laboratoire sonore (www.consaudio.ru) (encore en construction) offrira bientôt une information détaillée sur ses activités et les contenus de ses collections.

Das Schallarchiv des Moskauer Konservatoriums

Erhaltung und Restaurierung unikatler Archivaufnahmen

Die einzigartige Tonträgersammlung des Moskauer Konservatoriums, aufgebaut zwischen 1940 und 1990, wächst weiter. Die Abteilung Klassische Musik beinhaltet unersetzliche Mitschnitte von Konzerten berühmter russischer und ausländischer Musiker in den Sälen des Konservatoriums. Die Volksmusiksammlung umfasst ganze Sätze seltener Musikaufnahmen aus verschiedenen Regionen Russlands, die das konservatoriumseigene Laboratorium zur Erforschung der Volksmusik seit 1930 durchgeführt hat.

Im Jahr 1947 begründet, beherbergt die Konservatoriumsphonothek die klassischen Schallarchive des Moskauer Konservatoriums. Die Phonotheek verfügt über Tonstudios zur

1. Herstellung digitaler und analoger Mitschnitte aus den Konzertsälen des Konservatoriums
2. Herstellung von CD-Masterkopien
3. Restaurierung und Archivierung von Tonaufnahmen
4. Übertragung von Aufnahmen in die Seminarräume und Hörsäle des Konservatoriums.

Die Sammlung zur klassischen Musik zielte ursprünglich auf die Bereitstellung von Musikbeispielen und veranschaulichendem Material für die Lehrenden und Studierenden des Konservatoriums. Sie umfasst zurzeit mehr als 30.000 LPs, etwa 7.000 Tonbänder, über 5.000 CDs, 600 CD-ROMs von MP3-Aufnahmen und über 1.000 DAT-Kassetten. Die kulturell wie historisch bedeutende "Originalaufnahmen-Sammlung" beinhaltet

1. unikale Mitschnitte von Konzerten großer Musiker des 20. Jahrhunderts, darunter Wladimir Sofronitzky, Emil Gilels, David Oistrach, Swjatoslaw Richter, Yehudi Menuhin und Glenn Gould
2. Sätze "pädagogischer Aufnahmen" mit berühmten Interpreten und Lehrern des Moskauer Konservatoriums
3. Aufnahme-Serien aus "offenem Unterricht" mit herausragenden Künstlern und Lehrern des Konservatoriums
4. Aufnahmen aus dem "pädagogischen Veranstaltungsbetrieb" mit Mitschnitten von Examenkonzerten und Fakultäts-/Klassenvorspielen.

Ende der 1990er Jahre konnte sich das Schallarchiv dank einer großzügigen Förderung durch die Ford Foundation der Erhaltung all dieser Tonaufnahmen zuwenden, von denen viele andernfalls hätten verloren gegeben werden müssen. Folgende Aufgabenstellung wurde beschrieben:

1. die unikalenen Phonogramme aus der Konservatoriumssammlung zu erhalten
2. neue und effektive Archivierungsmethoden für die Sammlungen zu entwickeln
3. unikale Phonogramme zu restaurieren und in einer eigens zu entwickelnden, deskriptiven Datenbank systematisch mit wissenschaftlicher Beschreibung zu erfassen
4. die Sammlungen durch Tonaufnahmen aus anderen (ggf. privaten) Sammlungen zu ergänzen, diese Aufnahmen bei Bedarf zu restaurieren und in der Datenbank zu dokumentieren
5. Sicherungskopien auf CD-R von den restaurierten Tonaufzeichnungen herzustellen.

Seit seiner Gründung hat das Schallarchiv mehr als 13.000 Minuten Klang von alten Tonträgern restauriert und archiviert, und 24 Konzerte von Richter und Oistrach - noch einmal ca. 1.700 Minuten - für spätere CD-Produktionen restauriert. Zehn CDs mit solchen Archivaufnahmen sind bereits erschienen, darunter eine Anthologie aus Anlass des hundertjährigen Bestehens des Großen Konzertsaals des Konservatoriums.

Das Datenbankprogramm für die Sammlung Klassische Musik ist im Haus selbst geschrieben worden. Die vier „FonoBase“-Module weisen Komponisten und Interpreten (mit vollständigen Namensformen in den verschiedensten Schreibweisen, z. B. Sergey, Sergei, Serge - Rachmaninoff, Rachmaninov, Rakhmaninov) zusammen mit den zugehörigen (Aufnahme-)Daten nach. Genres sind verzeichnet und ebenso die Mitglieder von Orchestern und Ensembles. Alle Angaben sind musikwissenschaftlich überprüft. Irrtümer beim Ergänzen der Datenbank werden dadurch minimiert, dass die Erfassungskräfte die richtigen Schreibweisen und Informationen nur aus vorgegebenen Listen auswählen müssen. Auch das Recherchieren im „FonoBase“-Katalog - mit seinen derzeit über 40.000 Einträgen - wird durch diesen Grad an Normdatennutzung erleichtert. Die im Aufbau befindliche Internetseite des Schallarchivs (www.consaudio.ru) wird es bald erlauben, detaillierte Informationen zur Arbeit der Phonotheek und zum Inhalt der Sammlungen allgemein zugänglich zu machen.

Music Information Retrieval, or how to search for (and maybe find) music and do away with incipits

Speaker. Michel Fingerhut (France)

Paraphrasing ISO 2382/1 (1984), "music information retrieval" (MIR) could be broadly defined as: "...[the] actions, methods and procedures for recovering stored data to provide information on music." It is not too far-fetched to compare this to the task of librarians and documentalists who organize (physical) documents and help users find those which they need. With the ever-increasing volume of available digital contents, the involvement of library specialists in MIR becomes a more pressing need. This talk will first aim at describing the material which MIR handles, the type of music-specific information it can produce, how it delivers it to interested parties and under which constraints. It will address some of the main issues and explain the vocabulary in use. It will attempt at pointing where it can help librarians in the handling of documents (an example of a tool for cataloguing audio recordings will be shown) and in serving their patrons. Finally, it will strive to convince music librarians and documentalists to take a more proactive role in the MIR multidisciplinary and international community.

En paraphasant la définition de l'ISO 2382/1, l'expression "music information retrieval" ("recherche d'informations musicale") pourrait se définir comme "les actions, méthodes et procédures de recouvrement de données stockées afin de produire des informations d'ordre musical". Il n'est pas trop hardi de comparer ceci à la tâche des bibliothécaires et des documentalistes qui traitent des documents physiques et assistent leurs usagers dans leurs recherches. Avec l'accroissement exponentiel des contenus disponibles sous forme numérique, l'implication des bibliothécaires et des documentalistes dans ce domaine devient de plus en plus nécessaire. Cette communication décrira le matériau que MIR traite, la nature des informations musicales qu'il peut en extraire, comment il les fournit aux parties intéressées et sous quelles contraintes. On abordera les aspects majeurs de ce domaine en en démystifiant le vocabulaire. On tentera d'en montrer l'utilité pour les bibliothécaires dans leur traitement documentaire (on montrera une application destinée à faciliter le catalogage de disques) et dans l'aide aux utilisateurs. Enfin, on souhaitera convaincre les bibliothécaires et documentalistes musicaux de jouer un rôle actif dans la communauté MIR multidisciplinaire et internationale.

Die ISO-Norm 2382/1 (1984) paraphrasierend, ließe sich "Music Information Retrieval" (MIR) definieren als "die Handlungen, Methoden und Verfahren zum Lokalisieren gespeicherter Daten zwecks Bereitstellung von Musikinformation". Es ist keineswegs weit hergeholt, dies mit der Aufgabe von Bibliothekaren und Dokumentaren zu vergleichen, die (physische) Dokumente aufbereiten und ihren Nutzern beim Auffinden des Gewünschten behilflich sind. Angesichts des ständig wachsenden Potentials an digital verfügbaren Inhalten wird die Beteiligung von Bibliotheks- und Dokumentationsfachleuten an MIR ein immer dringlicherer Bedarf. Dieser Vortrag stellt das Material vor, mit dem MIR umgeht, die Art der musikspezifischen Informationen, die MIR aus diesem Material gewinnen kann, die Verfahren zur Bereitstellung und die Zugriffsbedingungen für die interessierten Nutzer. Die Hauptaspekte der Arbeit werden angesprochen und das dafür gebräuchliche Vokabular erläutert. Dabei zeigt sich, wie MIR Bibliothekare in ihrer Erschließungstätigkeit (eine Anwendung aus dem Bereich der Tonträgerkatalogisierung wird vorgeführt) und bei der konkreten Dienstleistung im Benutzungsbereich unterstützen kann. Schließlich möchte der Vortrag Musikbibliothekare und -dokumentare vom Nutzen dieser multidisziplinären Zusammenarbeit überzeugen und sie zu aktiver Teilnahme an dieser internationalen Gemeinschaft ermuntern.

Who cares about the sound?

Speaker: George Brock-Nannestad (Denmark)

Looking back at first-hand experience with sound archives over 20 years, I have noticed that they have moved from a reasonable stable situation to a rather turbulent one, where the media for preservation change materially, frequently, and require heavy investments. It may be noticed that in that period the emphasis has been on preservation and accessibility (turning towards meta-data) rather than on fidelity to the source in reproduction. Simultaneously, first-hand experience with the analogue media and their influence on the desired content has been reduced. There is good reason to believe that the ongoing transfer from analogue to digital will be the last transfer ever, at least as regards some analogue carriers.

The backlog is still stupendous, and if the transfer is made only with the guiding principle of "least interference", then the burden of correctly reproducing the by then *digital* signal will rest on the technical persons of the archive, and they will have neither time nor knowledge to present a proper sound to an end user. For this reason, it may be argued that knowledge about the content and the expected future use of each individual recordings should be the guiding factor for their last analogue replay. Doing it this way, which is more expensive, will maintain know-how in the technical staff, at least as long as conversion to digital takes place. We hence have two approaches:

- a) "quick and dirty", with a bandwidth and resolution capable of supporting post-production to any desired quality in the digital domain, however without certainty that similarity to the output from the original carrier can be approached, and
- b) "context-oriented", which is an investment in know-how.

Without going into confusing technical detail the paper considers these two approaches and their implementation and their relative cost in the long term. The conclusion is that it is worth considering whether to take responsibility for the sound or for the data.

Access to digital radio archives

Speaker: Pekka Gronow (Finland)

The archives of Yleisradio (Finnish Broadcasting Co) contain about 300 000 radio programmes from 1935 to the present, including about 50 000 music broadcasts. Ten per cent of this collection is already digital, and in ten years' time we expect the entire radio archive to be digitised, and journalists working within the company will have permanent on-line access to the entire collection. From a purely technical viewpoint, it would be possible to open the archive to any Internet user. In practice, this will never happen. Instead, it would be possible to provide access to specific groups of users.

The paper will discuss the legal and practical problems involved in opening the archives of public-service broadcasting companies to a wider public. A hierarchical strategy is suggested, whereby a limited group of researchers could have access to the entire collection through research institutions, a larger part of the collection could be opened to users via public libraries, and limited parts of the archive would be accessible to anyone on the net. The same approach could be applied to television archives, which will also be digitised over a longer time period. Broadcasting companies also have large record collections, which will be partly digitised, but record companies are not likely to allow them to make them more widely available.

Copyright law is the main factor limiting wider access to radio archives. As a rule, broadcasters do not own the Internet rights to all the materials in their archives. Making them available to anybody would require extensive contractual negotiations and payments to rights owners. In some cases, it has proved impossible to obtain permits at any cost. However, copyright laws generally provide exemptions for use by researchers, which would make possible access by limited, specified groups. In practice, broadcasters have also been able in the past to negotiate collective agreements for the use of recordings of radio and television programmes in public libraries, and the same approach could be used to on-line access.

Other constraining factors are computer safety and the actual cost of providing wider access. The special position of public broadcasters vis-a-via other public services will also be discussed briefly. As owners of broadcasting companies, national governments have not quite been able to decide whether public broadcasters should be required to generate new sources of income to finance their on-air broadcasts, or if they should instead provide new services free to their audiences.

Large-scale coverage of metadata, automated by a graphic client in a large-scale database

Speaker: Wolfgang Krust (Germany)

Since 1978, the "Central Record Indexing ARD/ZDF (ZSK Redaktion)", a joint institution by the public broadcasters in Germany acquires all data concerning entertainment-music sound storage media that are being published in Germany. The ZSK works with a relational database, that is being disposed on a bulk computer. One of the challenges of the ZSK-editorial staff consists in acquiring data as fast and complete as possible. Regarding the huge amount of published CD (an approximated number of 15.000 pieces every year) a manual cataloguing of these data is not possible. In order to secure the up-to-dateness (quality) as well as the completeness of the data, the following measures have been undertaken: 1. The take-over of data published by the phonographic industry) 2. The acquirement of data by external users, in case of non-availability or late delivery of a CD. 3. Automated acquisition of data that are stored on a CD. 4. Automated acquisition of data from the internet. 5. Adequate datastructure (normalized sound-storage-medium data as well as normalized music title data). I will show how a graphic client works together with our Database. Looking forward to see you Wolfgang Krust

Digital watermarking for archives. The H204M Project.

Speaker: Martin Steinebach (Germany)

Security has become one of the most significant problems for spreading new information technology. Beside cryptographic solutions digital watermarking methods offer several protection possibilities. H2O4M - Watermarking for Media was a joined project at Fraunhofer-IPSI and the German broadcast archive DRA funded by the German government to classify, evaluate and improve digital watermarking techniques. We did classify a wide variety of watermarking techniques and introduced methods to measure their quality. Our intention in this project was to discuss the main watermarking parameter and to present a media independent classification scheme as a basis for quality evaluation. Furthermore one outstanding goal of the project was practical testing of existing techniques in a real scenario at the DRA with the content management provider tecmath AG. Practical experiences did show that digital audio watermarking is suited for real-world applications with respect to robustness and transparency. We provide test results for both aspects.

Grieg in Manchester

Speaker: Geoff Thomason (Royal Northern College of Music, Manchester, Great Britain).

By the time Edvard and Nina Grieg made their first visit to Manchester at the invitation of Sir Charles Halle in 1889, Grieg's music was already familiar to audiences at the city's Halle concerts. For their second visit in November 1897, as guests of Anna and Adolph Brodsky, as well as for the Brodsky's return visit to Bergen in 1906, documentation survives in both the Brodsky Archive at the Royal Northern College of Music in Manchester and the Grieg-Smling at the Offentlige Bibliothek in Bergen which paints a vivid picture of a fascinating event in Manchester's musical history.

Strauss un-aryanised

Restitution and purchase of the Strauss-Meyszner Collection

Speaker: Thomas Aigner (Austria)

The history of the Strauss-Meyszner Collection, named after its one-time owner Alice Meyszner-Strauss, the step-daughter of Johann Strauss junior, was complicated from the beginning. Legally it came into possession of Adele Strauss, third wife of the famous waltz-king, during his lifetime. On her death in 1930 it was passed on to her natural daughter from her first marriage, Alice, then married to “aryan” Rudolf von Meyszner.

After Austria's “anschluss” to Nazi Germany the new rulers started a vile defamation campaign against Alice Meyszner-Strauss and expropriated her collection of Straussiana, which fell to Vienna's “Municipal Collections” (now divided into the Vienna Museum and the Vienna City Library). Shortly after the war the collection was restituted, but at first not allowed to leave the country. Finally, Alice Meyszner-Strauss' heirs, then living in Switzerland, obtained permission to export parts of their collection only after they agreed to “donate” the substantial rest to the City of Vienna.

This part of the collection contains three complete autograph scores of Strauss' stage works, the autograph scores of various instrumental pieces, a vast amount of sketches, also letters, caricatures in Strauss' own hand, programme leaflets, portraits of the composer and other persons of his surroundings, various topographical material and numerous other memorabilia.

In the 1990s the Republic of Austria and the City of Vienna started a reassessment of all purchases of art and related objects by public collections during Nazi reign. A committee of historians came to the conclusion that the restitution of the Strauss-Meyszner collection had not been conducted properly, and therefore city authorities decided to retribute the erstwhile “donation” once more, and this time unconditionally, to their rightful owners. The following purchase of the collection by the City of Vienna, represented by the Vienna City Library and the Vienna Museum, became the most expensive one in the history of those two institutions. In 2003 the Vienna City Library staged an exhibition featuring selected objects from the collection.

The other important Strauss collection held by the Vienna City Library and the Vienna Museum, former property of Strauss' brother-in-law Josef Simon, was also expropriated by the Nazis but restituted and correctly re-acquired in the years after the war.



<http://www.interactivemusicnetwork.org>



MUSICNETWORK Special Session

MUSICNETWORK appreciates that the Program Committee of the International Association for Music Libraries, Archives and Documentation Centres (IAML) has agreed to add a Special Session to the program of the 2004 Congress, dedicated to Digital and Interactive Technologies for Music Libraries, organized by MUSICNETWORK and presented by the IAML IT Committee.

The Special Session will focus on online music distribution systems from a music library perspective: How can digital and interactive technologies enhance the accessibility of recordings, scores etc. as far as music libraries, archives, documentation centres etc. are concerned? The session provides a brief overview as well as several good practise examples, complemented by the presentation of an extensive analysis of classification issues in online environments. The session will be concluded by a panel discussion, addressing experiences, problems and success factors.

Online Music Distribution Systems for Libraries: A Brief Introduction

- Bernhard Guenther (mica – music information center austria, MUSICNETWORK – The Interactive Music Network) - <http://www.mica.at>

Classification of Forms, Genres and Styles in Online Music Platforms

- Cristian Bacchi (CILEA - Consorzio Interuniversitario Lombardo per l'Elaborazione Automatica, AMIC - Archivi della Musica Italiana Contemporanea) / <http://www.amic.it> - <http://www.cilea.it>

Good practice example 1: Variations 2

- Mary Wallace Davidson (William and Gayle Cook Music Library Indiana) / <http://www.dml.indiana.edu>

Good practice example 2: Phonofile Denmark

- Ole Bisbjerg (Statsbiblioteket Aarhus/Denmark) / www.phonofile.dk

Good practice example 3: Classical.com

- Roger Press (Classical) / <http://www.classical.com>

Panel Discussion

Music Libraries and Online Distribution Systems: Experiences, Problems and Success Factors

- Cristian Bacchi
- Ole Bisbjerg
- Mary Wallace Davidson
- Roger Press

Moderation: Massimo Gentili-Tedeschi, Bernhard Guenther

The Special Session will be complemented by a „**MUSICNETWORK update**“ presentation by Bernhard Guenther during the opening plenary „**Information session**“, **Monday August 9, 2004, 9.15-10.45 a.m.**

MUSICNETWORK – The Interactive Music Network

Funded by the European Commission, the MUSICNETWORK has been established in order to help bring music into the interactive multimedia era. The MUSICNETWORK is a Centre of Excellence to bring the music industry, content providers and research institutions together. The MUSICNETWORK draws on the assets and mutual interests of these actors to exploit the potential of new technologies, tools, products, formats and models.

The MUSICNETWORK Working Group Music Libraries (coordinated by mica – music information center austria, member of both IAML and IAMIC – International Association of Music Information Centres) is an EC-funded opportunity for music libraries (including music documentation centers, broadcasting and orchestra archives, music-related museums, archives, industry catalogues and other collections) to keep pace with technological, legal and standardisation developments in the multimedia music area.

<http://www.interactivemusicnetwork.org>