

in the air?), viol (*simile?*) and novelty instruments belonging to the free-reed family, and so on. The diminishing role of Roman Catholic church music at the turn of the 19th century is clearly to be seen in Treag's catalogues, and one is also able to make thoughtful remarks (or at least questions) for example about Traeg's storage principles due to differences in price between catalogues and newspaper advertisements. Overall, a huge number of questions are raised, some maybe solvable by converting the catalogues into a database format.

The session came to an end with an analysis of the process starting from Beethoven's pen (so to speak) and ending with printed sheet music. It is well known that the handwriting of this Bonn-born maestro was horrible, so: because Beethoven avoided using copists, many editions of his works tend to include masses of mistakes. And as many Beethoven holographs tend to go missing because they were sent to engravers who did not return them, later editors are dependent on early editions of which the composer claimed to be of bad quality . . . In her paper Patricia Stroh brought us into the middle of her hugely detailed study which drills into the role and importance of Artaria's engravers and especially proofreaders – even several of them working one after another with the same proof – when evaluating Beethoven editions prior to 1800.

All in all, the two sessions described above were – besides being very interesting and of high quality – quite popular with approximately 80 and 60 attendees respectively, and the Bibliography Commission hopes the future sessions in Antwerp Conference will be similarly fulfilling.

Jaakko Tuohiniemi
Secretary

Audio-Visual Materials

The Audio-Visual Commission hosted two sessions in Vienna, the first on Monday 29 July and the second on Friday 2 August, both located in the C2 room of Vienna University's Hörsaalzentrum.

The first session, entitled *Digitising Sound*, featured presentations by Jutta Lambrecht and Markus Haßler of Westdeutscher Rundfunk (Köln) on "Wege der Digitalisierung und

Archivierung am Beispiel von Karlheinz Stockhausens "Gesang der Jünglinge", Jerry McBride of Stanford University on "Musical Acoustics Research Library", and Mathias Boström of the Swedish Centre for Folk Music and Jazz Research (Stockholm) on "What's the Difference Between Music on Paper and Music on Phonogram? The Introduction of Recording Technology in Memory Institutions in Sweden (1898–1933) and its Consequences for Documentation, Archiving and Research."

Lambrecht and Haßler's presentation focused on the digital preservation of materials comprising Karlheinz Stockhausen's piece *Gesang der Jünglinge*, specifically the development of a new method for synchronizing the tapes of electronic sounds and their matching recordings of the human voice; it was especially exciting to hear extracts of Stockhausen working with a boy soprano on mimicking the taped electronic sounds. McBride's presentation highlighted the archival holdings of the Musical Acoustics Research Library, a collection at Stanford University that documents the activities of the Catgut Acoustical Society and associated prominent acousticians; the work of Carleen Hutchins and Arthur Benade was emphasized, especially their research and experiments in modifying instruments to improve tone quality. Boström's presentation ended the session with an exploration of ethnomusicological uses of cylinder phonograph technology in Sweden, including a discussion of transcription techniques from the recordings to notational forms.

The second session, entitled *Digitisation of Music: Projects and Perspectives*, featured presentations by Christine Blanken of the Bach-Archiv Leipzig on "Bach Digital: Das internationale Portal für Bach-Forscher, Musiker, Musikliebhaber und demnächst auch den musikalisch interessierten Nachwuchs", Franz Jürgen Götz of the Bayerische Staatsbibliothek (München) on "A New Virtual Library for Libretti: Digitizing and Presenting the Libretti of the Her Collection at the Bavarian State Library", and Andrew Hankinson and Ichiro Fujinaga of McGill University (Montréal) on "Using Optical Music Recognition to Navigate and Retrieve Music Documents."

Blanken's presentation discussed the success of the Bach Digital portal and its recent expansion to include earlier works by Bach's

students and contemporaries, the “AltBachische Archiv” (a private collection of music by Bach and his ancestors) and autograph manuscripts of CPE Bach, all from collections at the Staatsbibliothek zu Berlin, the Sächsischen Landes- und Universitätsbibliothek Dresden and the Bach-Archiv Leipzig. In addition, metadata from sources in Austria and its former lands (Bohemia, Moravia, Hungary, etc.) has been made available, along with two new features: digitized autograph manuscripts with accompanying streaming audio and a digital instrument museum; Christoph Wechsberger an added speaker from the Bach-Archiv, assisted with presenting some of the new online possibilities. Götz’s presentation focused on digitization of the Her Collection of libretti at the Bavarian State Library, which was funded by the German Research Foundation (DFG) with the goals of cataloging the collection (based on the RISM US-Libretto project, digitizing the libretti, and developing a portal for the collection alongside a similar one at the German Historical Institute in Rome (DHI), with the possibility of expanding the portal to include libretti worldwide. Finally, Hankinson and Fujinaga ended with a presentation on optical music recognition (OMR) and its traditional limitations in comparison to optical character recognition, with a demonstration of a new OMR web application (Rodan), which enables page-level access from a variety of platforms; the prospective long-term influence of Rodan on digital music librarianship and how users interact with large collections of digitized music was also discussed.

In sum, both sessions were engaging and well-attended, and we look forward to next year’s sessions (and conference) in Antwerp.

Andrew Justice
Chair

Service and Training

Given that much of our sessions in Montréal last year was given over to the subject of Training, it was appropriate that several presentations given this year in Vienna swung back in the direction of the Service part of our remit. As usual, two sessions were organised by the Commission.

Session 1 – Using music services for education – 29 July

It was a pleasure to welcome back Keith Cochran, who gave a presentation at the Montréal conference. For his paper “Integrating Research Skills into the Undergraduate Curriculum” he was joined by his colleague from Indiana University’s William and Gayle Cook Music Library, Carla Williams. All undergraduate programmes contain a module in information training, emphasising shared skills and common goals, as well as the ethical use of information. In adapting this for music students, Keith chose to introduce information tools as part of classes spread across the curriculum as the most productive use of staff time. He has also wisely taken as his starting point consideration of the tools and skills which students would need consistently throughout their course. Consequently the introduction of information resources moves from the general to the more specialised, not least so as to emphasise the importance of transferable skills. The programme, devised in 2010, is currently running for the first time. On completion it will be reassessed, but the response to date has been positive.

“The Role and Place of the Library of the Music University in the Context of Integration of Russian Higher Education in the Global Education Universe”, a paper by Emilia Rassina of the S. I. Taneev Research Music Library at the Moscow Conservatoire, was read by John Wagstaff. Emilia gave an overview of how the training of Russian music students has traditionally developed since the inception of the conservatoire system in the mid-19th century. The cultural and political changes experienced by post-Soviet Russia and the establishment of the Bologna Process have all impacted on this long-standing Russian pedagogic system and by extension on the libraries of music-teaching institutions. Using the example of the Taneev Research Library, Emilia explained how developments at administrative and institutional level have led to tighter coordination of standards and processes, expansion and better promotion of library resources, and greater cooperation between libraries both within and outside Russia.

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