

IAML-IAMIC-IMS Conference

Gothenburg, Sweden

June 18-23, 2006

By Alison Hall and Maria Calderisi

Gothenburg (Göteborg) is a tidy and pleasant port city in the south of Sweden, with vast parks, playing fields, a huge amusement park, canals, many churches, an opera house, and a renowned symphony orchestra which some of us were privileged to hear on Sunday afternoon. Knowing that Alison would be attending the first council meeting, Maria happily joined the 30,000 others who flocked to hear the orchestra celebrate the end of its concert season and the beginning of summer. Spread out like a carpet in all directions from the stage erected in a convenient hollow in the immense Castle Park were Gothenburgers and visitors in festive spirits with picnic baskets, sunhats, baby carriers and cameras. It was a warmly grand beginning to a wonderful week.

We were welcomed on Sunday evening by our hosts, Veslemöy Heintz, Chair of the Organizing Committee, and Eva Nässen, Vice-Dean of the Faculty of Fine and Applied Arts of Göteborg University. We were then treated to a splendid concert of contemporary Swedish music by the Pro Musica Chamber Choir, under its leader Jan Yngwe. Food and wine followed at the reception.

We were joined this year for the first time by the International Musicological Society, our sister organization and

partner in the four international repertoires, RISM, RILM, RIDIM and RIPM, and by the International Association of Music Information Centres, formerly a Professional Branch of IAML. This provided us with an enriched but also much enlarged programme. Our coverage, therefore, is necessarily spotty, but you may check http://www.iaml.info/en/conferences/gotteborg_programme, for the complete line-up. There were 400 delegates, and all meetings took place in *Artisten*, the home of the University's Faculty of Music and Dramatic Arts, which was ideally suited for our conference. (AH, MC)

Council Meetings

IAML business was dealt with as usual at the two council meetings. Next year brings the triennial board elections. The candidates are Martie Severt (Netherlands) for president, and John Bagues (Spain), Chris Banks (UK), Jim Cassaro (US), Michael Fingerhut (France), Aurika Gergelžiu (Estonia), Elisabeth Giuliani (France), Stanisław Hrabia (Poland) and Jutta Lambrecht (Germany) for vice-presidents. Ballots will be out early next year, and the results will be announced at the Sydney meeting. Membership dues will be increased by two percent: from €57 to

€58 for institutional members, and from €34 to €35 for individuals.

Fontes, under its redoubtable new editor, Maureen Buja, will finally be back on schedule by the end of this year. The next issue (2006, no. 3) will be about Russia—written in English, I hasten to add—thus presenting a great opportunity to find out more about these libraries, while the following issue will contain papers from Gothenburg.

The ISMN is undergoing revision. The constant M will be replaced by 0179, but there will be no change in the number calculation. The RISM Commission Mixte has been revamped, and will now have four members each from IAML and the IMS. IAML's members will be Catherine Massip, John Roberts, Massimo Gentili-Tedeschi and Chris Banks. Rules of procedure will be developed. On the financial front, RISM's current funding will run out by 2012 at the latest, so new sources of funding will need to be found. RISM is looking at free of charge access, but the issue is complicated by the fact that RISM does not own its software. The goal is to find ways of access at a reasonable cost, and to share the experiences of the other R-Projects. For RIdIM, the newly constituted Commission Mixte met for the first time in December 2005. It now has a newsletter and a web site, and a new centre in Paris. Its database project is undergoing beta testing; it is expected to be available by July 2007. Four issues of the electronic newsletter have been issued. It was agreed the conference web sites will be archived on the IAML site, since they contain important information about papers presented. It was also suggested that future

conference web pages should be hosted by the IAML site. (AH)

Opening Session

After greetings by the three presidents—Massimo Gentili-Tedeschi (IAML), David Fallows (IMS) and Roland Sandberg (IAMIC)—on Monday morning, the opening address was delivered by **Roland Sandberg**, Executive Director of the Swedish Music Information Centre. He focused on the state of contemporary music today, and its effects on libraries. He pointed out that the limits of the genre are hard to define, as composers tend to work with all styles of music, which change all the time. He demonstrated this diversity with excerpts from works by Marie Samuelsson and Bo Nilsson. There is scant attention to contemporary music in the media or from the podium. Sandberg wondered if the concentration on “pop” music defines it as the new music. A commission studying the role of contemporary music in Swedish orchestral programmes suggested there may even be less public support if the situation does not change. Orchestras could have only museum repertoires.

He suggested reasons for this state of affairs: composers are seldom performers, the music is “difficult,” and the connection between composer and listener is changing in the digital age. He wondered if there will even be any need for music libraries, with the digitization of sheet music leading to less music being available on paper and fewer places from which to buy it. However, he believes there is still an important role for libraries to play in the fields of cooperation and communication. The development of new music will surely

affect libraries. Sandberg said we should be open both to renewal and to new parameters in the promotion of contemporary music. (AH, MC)

Monday Sessions

Swedish Archives at Home and Abroad (IAML) featured three collections in Uppsala, Stockholm and Paris. Firstly **Erik Kjellberg** outlined a project to make an inventory of the Düben Collection at Uppsala University Library, comprising manuscripts of about 2,500 musical works from the seventeenth and early eighteenth centuries. After the initial stages of designing and building the database, work was suspended. However, subsequent funding from the Bank of Sweden enabled it to be completed, and the database will be launched in September 2006. **Erik Näslund** then spoke about the *Ballets suédois*, which existed between 1920 and 1925, and was a rival to Diaghilev's *Ballets russes*. It attracted poets, painters and musicians of the time, such as Jean Cocteau and *Les Six*, and fostered new ideas and experiments, such as the first jazz ballet. The company had started out as a Swedish ballet, but subsequently moved in a different, more modern direction. When it closed, the Danmuseet in Stockholm inherited its music materials. The costumes, sets, posters, sculptures, programmes, photographs and other materials are at the Bibliothèque-musée de l'Opéra in Paris, as described by **Mathias Auclair**. Little choreographic notation exists, so the ballets have to be reconstructed like detective work from the available clues. Amongst the ballets for which materials are held are *Skating*

Rink, La creation du monde, Marchand d'oiseaux, Le Roseau, La boîte a joujoux, L'homme et son désir, Jeux and Iberia. (AH)

Sweden, Ancient and Modern (IMS). **Per F. Broman** of Bowling Green State University spoke about writing a history of post-WWII Swedish art music. He questions the methodology of past historical narrative based on individual composers and stylistic developments. Rather, he favours considering these as complements to societal development and cultural policies, and describing musical development in terms of genres with less emphasis on individual works and composer accounts. He also pointed out conceptual problems in writing contemporary history. For example, how does one describe electro-acoustic music? And must well-received works be chosen instead of a seldom-played work buried in an archive? No, he sees nothing wrong with that: there is no historical truth! For a complete change of time and place, **Cajsa S. Lund** of Musik y Syd, Kristianstad, spoke on the "phenomenal" bronze lurs, a traditional wind instrument depicted in rock carvings and paintings from as early as 2,500-3,000 years ago. The largest number of the sixty-five or so that have been found to date are in Denmark and date from around 1,300-500 BCE. A replica of one of the more ornate ones, about two metres long with two graceful curves, a decorative end plate and rattle ornaments was played by a trombonist who demonstrated its fundamentals of eight to twelve notes and several traditional calls. They were cast using the "lost-wax" method in six pieces and usually made in pairs, requiring an incredible precision and artistry—as

specialized as a Stradivarius violin and at a cost equivalent to building a nuclear submarine today. Someone asked about their purpose and use in pre-history—but there is no definitive answer. **Laila Barkefors** of the University of Göteborg spoke on the narrative technique of Swedish composer Allan Pettersson (1911-1980). Although a late starter, Pettersson composed fifteen symphonies, three concertos, chamber music and songs for voice and piano. Barkefors has taken on the study of the relationship of his compositional techniques to his life and social conditions, concentrating on the early works and the Second Symphony in particular. (MC)

Concert Ephemera and Performance Research in the United Kingdom (IAML) featured three fascinating and diverse presentations illustrating the value that these materials have. **Rupert Ridgewell** of the British Library and the Royal College of Music spoke first about the Concert Programmes Project, a joint initiative of Cardiff University and the Royal College of Music. This type of material is not covered by any of the R-Projects, and a scoping study carried out in 1993 revealed there exist large quantities of materials, widely dispersed, but with a critical mass of one million items held by the Royal College of Music British Library. The current scope of the project is the UK and Ireland from the 1720s to the present, excluding opera and theatre, as these are already covered. Venues, artists, performers and ensembles will be indexed, but not works performed; and other ephemera, such as posters, tickets and cuttings will be included. The project aims to create an online database of concert programme holdings at

collection level to enable scholars to locate material relevant to their research, and library professionals to identify priorities for collection development and preservation. This level of access is provided by the Collection Level Description metadata scheme developed by the Research Support Libraries Programme (RSLP). The schema, with some enhanced functionality, will be adopted for the Concert Programmes database.

Alison Field then spoke of “An Online Performance Index for the Royal Opera House.” The collection covers the history of three theatres—the Royal Opera, the Royal Ballet and the Birmingham Royal Ballet—and includes programmes, posters, models, instruments, recordings, personal papers, films, stage equipment, costumes and photographs. Specifications for the index were developed by AdLib Information Systems, bearing in mind the complex performance history, resident and visiting companies, different genres, different versions and productions, works of the same genre with the same name, and of different genres with the same name. There will be a main database, with smaller support databases, and the index hierarchy will be work, production and performance. Excerpts will have a separate work record. Over 2,600 records have been entered thus far, dating from 1946 to the current season.

Speaking on “Concert Programmes and Research: Mahler, A Case Study,” **Paul Banks** of the Centre for Performance History at the Royal College of Music in London illustrated how a researcher might benefit from an

how a researcher might benefit from an index to programmes. By using a database of all traced concerts containing performances of Mahler's music during his lifetime, Banks showed how the composer planned his programmes. The length and content of concerts could be influenced by location. There were also certain changes regarding the placement of the main work in the programme. A major change occurred in 1900 when Mahler moved to America to conduct the New York Philharmonic. He eventually came up with a scheme regarding the repetition of works and programmes in a series. New patterns also emerged of one-composer concerts and repertoire that was new to Mahler, which became more frequent. Also noticed in the all-Mahler concerts is a distinct similarity between the design of the programme and the construction of his symphonies.

"Writing Concert History, the Blessing and Curse of Ephemera," was presented by **Christina Bashford** of the University of Illinois at Urbana, who discussed her work with the Concert Life in Nineteenth-Century London Database Project. The upsurge of music in cultural life of the 1890s, including concert life, emphasizes the importance of ephemera in concert history—that is, the documentation involved in putting on a concert. Originally such material was not systematically preserved, but important archives in the UK are now opening up. She described her work as a love/hate relationship. On the one hand they are a treasure trove, but on the other they present serious challenges in research methodology. Programmes are hard to locate and, given the explosion of print in the nineteenth century, there is a massive amount to sort through.

Thanks to digitization projects and indexing tools, this is now becoming more easily available, but there is no such tool yet for daily newspapers. It is wise to compare newspaper reviews and personal accounts with the printed programmes to determine if any changes were made. She ended with a passionate "Long live concert ephemera!" (AH, MC)

Tuesday Sessions

Répertoire Internationale de la Presse Musicale (RIPM). This year sees RIPM celebrating its twenty-fifth anniversary, the publication of its two hundredth volume, and a database of over 500,000 annotated records in thirteen languages. The project began in Budapest in 1981, and the first volume appeared in 1987. It was accepted as an R-Project in 1983, and since 1987 has produced ten volumes a year, with volume 100 appearing in 1997. In 2000 it went electronic on NISC, OCLC and Silver Platter. In 2003 coverage was expanded to 1950, and in 2004 a new data entry system was introduced. RIPM, which has collaborators in twenty countries, provides a unique access to primary source material, such as reception history, and forms a complement to *New Grove* and *MGG*. In nearly all cases, the complete run of a journal is indexed. This brilliant presentation by RIPM founder and director **H. Robert Cohen** and his team inspired heartfelt tributes all round. (AH, MC)

Répertoire Internationale de la Littérature Musicale (RILM and IMS). Barbara Dobbs Mackenzie, Editor-in-Chief, announced that RILM has (as usual, it seems) had a great year; finances are stable, and, what's more, it is celebrating its fortieth birthday! Coverage has improved, and 10,498 citations and 7,719 abstracts were contributed, for which thanks are due to the efforts of the national committees. A major grant has been received from the NEH to abstract and index Festschriften published before 1967, when RILM regular coverage began. A concise version of *How to Write About Music: The RILM Manual of Style* was published, and *Speaking of Music: Music Conferences, 1835-1966* won the Duckles Award from MLA for best research tool of 2004. The long awaited software for printing abstract volumes was completed, so volume 33 will finally be published in the summer. Currency has improved, and coverage has been expanded, and data improved—for example, a third title field has been added for non-roman original titles; and abstracts in their original languages, in addition to the English translation, will now be published. RILM has also just developed a software equivalency table of proper names, and has begun adding index terms immediately once the citation is received. All pre-1989 data has been loaded into the current system. (AH, MC)

Niels Krabbe of the Royal Library in Copenhagen then discussed his "Survey of the Reception of Carl Nielsen at Home and Abroad." Krabbe began by noting that both Nielsen's Fifth Symphony and a wind quintet were written in Gothenburg; Nielsen was very well received in Sweden. There are three

approaches to reception history. The first concentrates on statistics, audience analysis, and programming; the second looks at the relation between the reception of a composer in the past and current trends; while the third concentrates on publications about the composer and musical analysis. Krabbe chose the third approach and reviewed a selection of literature. He took particular exception to Mina Miller's *Neilsen Companion*, which he claims continues the myth that Nielsen was not well-researched in his native country. Nielsen, who died in 1931, is considered canonical. He is more musically relevant today than ever before and much remains to be done to document his contribution, including a comprehensive monograph, a thematic-bibliographic catalogue, a study of his position in music history, and his role as a national composer. Krabbe added, intriguingly, there is an envelope of Nielsen material at the Royal Library which may not be opened until 2021. Susanne Staral of the Staatliches Institut für Musikforschung Preussischer Kulturbesitz in Berlin then gave a brief overview of "Musicological Publishing in Germany." Concentrating on the German National Committee's contributions to RILM over the last ten years—37,404 titles were sent to the International Center in New York during that period—she pointed out that such ample publishing opportunities for musicologists depend on political and economical conditions. In spite of the increase in electronic publishing, print remains more important. (MC)

Cataloguing Code Developments (IAML). Antony Gordon of the British Library Sound Archive in London, who chaired this session, gave introductory

remarks about Resource Description and Access (RDA), which will be the successor to AACR and is the new cataloguing standard for a digital future. The draft of Part 1 has been reviewed by the Joint Steering Committee (JSC), and new chapters will be issued periodically for review by the cataloguing community. It was felt that more radical change was needed, and the rules needed to be more metadata-friendly, simpler, cost effective, and connected to the Functional Requirements of Bibliographic Records (FRBR). The best of AACR should be retained, and the relationship with the ISBDs maintained but modified. The big picture is being re-examined, plus economic considerations and international developments. The Paris Principles are being updated, and FRBR concepts (identify, select, obtain, find) brought in, plus communications standards, MARC, UNIMARC, MARC21, MARCXML, metadata standards. RDA will consist of Part A: Part 1, Description; Part 2, Relationships; Part B: Part 3, Access control, Authority files. Headings should now be Access points (primary and secondary). Issues arising in the development of RDA included the question of throwing it out and keeping the best of what we have, and maintaining compatibility with existing records. New elements are to replace the GMD, the definition of notes will be clarified, and compatibility with ISBDs retained. The draft of Part A should be completed by October 2006, and Part B by April 2007.

A description of *RAK Musik*, the current German code for descriptive cataloguing, and the Deutsches Musikarchiv was provided by **Silke Sewing**. The Deutsches Musikarchiv

was founded in 1970 as part of Der Deutsche Bibliothek for legal deposit for sheet music and sound recordings. It holds 8,000 items of printed music, 18,000 CDs, and 1,000 DVDs. RAK is based on the Paris Principles and the Copenhagen Principles. The full version was produced in 1976, with versions for academic and public libraries. Supplements are RAK Musik, RAK AV, and RAK NBM. RAK Musik was revised in 2003, when some aspects of AACR2 were adopted, such as the GMD and name/uniform title entries. There has recently been a shift to international standards and participation in the development of RDA. (AH)

Hofmeister Online (IAML). Hofmeister, to my mind, is one of IAML's success stories. (Yes, I know I am biased, as I've been part of the project since its inception!) Project director **Chris Banks** of the British Library reviewed its history. Hofmeister was an advertising tool consisting of monthly listings of recent and forthcoming publications. From 1817 until 1900, it contains 400,000 entries—compared with 100,000 in RISM A1 for the same period. There is no single complete run extant, as it was considered ephemeral. An example of its use was the Mahler project described earlier at the conference by Paul Banks. In general, one can use it to examine the popularity of certain works, composers, instruments, or combinations of instruments, the dating of nineteenth-century publications, tracing composers, publishing activities, programme building, economic trends. Hofmeister is recognised as an important research tool, but until now it was not easy to consult, requiring as it did a visit to a library—existing copies are very

fragile—and it is time-consuming to search, partly due to the lack of indexes. Thus computer development could make it both available and flexible.

The project first began in 1989 under the direction of Neil Ratliff. Initially scanning and OCR seemed to offer a means to do this, but this turned out to be impracticable, largely due to the fragility of the originals. The alternative was to key-in all data and tag the different elements. Studies were done to assess the total amount of data involved, and attempts made to find funding. For quite a while it seemed as if this might be obtained from the Staatliches Institut für Musikforschung in Berlin, but sadly this remained bogged down in German red tape. Just when the group began to wonder if it was all over, an application for Arts and Humanities Research Council funding in the UK was successful, under an Enhancement Scheme based at Royal Holloway College.

Project manager **Liz Robinson** explained the long wait was not in vain as by the time keying began XML had been developed and has proved to be the ideal format. A tag set was developed, and four indexes decided upon: place, composer, instrumental classification (as used by Hofmeister) and publisher. The keying is now complete up to 1890. The Austrian National Library, which holds the most complete set, has digitized Hofmeister and links are provided to it from the Hofmeister web site.

Ulrich Duner, violist and music antiquarian dealer in Stuttgart, spoke of the *Hofmeister Handbuch* as a tool for the dating of nineteenth-century music. By comparing the prices and the

publisher's imprints on the title pages with those listed in Hofmeister, one can arrive at a close approximation of a publication date. He said it would be important to include price in the database and changes thereof showing inflation and other administrative changes, such as partnerships and deaths. Hofmeister sometimes listed a later issue than the original as evidenced by a higher price when compared with an original copy. It is clear that Hofmeister must not be taken as the final word in pricing, or even the original publisher, but it remains, nevertheless, a most valuable research tool. **Chris Banks** concluded on a sombre note, saying the team had not received continuing funds for the project. There will be another chance to bid for funds in November which, if successful, would not be received until May.

In a somewhat related postscript, **Paul Banks** introduced a proposal for a new project or working group on dating and documenting printed music. Basically it would revisit and update the *IAML Guide for Dating Early Published Music* (1974), compiled by D.W. Krummel. It met general approval from those present following the exclusion of manuscripts and related topics from the proposed parameters. (AH, MC)

Wednesday Morning Sessions

Music Information Literacy (IAML). In her talk, "Music Manuscripts on the Internet: A Service for Research?," **Laurence Decobert** of the Bibliothèque nationale de France described two projects. The BN decided to digitize the Philidor Collection—fifty

manuscripts copied by André Danican Philidor, musician and librarian of Louis XIV. Begun in 2001, it is now accessible on Gallica, the BN's virtual library of early music manuscripts. The continuation of this project in 2005-06 will bring together the two parts of the collection split between the BN and City Library of Versailles. It will include other manuscripts copied by Philidor's workshop as well as the Toulouse-Philidor Collection that was first commissioned by the Count of Toulouse, the illegitimate son of Louis XIV. Decobert explained the process: timing, technical points, cataloguing, digitizing, input of table of contents, setup on Gallica, and linking the document to the digitized format. Her demonstration proved the efficacy of the endeavor, with ease of access and clear images of what would have been virtually impossible to consult otherwise. Researchers of the early ballets of Lully, *ballets de cour*, and sacred court music of the period would do well to visit <http://gallica.bnf.fr/> or <http://catalogue.bnf.fr/> which will provide entry to Opale Plus, catalogue of the BnF and the online catalogue of the City of Versailles.

Decobert was followed by **Birgitta Sparr** from the Bibliothek Musikhögskolan Ingesund, Arvika. She spoke on music teaching literacy in Sweden and other Nordic countries (Iceland, Norway, and Denmark), especially in conservatories. Her main point was the necessity of collaboration between the teaching staff and the library to make sure information literacy was included both in the curriculum and for the teachers themselves. A paper by **Maaria Harviainen** of the Sibelius Academy in Helsinki on "Information Literacy in Finland and Music

Information Literacy in the Sibelius Academy" was then read by **Irmeli Koskimies**. Hampered by language difficulties and unfamiliar material, she was largely unintelligible, but the printed abstract says the Council of Finish University Libraries has included information literacy in its plans for the current year. As well, the Ministry of Education Development Plan for Education Research, 2003-08, stresses the importance of the role of libraries in the development of teaching and study methods. At the Sibelius Academy there are various levels of teaching information literacy according to the needs of the students and their curricula. An online tutorial on academic sources of musical information is part of a Finnish Virtual University project, designed for music students at universities and conservatories. (MC)

Wednesday Afternoon Tours

The following tours were offered: 1) Vitlycke Museum, featuring rock carvings from 1000 BCE, including a group of musicians playing bronze lurs that was used for the congress logo; 2) An excursion to Gothenburg's pipe organs; 3) a music-related walking tour of Gothenburg; 4) A boat trip to the seventeenth-century Elfsborg Fortress at the harbour entrance; and 5) "From Cabin to Castle," which showed the contrast of lifestyles and environment between the simple farmer and the lord of the manor. A splendid reception was then offered on our return by RILM and RIPM.

Thursday Sessions

The Uniform Title in the Modern World (IAML). Somewhat surprisingly, given the usual reaction experienced when uniform titles are mentioned, this was a packed session, with standing room only. **Jenn Riley** began by saying the main function of uniform titles is to bring together different editions and versions of the same work, and to confirm that the work found is the work sought. The purpose of the session was to ask why they were invented, what to library users make of them, and whether they are still needed. With the advances that have been made in database structure, there are other options available to perform these functions, e.g., the component parts could be stored as separate elements, and the information retrieved as required. We need to move towards true work identifiers or labels. The display possibilities could group items according to the structure of the work, with each part expandable, such as Bach's *Wohltemperierte Klavier* listed by instrument (harpsichord, modern piano) and by format (sound recording, score), following FRBR principles. The pertinent information could be recorded somewhere in the record, even if it is not in the uniform title. (AH)

Digital Music Sources (IAML). **Christoph Wolff** of Harvard University announced that the Packard Humanities Institute, in collaboration with the Salzburg Mozarteum, is currently undertaking two major digital projects. A long-term project aims at making the complete works of Mozart available in digital format and in a critical edition that can be updated as needed. The other project, already begun, is to digitize the

autograph scores of the seven mature operas and produce facsimile editions from the high-resolution scans. Of additional importance in this project is bringing together parts of some operas that are scattered in different libraries around the world. He expects all seven operas will be available by the end of 2007. Wolff, who is on the editorial board, expressed his appreciation of the collaboration shown by the participating libraries. **Friedrike Grigat** of Beethoven-Haus in Bonn demonstrated the Digital Beethoven-Haus which opened at the end of 2004. It allows visitors to investigate all aspects of Beethoven's life and music through documents and images held by the museum. One can look at a manuscript and hear it being played, or view an autograph letter with a transcription into modern German and hear it being read, or visit a reconstruction of his last dwelling place. They have plans to coordinate with owners of Beethoven material elsewhere so as to create a complete virtual Beethoven-Archiv. **Richard Chesser** of the British Library proudly presented its publication of Mozart's own thematic catalogue, *Verzeichnis aller meiner Werke*, in digital, interactive format. This fascinating source lists chronologically the works Mozart composed between 1784 and his death in 1791, with brief, dated verbal descriptions of the pieces on the left-hand leaves and the corresponding musical incipits written on the right-hand leaves. To view and listen, see <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>. The morning that Chris Banks, Head of the Music Collections at the British Library, was interviewed about the catalogue on a morning radio show, there was a huge spike in the number of hits on the site, and a record-

breaking 57,000 hits over five days! Finally, **Seija Lappalainen** from Helsinki University spoke on the important collections of Russian music in Finland. Russian musicians frequently travelled from St. Petersburg and other more distant cities to Europe through Finland, giving concerts in Helsinki and Turku along the way. Finnish musicians also studied in St. Petersburg and Moscow. Finnish political and cultural history continued to be closely associated with that of Russia from 1809, when Finland became an autonomous Grand Duchy of the Russian Empire, through to its independence in 1917 and even later. As a result, there is a great deal of Russian and Soviet music manuscripts and biographical materials in Finnish archives. One of the most important is the collection of deposit copies of Russian music publications because of the destruction of the Soviet copies. An important collection of Russian Orthodox music, some dating from the sixteenth century, is today preserved in the Orthodox Church Museum in Kuopio. Digitization of the Russian collections has not yet started, but it is hoped that scholarly pressures will speed up the planning process. (MC)

Biography, Melancholy and Finality (IMS). The first topic of this session was “The ‘Classical’ Last Scores of Béla Bartók” by **László Somfai** of the Bartók Archives in Budapest. Were the composer’s last pieces in the USA a compromise? This was the accusation of the post-war leaders in the new music world. They were certainly less dissonant and therefore more accessible, and enjoyed great public success. For instance, the Concerto for Orchestra was recorded fifty-six times up to 1990.

Somfai pointed out that Bartók’s working conditions and state of mind had changed considerably. The complete silence he had commanded in his home working conditions in Hungary was no longer possible, not even at Saranac Lake; he switched to writing in pencil rather than ink; he wrote in shorter segments; and he had desperate periods of anxiety and homesickness. But Somfai concludes that Bartók’s gentler, more accessible style of writing was in keeping with his experiences and his condition. He nevertheless disapproved of the *Cambridge Handbook’s* exchange of Music for Strings, Percussion and Celesta for the Concerto for Orchestra. **Stephanus Muller** of the University of Stellenbosch then introduced South Africa’s foremost composer, Arnold Van Wyk (1916-1983), who suffered all his life from toothache. The composer suffered terribly from homesickness while in London at the Royal Academy in the late 1930s, but he was just as out-of-place in Stellenbosch. (Muller remarked that, “Had he not been born a melancholic, he had every reason to become one.”) Van Wyk had a tortuous compositional method, full of anachronisms, which Muller suggested was the result of Van Wyk’s impoverished background, his sexual orientation, and the ever-present toothache. Excerpts of some of his work were played—I promised myself to look for his CDs, especially his String Quartet and *Night Music* for piano. Finally, **Nigel Simeone** of the University of Sheffield regaled us with tales of his research while preparing a biography, co-written with Peter Hill, of Olivier Messiaen (Yale University Press, 2005). Following an exploratory letter to Yvonne Lorient, the composer’s widow, she made available to them a private

archive consisting of fifty-one annual diaries, photos, sketches, and programmes—in short, a dream. They kept discovering hitherto unknown material, which made them unwilling to write an official biography because of the delicate nature of some of it. Messiaen was secretive about his work. For instance, Lorient was unaware of his new opera, *St-François D'Assise*, until he presented her with a ticket to the first performance. A note from August 1946 stated his plan to apply the twelve-note system to all future works, one year before his first such venture. He also wrote little-known incidental music for plays during the 1940s. Were they try-outs for subsequent efforts? These and other tidbits were used to illustrate Messiaen's life. (MC)

Creating Virtual Archives (IAML). Thomas Aigner from the Wiener Stadt- und Landesbibliothek, soon to become the Wienbibliothek im Rathaus, spoke about a project to digitize their large collection of Schubert manuscripts. Between 2004-05, about 8,000 autographs were digitized. They are listed by genre, names (e.g., Mayrhofer), titles and Deutsch numbers, and information for each item includes a description, watermarks, and texts. One can view the manuscript, enlarge it, view it sideways, and reverse the colour. Combined searches are also possible, e.g., flute and piano. Aigner was followed by Rex Lawson of the Pianola Institute, London, who described a project to preserve piano rolls. Perforated piano rolls were around in the 1870s, and the first pianola appeared in 1895. At least one hundred composers wrote for the pianola during the twentieth century. Large collections can be found at the International Piano

Archive in Maryland and at the Phonothèque nationale in Paris. Lawson's message to the musical community was, if you have piano rolls, keep them, and make them available for scanning. In Germany there is work going on copying and scanning rolls.

Göran Kristiansson's presentation dealt with the strategy in preparing an archive, specifically the Riksarkiven in Stockholm. This database is constructed in the MARC AMC exchange format. In Sweden there are 180,000 different places which have archives. The aim was to build a topographical database by area. Sweden has had a good archival standard for its records since 1903. Over a two-year period, 1,100 people worked on this project. In 1997, they began to build a web-based second generation system, which will describe all items in collections. This was finished in 2001, and it contains twenty million descriptions. A national authority database was created with links to different authorities. Files were sent to the LIF project using XML, DAD and EAD. After 2001, the data was moved to the new system, one institution at a time. The next step was digitization, the biggest project of which was entering the church records going back ten years. This will be followed by pre-1900 records, which will be done from microfilm. It is also planned to preserve sound and moving images. (AH)

Friday Sessions

Répertoire Internationale d'Iconographie Musicale (IMS and RIDIM). Antonio Baldassare of the Hochschule Musik und Theater in Zürich gave a general overview of the state of musical iconography as a field of research and

documentation in an academic setting. He pointed out the opportunities for fruitful interdisciplinary and trans-disciplinary work. Considering the extent of sound and image in today's culture, one might expect recognition of the benefits of musical iconography, art history, and organology. But this has not been the case and he attributes it to a decline of prestige of the humanities in general. The opening in 2004 of the International RIDIM Centre in Paris is a hopeful step that will provide a focus for the disparate and diffuse studies and projects in musical iconography.

Irene Guletsky of the University of Toronto was unable to attend, but her paper, "A Sacred Iconographic Symbol Reflected in the Formal Structure of the Mass," was read by Dorothea Baumann, Secretary-General of the International Musicological Society. Her research on the five-part Ordinary of the Mass was carried out with the help of a special computer programme. Beginning with Guillaume Dufay's *Mass for St. Anthony of Padua* and its relation to the picture of St. Anthony in the Basilica in Padua, Guletsky demonstrated how the proportions of the parts of the Mass, according to the number of breves in each section, were in direct proportion to the shape of the saint's hand. She went on to show that the "manus" symbol—and there are several forms of this symbol, including the benedictory hand and the pointing hand—could be transposed onto facades of basilicas in the number and heights of the arches. Her rich and complicated thesis touched on numeral secrecy and much more that I could not always follow nor do justice to on this first hearing. But I shall never listen to or sing another mass, nor view another basilica, without thinking of the

hand of benediction and absolution. **Florence Gétreau** of the CNRS, Institut de recherche sur le patrimoine musical en France, described the process of cataloguing musical iconography in France since 1936, and explained why the Institut could not wait for the RIDIM database. Some 10,000 records have been transferred to Alexandrie, an online database that will be launched in the next semester. **Sean Ferguson** and **Stephen Westerman** of Ohio State University demonstrated the new RIDIM database which will provide links to outside sites, especially to the museum sites where the images are held. It is but a rough prototype at the moment, and the web version is less flexible than Alexandrie. Try it out at www.ridim.org. (MC)

Rare Collections in Conservatories (IAML). **José Carlos Gonsálvez Lara** introduced his institution, the Real Conservatorio Superior de Musica, located in Madrid. He described its many treasures which include the music and documentation of such well-known composers as Sarasate, Boccherini, D. Scarlatti, Soler, Turina, and Mercadante, besides sixteenth-century sacred music collections, and the archives of Madrid musical societies. **Dominique Hausfater**, of the Médiathèque Hector Berlioz at the CNSDP in Paris asked, "Why do conservatories hold rare materials, and should they?" She then proceeded to answer that, although the principal function of conservatories is teaching, the presence of treasures can inspire students and it can also attract other gifts. The Conservatoire is an ancient institution—the original library was created in 1795 from the contents of confiscated libraries. It merged with the Bibliothèque nationale in 1935 and

became its first Music Section in 1942. The sole purpose of the new library, Médiathèque Hector Berlioz, was to support teaching, but it has now regained its status as a research library because of its rare recordings, annotated scores, and papers, including Messaien's working papers and 2,300 letters of Gounod. The transfer of the Bozidar Kantuser Library to the Médiathèque brought 25,000 documents of or about contemporary music from seventy-seven countries. The question remains, however, whether such gifts should be accepted by teaching institutions. If yes, how should they be preserved, developed and communicated to other libraries? If no, should they instead be transferred to other institutions, even against the wishes of the donor? **Emilia Rassina**, of the Moscow State Tchaikovsky Conservatoire, presented a detailed description of the Taneyev Library at her institution, which was started by a donor in 1902. Her report on the library's development and contents is forthcoming in the Russian issue of *Fontes Artis Musicae* (2006; no. 3). (MC)

Overall, this was an excellent meeting, superbly organized, held in congenial surroundings, and offering a wide variety of sessions. The IMS was enthusiastic about the collaboration and declared it was ready to repeat it soon. Of course, we were also offered receptions and concerts. Particularly interesting was the Göteborg Baroque concert. The early music group was founded in 2003 by its artistic director, Magnus Kjellson, with a focus on the instrumental and vocal music of Sweden, Germany and Italy. The concert, which

featured vocal and instrumental music from the Düben Collection in Uppsala, presented on Monday morning. Many of the pieces had not been heard since their first performances in the seventeenth and eighteenth centuries. The musicians played and sang from the organ loft and from niches to the side, creating a homogeneous and resonant ensemble. The organ was a splendid North German Baroque instrument, inaugurated in 2000. The farewell dinner took place in a converted warehouse on one of the many docks in the city. The large, open space was filled with long communal tables to which bowls and platters of traditional Swedish food were brought and passed around, along with plentiful refills of wine or beer, and the occasional shot of *Akvavit*, the traditional Scandinavian beverage. Many members of the organizing committee wore traditional costumes. It was an informal and lively evening, with Martin Bagge's performances of Carl Michael Bellman's provocative songs adding to the conviviality. Warm goodbyes were said or sung, and many hugs exchanged, until next year in Sydney!

Here is a line-up of future conferences, and we hope that more of our CAML members will consider taking part in order to enrich their professional and personal lives.

- 2007 Sydney, Australia 1-6 July
- 2008 Naples, Italy 20-25 July
- 2009 Amsterdam 5-10 July
- 2010 Moscow, Russia
- 2011 Dublin, Republic of Ireland
- 2012 Aarhus, Denmark
- 2013 Vienna, Austria