

Coffee break

11:00 h THE DIGITAL TURN
Chair: Laurent Pugin (Bern)

Thomas Schmidt (University of Manchester)
[The Changed Role of Catalogues of Music Sources in the Digital Age](#)

Marcin Konik (The Fryderyk Chopin Institute, Warsaw)
[Integration of Digital Tools for Music Data](#)

Sandra Tuppen (The British Library / RISM (UK) Trust)
[Using RISM Metadata to Track Posthumously Published Single-Composer Prints Before 1650](#)

Frans Wiering & Mirjam Visscher (both Utrecht University)
[Mining the RISM Data for Music-Historical Insight](#)

The conference will end at 12:30.

Trams from the Mainz Hauptbahnhof
(Central Railway Station):

Lines 50, 52 or 53 (towards Hechtsheim) to Kurmainz-Kaserne / Akademie der Wissenschaften und der Literatur



www.adwmainz.de

09/22 0.15 VA

Founded in 1952 by representatives of the International Musicological Society (IMS) and the International Association of Music Libraries (IAML), the Répertoire International des Sources Musicales (RISM) has long set the standard in the field of musical source studies. Over the course of seven decades, RISM's publications have targeted a variety of source types – printed anthologies as well as editions by a single composer, music manuscripts of all sorts, writings about music and theoretical treatises – all in all covering an astonishing range both chronologically (from ancient Greece up to contemporary manuscripts) and geographically (from the Arabic world to Ibero-American sources and the music of South Korea). Along the way RISM has also anchored itself in the digital world, and its work today is primarily focused on maintaining and further enriching our freely accessible database (searchable through the RISM Catalog, <https://opac.rism.info> and RISM Online, <https://rism.online>) of about 1.4 million records describing music manuscripts and printed editions.

Our 70th anniversary conference is meant as a forum for discussing the state of musical source research, pondering the lessons of the past, and outlining some perspectives for the future. We have contributions pertaining specifically to RISM that focus on our own history, examine material falling into the traditional coverage of the project, and bring new sources to light. But our conference is equally a platform for presentations that call attention to potential new paths yet to be discovered, treat other types of musical sources that fall outside of RISM's usual scope, and explore geographic areas where RISM is underrepresented. We invite participants to reconsider what we regard as »musical sources« and to scrutinize the diverse methods used for studying them in both the past and the foreseeable future.

Since 1980 RISM is part of the Academies Programme, which is coordinated by the Union of Academies and is currently the largest long-term research programme in Germany for foundational research in the humanities and social sciences.



MUSICAL SOURCES: PAST AND FUTURE

An international conference
celebrating 70 years of RISM

7–9 October 2022

Akademie der Wissenschaften
und der Literatur
Geschwister-Scholl-Straße 2
55131 Mainz



IN COOPERATION WITH THE JOHANNES
GUTENBERG-UNIVERSITÄT MAINZ

FRIDAY, 7 October

18:00 h Official Opening of the Conference

Reiner Anderl (Darmstadt/Mainz), President of the Academy of Sciences and Literature | Mainz

Pia Shekhter (Gothenburg), President of the International Association of Music Libraries, Archives and Documentation Centres

Cristina Urchueguía (Bern), Secretary General of the International Musicological Society & President of the Schweizerische Akademie der Geistes- und Sozialwissenschaften

Klaus Pietschmann (Mainz), President of the International RISM Association

18:30 h RISM Lecture – Musical Sources in Mexico

Lucero Enríquez (*Universidad Nacional Autónoma de México*),

Drew Edward Davies (*Northwestern University*),

Analia Chernaŭsky (*Universidade Federal de Integração Latino-Americana*)

From Data, Understanding the Past, Orienting the Future

SATURDAY, 8 October

9:00 h FRAGMENTA, CODICES, LIBRI

Chair: **Nicole Schwindt** (Trossingen)

Fiona Baldwin (*University College Dublin*)

How Medieval Trash Became Musical Treasure: Virtual Encounters with Notated Liturgical Fragments in Marsh's Library, Dublin

Anne-Zoé Rillon-Marne (*Université catholique de l'Ouest, Angers*)

A New Look at an Old Book: Investigating the Making of I-FI MS Pluteus 29.I

Nicolò Ferrari (*University of Manchester*)

Complex Codices: Describing the Syntax of Late Medieval and Early Modern Music Manuscripts

Giorgio Peloso Zantaforni (*University of Padua / Hochschule für Musik und Tanz Köln*)

Music in the Libri Amicorum Between the 16th and 17th Centuries: An Investigation of an Important Source to be Rediscovered

Coffee break

11:00 h SPECIAL CHALLENGES

Chair: **Andrea Lindmayr-Brandl** (Salzburg)

Luigi Collarile (*Schola Cantorum Basiliensis FHNW / Bern University of the Arts*)

Lost Music Books by the Venetian Publisher Giacomo Vincenti (1554–1619): New Data, New Perspectives

Anne Piéjus (*IReMus – Institut de recherche en musicologie / Bibliothèque nationale de France*)

Scattered Music Sources in the Literature of the Modern Period: What Prospects for Integration into RISM?

Emilio Ros-Fábregas (*Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals de Investigación en Humanidades*)

The Digital Platform Books of Hispanic Polyphony IMF-CSIC and RISM: Perspectives on Collaboration

Stephen Rose (*Royal Holloway, University of London*)

Musical Heritage in Local Archives: RISM and the Challenges of Decentralised Vernacular Repertoires

Boris Voigt, Daniel Tiemeyer, Ulrike Roesler, Severin Kolb (*Musikwissenschaftliches Seminar der Universität Heidelberg*)

The Concept of »Work« in Franz Liszt's Compositional Practice: Reflections from the Perspective of a Source-Based Catalogue

Lunch

14:30 h BEYOND EUROPE

Chair: **Stefanie Acquavella-Rauch** (Mainz)

Sven Gronemeyer (Max Weber Stiftung, Bonn / La Trobe University, Melbourne), **Zeynep Helvacı & Ralf Martin Jäger** (both University of Münster)

New Perspectives: The Indexing and Cataloging of Non-European Music Manuscript Sources Using the Example of 19th-Century Ottoman Music Manuscripts

Ali Tüfekçi & Güneş Çetinkaya Şerik (both Istanbul Technical University Turkish Music State Conservatory)

Digitization of the Cultural Heritage of Turkish Music

Wantana Tancharoenpol (Chulalongkorn University, Bangkok)
Thai Musical Sources in the Berlin Staatsbibliothek

Edgar Alejandro Calderón Alcántar (National Conservatory of Music, Mexico / Faculty of Fine Arts of Michoacán University of San Nicolás de Hidalgo, Mexico)

The Ancient Conformation of an Eighteenth-century New Spain Music Archive: A Methodological Perspective of Musical Documentation

Coffee break

16:30 h NEW SOURCE TYPES

Chair: **Jonathan Gammert** (Mainz)

Inja Stanović (City, University of London),

Eva Moreda Rodríguez (University of Glasgow)

Early Recordings have RISM: Redefining Early Recordings as Sources for Performance Practice and History

Francesco Finocchiaro (»L. Campiani« Conservatory, Mantua)
The Musical Documents of the Silent Film Era

Valentina Bertolani (University of Birmingham / Carleton University)

Bespoke Objects and Instruments as Crucial Material Sources for 20th- and 21st-Century Music

SUNDAY, 9 October

9:00 h HISTORICAL PERSPECTIVES

Chair: **Thomas Betzwieser** (Frankfurt/Main)

Paul Allen Sommerfeld (Library of Congress)

Report from the Water Closet: Richard S. Hill and RISM's Foundational History at the Library of Congress (US-WC)

Andrea Hartmann & Steffen Voss (both RISM Deutschland e.V.)
The Early Years of the Two RISM Working Groups in Germany

Armin Brinzing (Bibliotheca Mozartiana, International Mozarteum Foundation)

RISM Past and Future: Some Thoughts from the Viewpoint of Collaborators and Libraries

Sara Taglietti (Ufficio Ricerca Fondi Musicali, Milan)

»RISM Resources: What Exists and Where it is Kept«: The State of the Art in Italy Among OPACs, Card and Printed Catalogues, and New Discoveries

