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BRIEFS / FEUILLETONS

Ein Netzwerk im Geiste Santinis – Jahrestagung der deutschen Musikbibliotheken und Musikarchive im September 2017 in Münster. Die Universitäts- und Landesbibliothek Münster lädt vom 4. bis zum 8. September zur Jahrestagung der AIBM, der deutschen Gruppe der Internationalen Vereinigung der Musikbibliotheken, Musikarchive und Dokumentationszentren ein. Nobler Tagungsort für die rund 150 erwarteten Teilnehmerinnen und Teilnehmer ist das Schloss Münster, erbaut in der zweiten Hälfte des 18. Jahrhunderts, einst Residenz der Fürstbischöfe und heute Sitz der Westfälischen Wilhelms-Universität.

Das reichhaltige Tagungsprogramm schlägt den Bogen von Themen mit Münster-Bezug zu solchen von breiter bibliothekarischer Relevanz. Wer bisher noch nicht wusste, wer Fortunato Santini war, wird spätestens nach dieser Tagung im Bilde sein. Der römische Abbate, Komponist und leidenschaftliche Musikarchivar, der zu seiner Zeit die größte private Musikaliensammlung der Welt besaß und diese 1855 ausgerechnet an das Bistum Münster verkaufte, steht im Mittelpunkt gleich mehrerer Veranstaltungen: Neben Vortrag, Ausstellung, Führung durch die Santini-Sammlung und Santini-Konzert wird anlässlich der Tagung auch der spannende und informative Film „Santini's Netzwerk“ von Georg Brintrup im Kino gezeigt.

Bibliothekarische Schwerpunkte des Programms sind Wege zur Vermittlung von Informationskompetenz, der neue Fachinformationsdienst Musikwissenschaft sowie Entwicklungen auf dem Sektor digitaler Notenausgaben. Vorgestellt wird außerdem ein neues Konzept für MusicSpaces an wissenschaftlichen Bibliotheken analog zu Makerspaces als Orte des kreativen Lernens und Arbeitens. Wie schon auf dem Bibliothekartag 2017 in Frankfurt und auf der internationalen Tagung in Riga wird auch in Münster der Diskussion um die Zukunft der Musikbibliotheken, um ihre Herausforderungen und Perspektiven im digitalen Zeitalter breiter Raum gewährt. Ein Dauerthema, das sicher nicht zum letzten Mal auf der Agenda steht, sind die musikspezifischen Regeln des neuen Erschließungsstandards zur Katalogisierung RDA und die damit verbundenen Fragen und Probleme. Zu Beginn der Tagung wird wieder eine RDA-Schulung Musik angeboten. Ein weiterer Workshop zeigt Möglichkeiten auf, kleine Video-Tutorials für den Bibliotheksbereich selbst zu produzieren.

Attraktive Führungen ergänzen wie immer das Tagungsprogramm. Ein Highlight für Krimifans ist hier sicher die Tour durch Münster auf den Spuren von Thiel, Börne, Wilsberg & Co.

Das ausführliche Tagungsprogramm ist auf der folgenden Webseite zu finden: <http://www.aibm.info/tagungen/2017-muenster/>

Zur Vermittlung von Interviewwünschen und Gesprächen wenden Sie sich bitte an die Sekretärin von AIBM Deutschland, Frau Dr. Katharina Talkner: e-mail: sekretaerin@aibm.info.

International Ernst von Dohnányi Day, 7 December 2017 at the Institute for Musicology of the Research Center for the Humanities, Hungarian Academy of Sciences. The Archives for 20th–21st Century Hungarian Music of the Institute for Musicology in Budapest, (Hungarian Academy of Sciences RCH) will host researchers and

performers at the conference „International Ernst von Dohnányi Day” held for the 140th anniversary of the world-famous Hungarian composer, pianist, conductor, and teacher. Following the the Dohnányi Day is a three-day international conference on Zoltán Kodály at the same institution, which the participants of the Dohnányi Day are warmly welcome to attend.

The symposium concentrates on the following themes: romanticism, belatedness in composition in the long nineteenth and twentieth century, influences on Dohnányi’s style, Dohnányi the performer and performing Dohnányi, and Dohnányi’s relationships in European and American musical life.

The Organising Committee for the conference are Veronika Kusz, Anna Dalos, and Ferenc János Szabó. For more information, contact Veronika Kusz: kuszveronika@gmail.com; kusz.veronika@btk.mta.hu.

A National Master in an International Context: Musicological Conference on the Fiftieth Anniversary of Zoltán Kodály’s Death, 8–10 December 2017, Budapest, Archives and Research Group for 20th–21st Century Hungarian Music, Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences.

Zoltán Kodály (1882–1967) is one of the most influential representatives of twentieth-century Hungarian and universal music culture. His concept of music education based on relative solmisation and folk music is known worldwide. His diverse compositional oeuvre, combining Western European modernity and the folk music as well as the music historical tradition of Hungary, and his revolutionary new ethnomusicological activity, however, became part of the musical canon almost exclusively in his country. The most important international summaries of music history—such as Richard Taruskin’s *History of Western Music*, or Hermann Danuser’s *20th-Century Music History*—define him as a master of national importance (mostly in contrast to his friend Béla Bartók who proved to be much more successful internationally). These histories highlight *Psalmus Hungaricus* (1923) as Kodály’s only composition frequently included on international concert programmes, whereas the *Háry-Suite* and the *Dances of Galánta* are more frequently performed. The primary purpose of the planned musicological conference is to make Zoltán Kodály’s compositional output known to the musicological community and to incorporate it at the same time into scholarly discourse on twentieth century music. In addition, the conference wants to create an opportunity to assess the extent of Kodály’s influence on the international compositional and musical scene, and to focus research interest on the difficulties of methodological, cultural, and political nature, or even caused by the music market, which are concerning the involvement into the international public discussion of 20th-century composers considered important from a national perspective.

For the conference, we expect applications dealing with the following topics: Zoltán Kodály’s compositional oeuvre (work analyses, aesthetic and philological approaches, the cultural and musical context of the oeuvre, Kodály and music politics, Kodály and musical life, conservative modernism, Western and Eastern traditions, national styles in the twentieth century, Kodály’s influence on subsequent generations)

Zoltán Kodály’s artistic and scientific radius worldwide (the activity of his significant disciples, such as István Anhalt, Antal Doráti, Ferenc Fricsay, Géza Frid, Tibor Harsányi, Paul Henry Lang, Ödön Pártos, György Sándor, Mátyás Seiber, Tibor Serly, Sándor Végh, and Sándor Veress).

The position of national composers, their possibilities to emerge in the international musical space (What are the chances of these composers as they start their career? What

is the role of the performers and of the music scholars in this process? Case studies on composers)

Accompanying programs: On the day preceding the conference (7 December), participants of the conference will have the opportunity to take part in the International Dohnányi Day organised by the Archives for 20th–21st Century Hungarian Music. On the closing day of the conference (10 December), an international ethnomusicological workshop will be held on the twenty-first-century assessment of Kodály's influential and innovative classification of folk music, the present-day situation of historical ethnomusicology, and the contemporary methods of systematisation and analysis. In the framework of a group excursion planned for 11 December, participants of the conference may also visit Zoltán Kodály's hometown Kecskemét (approx. 100 km from Budapest).

Proposals for individual papers of twenty minutes are invited, and should include a title, abstract (maximum 250 words), and short biographical note. These should be submitted as a Word-file attached to an e-mail addressed to the organiser of the conference at magyar.zenei.archivum@btk.mta.hu by 31 August 2017. Please include contact details and institutional affiliation (if any), along with details of anticipated A/V requirements. The official language of the conference will be English.

The keynote speaker for the conference is Richard Taruskin (University of California, Berkeley), and the conference committee is Marina Frolova-Walker (Faculty of Music, University of Cambridge, Cambridge), Melita Milin (Institute for Musicology, Serbian Academy of Sciences and Arts, Belgrade), and László Vikárius (Bartók Archives, Research Center for the Humanities, Hungarian Academy of Sciences, Budapest). The conference organizer is Anna Dalos (dalos.anna@btk.mta.hu; Head of the Archives and Research Group for 20th-21st Century Hungarian Music, Research Center for the Humanities, Hungarian Academy of Sciences, Budapest).

The Finding Aid for the Jule Styne papers in the Harry Ransom Center at the University of Texas at Austin has recently been completed and published online: <http://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=01167>. The collection includes many of Styne's handwritten compositions for musicals like *Gypsy*, *Gentlemen Prefer Blondes*, *Do Rei Mi*, and *Funny Girl*, drafts of librettos, and an extensive collection of correspondence, business records, and production materials. This finding aid—largely transcribed from existing records in our onsite card catalog—was developed through the generous support of the Delmas Foundation.

Jule Styne's archive is one of several major musical theatre collections at the Harry Ransom Center, including the papers of Jerome Weidman, Terrence McNally, Sandy Wilson, Donald Albery, Carlin Glynn, and Peter Masterson. A finding aid for the papers of Broadway producer Harry Frazee—which includes the original draft manuscripts and handwritten compositions for the hit 1920s musical *No, No, Nanette* and its somewhat less-popular sequel *Yes, Yes, Yvette*—will be completed in the coming months. The Ransom Center's collection of material relating to the classic 1866 musical *The Black Crook* has been digitised and is now available online: http://cdm15878.contentdm.oclc.org/cdm/search/collection/p15878coll29#nav_top.

The Ransom Center at the University of Texas at Austin welcomes researchers throughout the year. Over seventy fellowships are awarded annually to support scholars with travel, and several are specially designated for dissertation research. Application instructions for the 2018–2019 fellowship cycle will be posted this summer: <http://www.hrc.utexas.edu/research/fellowships/>.

Please contact Eric Colleary, Cline Curator of Theatre and Performing Arts at the Ranson Center (eric.colleary@austin.utexas.edu) directly with any questions about the collections.

Irish Traditional Music Archive (ITMA) and Dr Lynnsey Weissenberger to lead groundbreaking traditional music information research project. ITMA is delighted to announce that it has been awarded funding of over €187,000 to host one of the European Commission's inaugural Marie Curie Society & Enterprise Fellowships. Dr Lynnsey Weissenberger a postdoctoral researcher in Library & Information Studies from Florida State University—and a practising Irish traditional musician—will join ITMA in July 2017 to lead the two-year LITMUS project.

LITMUS (Linked Irish Traditional Music) seeks to improve searching and access to Web-based Irish traditional music, song, and dance resources through the development of a Linked Data framework. The project will utilise ITMA's extensive Irish traditional music collections as well as introducing Dr Weissenberger to an international network of Irish traditional musicians and researchers. She will also be seconded for six months to the Insight Centre for Data Analytics at National University of Ireland (NUI), Galway. While tailored to Irish traditional music, it is hoped that this EC Horizon 2020 project will provide a working model for other European and non-European traditional musics.

The highly competitive Society and Enterprise Individual Fellowship scheme awarded funding totalling €8 million to almost fifty projects across Europe, including six in Ireland. Welcoming the inception of the project, ITMA Chairman Dermot McLaughlin said: "Sharing and increasing access to the materials of traditional music is at the core of what we do at ITMA. The LITMUS project, supported by the EU Horizon 2020 programme, will allow us to work with expert colleagues to design and test new ways of using data and technology to increase citizens' access to the richness of our living tradition throughout Europe and globally".

The Irish Traditional Music Archive (ITMA) is a national reference archive and resource centre for the traditional song, music, and dance of Ireland. At its premises in Dublin and online it offers access, free of charge, to the largest multimedia collection in existence dedicated to contemporary and historical Irish traditional music. Visitors are welcome to listen, view, and browse thousands of sound recordings, videos, books, images, and manuscripts that have been collected and preserved by ITMA since 1987. It is funded primarily by the Arts Council of Ireland/An Chomhairle Ealaíon and the Arts Council of Northern Ireland. For additional information, see the Archive's Web site at www.itma.ie.

The Marie Skłodowska-Curie Actions (MSCA) are a European Commission Funding Programme that supports researchers at all stages of their careers, across all research disciplines, and in all employment sectors. In 2017, almost 1,200 researchers were awarded grants totalling €218 million, including the new Society and Enterprise Fellowships. Advice for Irish applicants can be found at the Irish Marie Skłodowska-Curie Office in Dublin. For additional information, see www.iaa.ie/irish-marie-curie-office/introduction.

A New Work for Violin and Piano by Vincent D'Indy (1851–1931) has been discovered. The "Andante pour piano et violon" by Vincent d'Indy consists of 120 measures, more challenging to the pianist, which may be the reason for the order of the instruments in the title. The work has a duration of approximately four minutes and does not appear in

any work catalogues of the composer. For that reason, the Andante is considered to be unpublished, and is presented here for the first time. No performance of the work can be found, hence it awaits its world premiere.

The “Andante pour piano et violon” was most likely composed in 1876. The inscription at the end of the autograph manuscript shows the following date in Roman numerals. The penned year fits best to 1876, which should read “C| | CCCLXXVI”. Curiously, Vincent d’Indy wrote “LL” or “VL” in the middle of the code, both of which are incorrect in Roman numeral writing.

To prove that this composition and handwriting is by Vincent d’Indy, the editor, Tobias Broecker, checked several documents and found that the signature on the final page of the autograph manuscript of “Fervaal”, an opera composed between 1889 and 1895 by Vincent d’Indy, clearly matches that on the Andante. With its characteristic and unique signature “V.I” with the swinging connection of the letters as well as the distinctive writing of the year of composition in Roman numerals below, demonstrates that my manuscript is indeed an autograph by Vincent d’Indy.

The autograph manuscript bears a dedication to Jean Bernis on its title page: “a mon cher camarade Bernis, mieux vaut tard que jamais” (to my dear fellow Bernis, better late than never), as well as Bernis’ owner stamp.

Jean Bernis (1857–1889) was a French violinist and violist. He premiered the revised version of Gabriel Fauré’s Piano Quartet No. 1 Op. 15 on 5 April 1884 with Auguste Lefort, Jules Loeb, and the composer. Theodore Dubois (1837–1924) dedicated his “Cantabile for viola and piano” (1886) to Bernis. Today, he is virtually unknown, and there is no further biographical information.

Vincent d’Indy composed little music for violin and piano. His work catalogue only mentions the famous Violin Sonata Op. 59 (1904), an important contribution to the French repertoire and still performed today. There is more chamber music with violin (his three eminent string quartets, for example), but no other compositions for violin and piano. This makes the release of this composition even more fascinating.

A freely downloadable PDF of the score edited by Tobias Broecker can be found at <https://www.tobias-broecker.de/rare-manuscripts/vincent-d-indy/>. If the score is used for performance, please inform the editor about the upcoming concert at <https://www.tobias-broecker.de/contact/>.

Rameau’s *Le Temple de la Gloire* in Berkeley. From 28–30 April 2017 at Zellerbach Hall in Berkeley, California, the Philharmonia Baroque Orchestra, Philharmonia Chorale, New York Baroque Dance Company, and seven vocal soloists presented a fully staged production of the original 1745 version of Jean-Philippe Rameau’s *Le Temple de la Gloire* (The Temple of Glory). The production—given under the auspices of Cal Performances and the Centre de Musique Baroque de Versailles—marked the third, fourth, and fifth performances of the original version, the first two having been given in the presence of Louis XV at Versailles. The performance materials for the 2017 production were edited by Dr. Julien Dubruque from MS 958 in the Jean Gray Hargrove Music Library at the University of California, Berkeley. That manuscript—the only complete source for the 1745 version—was on display in the lobby of Zellerbach Hall during the weekend of performances.

Rameau’s *Le Temple de la Gloire* is widely known in its extensively revised second version of 1746, first published in 1909 by Durand in an edition that Alexandre Guilmant prepared from manuscript sources in Paris and Versailles. The manuscript of the 1745 version

was acquired by the pianist Alfred Cortot (1877–1962), and then held by Albi Rosenthal until he sold it to UC Berkeley’s Vincent Duckles in 1976.

*John Shepard, Curator of Music Collections
Jean Gray Hargrove Music Library
University of California, Berkeley*

The Greek Branch of IAML held its annual conference on 21–22 April 2017 in Athens at the Music Library of Greece “Lilian Voudouri”. It was an historic moment for the field of music librarianship in Greece. For the first time, library professionals, musicologists, institutional members, faculty from educational music departments, musicians, information technology specialists, and music archivists interested in the field of music librarianship gathered for a two-day event to share ideas, experiences and expertise, as well as to affirm their desire to join forces for the development of the field in the country, solemnly recognising its impact in music education, performance, and research.

Two-hundred participants from Greece and Cyprus attended, which included forty-five speakers organised into ten parallel sessions, two keynote speakers in plenary sessions, two round tables, seven sponsors in the exhibition area, and fifteen volunteers, mainly students from different library departments.

The themes of the conference focused on Music Librarianship–Competencies and Skills, Music Pedagogy and Libraries, Art Music and Research, Music Collections, Music Archives, Standardisation of Music Archives, Digital Libraries and Repositories, and Presentations of Music Libraries and Ethnomusicology in the Digital Age. The highlights of the event were communications from the two keynote speakers, Filippos Tsimpoglou, Director of the National Library of Greece and Nikos Tsouchlos, Associate Professor of the Ionian University of Greece. Mr. Tsimpoglou spoke on the redefinition of the role of the National Library, its regulatory support of librarianship, and the new services that are about to launch in its brand new building. Mr. Tsouchlos presented the piano rolls preserved at the Athens Conservatory Archives and transported us to a past where mechanical music reproduction was a customary entertainment and an aid to music education.

At the General Assembly of the twenty-three active members of the IAML Greek Branch, a call for the creation of a Working Group for a Music Archival Register was proposed and received with enthusiasm. Also formed was the Working Group for the Management of Issues in Music Librarianship. This group is composed of professionals from four institutions, two members each, a partnership with an aim of creating policy in music cataloguing, establishing best practices, and offering recommendations.

At the close of the meeting, the temporary Administrative Board of the Branch renewed its service for two more years as was agreed upon unanimously by the Assembly. We are committed to remaining active in national and international conferences and are already excited about our next annual meeting.

Arsinoi Ioannidou

Version 1.1 of *Digital Resources for Musicology (DRM)* (<http://drm.ccarh.org>) has been released. This segmented listing of open-access tools includes a wide assortment of heterogeneous materials—scanned scores and manuscripts, structured databases, audio and video materials, and widely used humanistic collections—of maps, recordings, images, and much more. DRM’s companion sites, although still under development, are growing more slowly but represent projects of a substantial nature concentrated in two areas. The

Archive of Digital Applications in Musicology (ADAM), aims to preserve information about projects in digital musicology that were groundbreaking in their time but lack a substantial online presence, and *Electronic and Virtual Editions* (EVE), provides lists of searchable encoded scores. Current statistics for the project include:

DRM listings: 273

ADAM listings: 10

EVE listings: 22

All three sites welcome contributions. (Use the Submit button on each masthead.) To report errors, please use the link at the bottom of the DRM homepage. Please note that we cannot post listings for commercial endeavours, online bibliographies, or online publications. Please indicate the appropriate subject heading for your entry. We cannot list the same entry in more than one location.

Eleanor Selfridge-Field

Center for Computer Assisted Research in the Humanities

A new volume of the Bohuslav Martin critical edition, *Cantatas*, edited by Vít Zouhar, has recently been published by Bärenreiter-Verlag. The *Bohuslav Martinů Complete Edition* brings together the complete works of the distinguished Czech composer Bohuslav Martinů (1890–1959), who is considered one of the most prolific and versatile composers of the twentieth century.

The four chamber cantatas on texts by Miloslav Bureš originated in a period of intense creative activity in the years 1955–59. Bohuslav Martinů completed a number of important works at that time, including the *Epic of Gilgamesh*, H 351, and the *Greek Passion*, H 372 I/II. The four cantatas contained in this volume are thematically and linguistically connected to Czech culture, however, they greatly surpass the narrow boundaries of their regional context. From the 1930s, the motives of homecoming and searching for one's identity appear in the operas, cantatas, choral works, and song cycles of Bohuslav Martinů. The methods of composition used in the cantatas also build on the folkloric bases mentioned by the composer from that time onward. The dramaturgy, subject matter, themes, and treatment correspond to his concept of modern musical theatre. Bureš's loosely interwoven borrowings from Czech folklore and his stylised archetypes of rituals and legends was undoubtedly the main reasons why Martinů was so strongly affected by the poet's verses, why he kept coming back to them, and why he set them to music.

The critical edition eliminates numerous minor errors, inconsistencies, and solutions contained in previous editions (the addition of missing texts, vocals, dynamics, tempo changes, etc.) not based on the intentions of the composer. It reflects a number of documents that were considered lost or missing (textual sources, unknown correspondence of Bureš, etc.), and these newest discoveries help illuminate the creation, performance, and contemporary context of the cantatas.

The publication includes a detailed preface and critical commentary by the editor in English and Czech and a facsimile section presenting important sources. For more info, see the edition's Web site: <http://www.martinu.cz/en/martinu/work/already-published-volumes/>.