

PREFACE

The international symposium *Music in Museums/Museums of Music* was held from 16 to 18 October, 2013, in Zagreb, Croatia. The main theme was connecting music as an artistic expression and museums as the institutions that preserve and promote heritage.

In the Great Hall of the Mimara Museum, the participants from Croatia, Austria, Denmark, France and Great Britain discussed the theoretical and practical aspects of the concept of music heritage and its conservation, reproduction and interpretation.

The meaning of the symposium was poetically summarized by the director of the Croatian Music Institute, Marcel Bačić who said that „music and museums are the spaces for creation and the places for memorizing two aggregate states of the same idea under protection by the muses“. The musical background to this unique event were the sounds of Kresnik and Guarneri violins, the first performances of works by the contemporary Croatian composer D. Bobić who had been inspired by the sheet music from the legacy of Karl von Prandau, and a music performance strongly influenced by visual artist V. Richter. The music walk along the Upper Town and the tour of the Croatian Music Institute premises – dedicated to *Arti musices* – under the inspirational guidance of Nada Bezić, emphasised how important it is to preserve the memory of music life in Zagreb.

The expert meeting, for the first time in Croatia, established the dialogue on musical heritage between musicologists,

museologists, librarians, curators, music educators, collectors and amateur investigators.

The term musical heritage implies the extent and diversity of “the subject matter”: autographic manuscripts, patterns and copies of the first editions of musical pieces; historical and traditional music instruments, recordings of their sound and the recordings of music pieces; appliances for recording and reproducing sounds; music literature; music iconography – drawings, paintings, photos, busts and masques; biographical data on composers and performers – certificates and diplomas, correspondence, journals, plaques and decorations; object related to the environment of music creation – furniture and personal objects, as well as the homes of composers.

Papers from the symposium, published in the 51st issue of the periodical *Museology* bear witness to the truly wide area that we call music heritage, its systematic collection, research and presentation. The papers mainly cover the presentation of Croatian music heritage in museums – either music collections of individual objects, as well as in church collections, libraries and private collections. They deal with traditional instruments and their treatment – both museological and musicological – in ethnographic museums and collections; they deal with memorial centres, “memorial rooms”, parts of permanent exhibitions or with historical environment of composers/musicians. Numerous papers cover individual composers and musicians, individual music

collections at museums, music memorials, music instruments, technical-technological aspects of the production and reproduction of music (appliances and equipment, sound recordings).

The review of the music events – music programs, workshops, recitals and concerts – show the extent of effort that museums put into presenting music to their visitors.

There are also papers that present strong possibilities and advantages in the implementation of information technology in preservation and presentation of music

and sound heritage (e.g. the possibilities of Europeana). It is also an opportunity to get to know the activities of Phonogrammarchiv from Vienna, responsible for conservation, among other things, of Croatian traditional music and the potential of digitalisation.

Danish and Austrian experiences can be guidelines for museological treatment of music, which will, hopefully, help in organising a Croatian music museum.

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