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A Guide to International Congress Reports in Musicology 1900-1975

John Tyrrell and Rosemary Wise

**A GUIDE TO INTERNATIONAL CONGRESS
REPORTS IN MUSICOLOGY
1900–1975**

John Tyrrell and Rosemary Wise

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PREFACE

Music congress reports have long been a problem for scholars, bibliographers and librarians. How does one find them in a library? How should one catalogue them to make them more accessible? Many systems are used, so that without a full reference and some degree of imagination one can often fail to find a given congress report in a large library. The problem is made more acute for the musicologist by the fact that many useful papers on music appear not in musicological but in interdisciplinary congress reports, often unfamiliar territory to him. The result is that much valuable material is neglected, either because it seems that it cannot be found, or because it was not known about in the first place. The urgent need for a bibliographical guide to congress reports in music is filled only partially by Marie Briquet's *La musique dans les congrès internationaux (1835-1939)* (Paris: Heugel, 1961 = Publications de la Société française de musicologie ii/10) since her listings end before the postwar escalation of congresses in music.

Our first aim then was to enable someone with only the scantiest information – the place or date of a congress, a half-remembered title, or the name of a sponsoring organization – to identify the report of any congress held between 1900 and 1975 likely to turn up in a musicological bibliography. By consulting the indices (see 'How to find a congress report', p. xiii) the reader will be led to a full entry which will give him enough information to tackle the various approaches used by libraries for cataloguing congress reports.

Our second aim has been to list the musicological contents of each congress and provide a full subject index of the papers, thus bringing together and making more accessible a fascinating wealth of material. Our purposes have been practical rather than historiographical: we have not sought, for instance, to reconstruct congresses whose reports were never published.

As a starting point we have taken 1900, the year of the first congress entirely devoted to musicology for which a report was published. Our closing date, 1975, has been chosen in the knowledge that our listings of the last few years will be incomplete: publications as cumbersome and complicated as the larger international congress reports understandably take more than two or three years to come out. Despite the helpfulness of organizers, editors and publishers it has not been possible to include some of the major musicological congresses of 1974 and 1975. We are particularly sorry not to be able to list the reports of the 1974 congress of the Gesellschaft für Musikforschung in Berlin, the 1974 Schoenberg congress in Vienna, the 1975 Haydn congress in Washington, and the 1975 Bach congress in Leipzig, none of which had been published before we went to press. In spite of these omissions we felt it more helpful to bring our closing date as far forward as we dared rather than to take an earlier one and thus exclude the substantial number of recent reports that had been published.

We have considered all publications within these dates which, through their presentation and manner of publication, could reasonably be regarded as congress reports and which would normally be catalogued as such in a library. There are

exceptions: some isolated congress reports have been published in periodicals and we have listed these when they are clearly presented as congress reports. However, congress papers dispersed throughout different periodicals, or several issues of the same periodical, have been excluded, as have been whole periodical series made up of the published proceedings of societies (such as the Royal Musical Association or the American Musicological Society), even when organized into regular conferences like those held by the IFMC, the Yugoslav folklorists or the Flemish philologists. There is less need for such congresses to appear in our *Guide*: they will always be cited with their periodical title rather than a congress title and should thus be easier to find in libraries.

Similarly we have excluded reports whose congress origins have been disguised during the course of editing. Thus while including books made up of several congress reports (e.g. the three symposia in *Musicology and the Computer*, 1965, or the two 1954 Palermo congresses) where distinction is made between the individual congresses, we have not covered such congresses as those that gave rise to some of the *Studien zur Wertungsforschung*, where contributions from several congresses have been edited into a single undifferentiated sequence.

With the aim of keeping the book within reasonable bounds we have excluded congress reports in subject areas of less than central interest to the musicologist, such as music education, dance, music copyright, music therapy, sound recording techniques, though we have retained isolated papers on these topics in more general congress reports. In interdisciplinary congress reports we have attempted to select papers only of musicological interest, e.g. papers on Meistersinger research are included when dealing with music but not when dealing only with poetry. While the chief focus of our selection has been on international congress reports, we have also included the reports of purely national congresses where the distinction of the participants or the nature of their contributions have seemed to us to be of international interest.

Each congress report listed is given a code (see 'How to find a congress report', p. xiii) which precedes the main details of the congress: the published title of the report (in bold) and the place and full date of occurrence, if known. The indented lines supply details of sponsorship and publication:

Sponsor. The name of the organization sponsoring the congress is expressed in English where a standard form exists (e.g. in international congresses). Where several sponsors are given we have listed them all or, if differentiation is made in the report, only the chief ones (in general we have sought to include active sponsors, and to exclude patrons). For international congresses we have given the names of international sponsors and omitted those of the national or local organizers (less likely to be used in a library catalogue), though where a congress has been held jointly by an international organization and a quite different national body (e.g. 59 CAM, 74 KRP) we have given both. Sometimes a series of congresses has taken place without the apparent instigation of a formally constituted sponsoring organization. In such cases we have given, in place of a sponsor, the name of the series. We have not listed as sponsors the names of committees specially formed to organize individual congresses devoted to a person, place or event; such sponsors are less likely to be used in a cataloguing system than the name of the person, place or event being celebrated.

Publication information includes editor (where designated as such), publisher, place and date of publication, and publication series, if applicable. Where a book of résumés or preliminary papers is issued but superseded by a full report (e.g. 61

OKH) we have listed only the full report. If, however, the congress has generated more than one report we have listed the most comprehensive and referred to the others in the publication details (e.g. 57 PAR). When reports have been issued in more than one language we have chosen one (English, if available) for the main listing and referred to the others in the publication information.

A list of authors, papers and their page numbers follows. Main papers, or papers delivered at plenary sessions, are separated from the others by a space. Untitled papers have in general been excluded as has material dealing with the organization of the congress, as well as welcoming or farewell addresses, unless these were intended as musicological contributions. We have excluded the titles of papers which were delivered but which have not been printed in the report, but have listed résumés and full papers without differentiation. Printed discussions, whether at round tables or in response to individual papers, have been listed if particularly substantial. Versions of authors' names are generally given as they appear in the individual reports though obvious errors have been corrected.

We are aware that in a book of this scope there will undoubtedly be congress reports omitted which meet all the criteria set out earlier in this preface. All additions and corrections (sent to us at the Music Department, University of Nottingham) are welcomed and will be considered for any future supplement or edition.

JOHN TYRRELL
ROSEMARY WISE

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Museums, Paris; Professor Charles Warren, Eisenhower College; Professor Edith Weber, Sorbonne, Paris; Associate Professor James Webster, Cornell University; Mr Paul Wilson, The Music Library, University of Birmingham; Dr Helmut Wirth, Hamburg; Professor Emila Zanetti, Biblioteca musicale governative del Conservatorio de musica 'S. Cecilia', Rome; Mrs Friederike Zimmerman, Universal Edition, Vienna; Dr Pierluigi Petrobelli, University of London King's College; Horniman Museum; Professor Otto Kolleritsch, Institut für Wertungsforschung an der Hochschule für Musik und Darstellende Kunst in Graz; Arno Volk Verlag Hans Gerig K. G., Cologne.

This book began as a bibliographical tool for use within the editorial offices of *The New Grove Dictionary of Music and Musicians* and we owe much to all our former colleagues there who contributed so willingly to its growth. Without the interest and encouragement of the chief editor, Dr Stanley Sadie, and the senior text editors, Dr Nigel Fortune and Professor Ian Bent, it would not have been published. The vigilance of the proof readers, Paulène Fallows, Judith Nagley and Ruth Thackeray, alerted us to some of our earliest congress reports; many of these were successfully located in London libraries by the resourcefulness of William Conner and Duncan Chisholm; Geoffrey Norris transliterated many of the Russian congresses. The manuscript was typed with great accuracy and fortitude by Kate Harney. We have been particularly fortunate in the help given by former colleagues now no longer in England: Bruce Carr in Detroit, and Elizabeth Bartlett in Paris, who both spent many hours on our behalf following up odd hunches and incomplete references. We owe a special debt of gratitude to Brad Robinson. He encouraged this project from its earliest beginnings and provided many ideas for its organization and scope. And from Berlin he worked unceasingly, tracking down congress reports that had eluded us everywhere else while at the same time discovering many more that were completely new to us.

JOHN TYRRELL
ROSEMARY WISE

How to Find a Congress Report

Each separately published congress report has been given a code based on the last two digits of its date of occurrence and, in general, on the first three or four letters of its place of occurrence. Two or more congresses in the same town in the same year are differentiated by superscript figures.

1 If you know the place of occurrence

look in the *Index of Places*.

2 If you know the date of occurrence

look in the *Chronological List of Congress Reports*.

These are arranged alphabetically by town within one year. If you fail to find it look back to an earlier year: it is possible that your date of occurrence may turn out to be a publication date.

3 If you know the title

look in the *Index of Titles, Series and Sponsors*.

Titles are listed under the first distinctive word, omitting numerals and words such as 'Proceedings', 'Bericht', 'Atti' etc. The words 'Congress' (Kongress, Tagung, Convegno etc.) or 'International Congress' (Congrès international etc.) are used to show series of congresses or are indexed if there is no other distinctive word in the title.

4 If you are looking for one congress from a series

look in the *Index of Titles, Series and Sponsors*.

Most series are listed under the standard English name of the congress with cross-references from standard forms in other languages.

5 If you know the sponsoring organization

look in the *Index of Titles, Series and Sponsors*.

International sponsors of the chief musicological series are generally given in a standard English form. However, where relevant, cross references are included which give the names of the sponsors in foreign languages.

6 If you know the editor of a musical congress report

look in the *Index of Authors and Editors*.

7 If you know the author of a particular paper

look in the *Index of Authors and Editors*.

8 If you know the main subject area dealt with in the congress

look first in the *Index of Titles, Series and Sponsors*.

If this fails to locate the congress, look at the *Subject Index* which includes topics of individual papers, groups of papers and whole congresses.

9 If you know the topic of a particular paper

look in the *Subject Index*.

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THE CONGRESS REPORTS

00 MUN **Akten des fünften internationalen Kongresses katholischer Gelehrten**
Munich 24–8 September 1900
(Munich: Herder, 1901)

5 Kultur- und Kunstgeschichte

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KIENLE, A. Über den Choral bei den Cisterciensern 328
Mac CREA, D. Gregorian music in our churches 330

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00 PAR¹ **Congrès international de musique (I^{re} session): Exposition universelle de 1900: compte rendu – rapports – communications**
Paris 14–18 June 1900
Exposition universelle de 1900
(Paris: Secrétariat général du Congrès, 1901)

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00 PAR²

Congrès international d'histoire de la musique tenu à Paris à la Bibliothèque de l'Opéra du 23 au 29 Juillet 1900 (VIII^e section du Congrès d'histoire comparée): documents, mémoires et vœux

Paris 23-9 July 1900

Exposition universelle de 1900

ed. J. Combarieu (Paris: Librairie Fischbacher, 1901)

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00 PAR³

Annales internationales d'histoire: Congrès de Paris: Congrès international d'histoire comparée

Paris 24-8 July 1900

(Paris: A. Colin, 1901-2/R Nendeln: Kraus, 1972)

Vol. v Histoire des sciences (1901)

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- 00 PAR⁴ IV^e congrès international de psychologie: Compte rendu des séances et texte des mémoires
Paris 20-26 August 1900
ed. P. Janet (Paris: Félix Alcan, 1901/R Nendeln: Kraus, 1974)

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- 00 PAR⁵ [2^e] Congrès international des traditions populaires
Paris 10-12 September 1900
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- 00 PAR⁶ Mémoires de musicologie sacrée lus aux assises de musique religieuse à la Scola Cantorum
Paris 27-9 September 1900
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- 02 HAM** **Verhandlungen des XIII. internationalen Orientalisten-Kongresses**
Hamburg 4–10 September 1902
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(Leiden: E. J. Brill, 1904/*R* Nendeln: Kraus, 1968)

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03 DIN Congrès de Dinant: compte rendu

Dinant 9-13 August 1903

Fédération archéologique et historique de Belgique (17th congress); Société archéologique de Namur

ed. E. de Pierpont (Namur: Ad. Wesmael-Charlier, 1904)

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03 ROM Atti del [III] congresso internazionale di scienze storiche

Rome 1-9 April 1903

(Rome: R. Accademie dei Lincei, 1904-7/R Nendeln: Kraus, 1972)

Vol. viii Storia dell'arte musicale e drammatica (1905)

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- 04 GIE** **Bericht über den I. Kongress für experimentelle Psychologie**
Giessen 18–21 April 1904
Gesellschaft für experimentelle Psychologie
ed. F. Schumann (Leipzig: Johann Ambrosius Barth, 1904)
- 7 Gefühle und Ästhetik**
- SIEBECK, H. Über musikalische Einfüh-
lung 93
- 04 STU** **Internationaler Amerikanisten-Kongress: vierzehnte Tagung**
Stuttgart 18–24 August 1904
International Congress of Americanists
(Stuttgart: W. Kohlhammer, 1906/R Nendeln: Kraus, 1968)
- SAPPER, K. Sitten und Gebräuche der Pokonchi-
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