

International Association of Music Libraries: Conference Report Vienna, Austria, 28 July–2 August 2013

By Becky Smith

This year's International Association of Music Libraries (IAML) conference provided many extraordinary opportunities for the over 380 registered participants. Among this number were seven members of the Canadian Association of Music Libraries, Archives and Documentation Centres who took part in five days of concurrent sessions and poster sessions. Canadians active in the conference included Andrew Hankinson with his presentation "Using Optical Music Recognition to Navigate and Retrieve Music Documents"; Joseph Hafner, Amy Buckland and Megan Chellew with a poster session on the HathiTrust Digital Library; and the author, Becky Smith, with a presentation entitled "Teaching to Learn and Learning Your Collection."

In addition to concurrent and poster sessions, the conference planning committee offered a wonderful assortment of evening events. These included an opening night reception at the Vienna City Hall, a visit to the baroque State Hall of the Austrian National Library, concerts at the musically historic Gesellschaft der Musikfreunde and Schönbrunn Palace Theatre, and, for those who chose to attend, the farewell dinner at the Palais Ferstel. There were seven mid-week excursions and all were musically themed, ranging from *The Habsburgs and Music* to *Eroica and the Heiligenstadt Testament* to *From Mozart to Schönberg: Excursion to Mödling and Baden*. If our time was not full enough, we could take advantage of tours and open houses offered by many local music libraries, archives, and document centres—like the music department of the Austrian National Library, the City Library, and the Gesellschaft der Musikfreunde—who showcased their unique holdings of manuscripts and other items. All of these conference activities were enjoyed in an extra-warm Viennese summer, with most days over 30 degrees Celsius and some reaching 37 or 38!

Highlights of the concurrent sessions

Due to Vienna's role as a central and key city in Western art music, many of the presentations focussed on collections. These included aristocratic collections from Prague, Russia, and Italy (formerly of the Habsburg Empire), all with connections to Vienna. The presentations illuminated topics of provenance, dispersal of sources, research within the collection, and collection development.

The opening plenary session introduced us to important collections of the Vienna City Library, the Gesellschaft der Musikfreunde in Wien, and the Music Department of the Austrian National Library. From Thomas Aigner, representing the City Library (Wienbibliothek im Rathaus), we learned of the extensive collection of Johann Strauss (father and son) autographs which are available for

Becky Smith is the Music Librarian at Memorial University Libraries.

researchers. The second speaker, Otto Biba, introduced us to the Gesellschaft der Musikfreunde, also known as the Musikverein. From his vantage point as a researcher, author, and publisher, Biba explained the variety in the collections of the archive and library as well as its historical background. Since its founding in 1812, the Musikverein has acquired many unique items. Unlike collections discussed in many of the other presentations during the week, those of the Musikverein are not focussed on Austria or the Habsburg Empire. For example, the Musikverein's collection includes a number of works by Brahms which are recognized by UNESCO for their importance. Many works of Schubert were either bequeathed to, or purchased by, the archive. As well, the collections of the Musikverein do not consist solely of written music—pieces of memorabilia, such as Beethoven's ear trumpet, are also included. In addition to hosting these collections, the Musikverein has magnificent performance halls for concerts and, with the work of Biba, publishes facsimiles of the autographs in the collection. The third presenter of the opening plenary, Thomas Leibnitz of the Austrian National Library, traced the transfer of music from the Imperial Hofmusikkapelle (music of the palace chapel) to the Music Department of the Austrian National Library. Works of note include those by Salieri, who had composed around 100 works while Hofkapellmeister.

In addition to the sessions mentioned above, many others provided valuable information about collections of a number of composers, most with strong connections to Vienna. From the Bibliotheca Mozartiana of the International Mozarteum Foundation in Salzburg, we learned of various works and autographs which are part of the Digital Mozart Edition, the offspring of the Neue Mozart-Ausgabe in collaboration with the Packard Humanities Institute. The Arnold Schönberg Center, located in a donated house in Mödling, is working to make Schoenberg's estate accessible. The collection consists of music manuscripts and author copies (approximately 8000 pages), and letters and writings, with copyright for the works remaining with the family.

A session on collected editions proved important, with information on planned activities related to forthcoming publications. A presentation on the iconic *Denkmäler der Tonkunst Österreich* (DTÖ) provided fascinating information on its history, which covers 120 years and included an interruption of activities due to Nazi suspension of its editorial board. To date 155 volumes have been published, with the focus of the DTÖ limited geographically to Austria and the former Habsburg Empire but including repertoire that goes beyond the standard. Future plans include the repertoire of Salieri and Dittersdorf, but funding assistance is required for further publications. Marek Pečač shared the work of the Institut Bohuslava Martinů, which plans to produce 105 volumes of Martinů's output at the rate of two volumes per year. This work includes the continuing search for source materials and the digitization of these sources.

Traditional music publishing was juxtaposed with digital publishing models in a session with presenters from both an established publishing company and a new digital company. Heinz Stolba from Universal Edition (UE), Vienna, shared how notation of modern compositions is often a negotiation to a certain point; ultimately, though, UE wants to ensure the performer can easily read the music. Currently, UE receives music from composers as handwritten manuscripts and as

electronic files, in equal proportion. Stolba conceded that it is easier to make working copies of scores from manuscripts. In contrast to this presentation was that of representatives from neoScores (<http://www.neoscores.com/>). They described how they are working to provide music in a device-independent XML format. The Brussels Philharmonic has already used this internet application to annotate their music and play from tablets. The company hopes to work further with publishers to get content and licenses for distribution.

Presentations at a discovery systems session ranged from providing guidelines for identifying criteria and establishing interface capabilities that will improve discovery of music materials, to the use and customization of an open source interface (VuFind) to serve a music library. Andrew Justice, the final presenter in this session, made an impression with his announcement that the creation of a digital collections database is not possible without further assistance and support from other IAML members.

A number of sessions were concerned with digital aspects of music librarianship. Topics included online collections and collaborations, copyright related to digital files of both print and recorded music, and various digitization projects. From a representative of the Bach-Archiv in Leipzig, attendees received further details of the Bach Digital (www.bach-digital.de) project and its content. This resource currently provides access to 7307 sources with 735 as digitized manuscript sources, of which 500 are by Johann Sebastian. The project offers three different viewers to serve diverse purposes, and metadata is exported to RISM. Members are working to provide access to more sources and collections while increasing usability. Another project, at the Bavarian State Library (Bayerische Staatsbibliothek) in Munich, involves the digitization of 5600 libretti from the collection of Christian Her (www.digitale-sammlungen.de). This collection provides the basis for a portal with more than 7000 digitized libretti. The project uses linked open data and information on the libretti can be found through WorldCat and other systems.

Overview of the poster sessions

The conference included two poster sessions. The first illustrated topics ranging from the use of Zotero as an online library for Spanish music, to alternatives to digital methods of archiving and protection, to the HathiTrust. The second session included posters related to scholarly music publishing in the 20th century and to the use of Facebook for reference interactions.

General assembly and closing session

President Roger Flury informed attendees of the continuing work to revitalize IAML's structure. Flury also bid farewell as the current President but welcomed the incoming executive members, including CAML member Joseph Hafner as a new Vice-President. We were informed of a likely increase to individual IAML dues in 2015 and were invited to the next IAML conference in Antwerp, Belgium, 13-18 July, 2014.