

## Tartan Tales: IAML in Edinburgh, Scotland

August 6-11, 2000

Alison Hall, Carleton University Library  
Peter Higham, Music Library, Mount Allison University  
Cheryl Martin, Mills Memorial Library, McMaster University

Edinburgh was a wonderful venue for this conference. Both the residences and the conference venue were close to historical sites, so there were plenty of opportunities for sightseeing. The Edinburgh Fringe Festival was on at the same time and High Street was closed off each evening, making it possible to stroll along and see a variety of free entertainment. And, of course, the Edinburgh Military Tattoo took place: even without a ticket, it was still impossible to miss it, as the sounds of bagpipes filled the city each evening.

### Sir Peter Maxwell Davies

Renowned British composer Sir Peter Maxwell Davies was the designated patron of the conference. His speech included personal reminiscences of his becoming a composer and how he had found the Henry Watson Music Library in Manchester to be invaluable for studying scores. He also spoke about teaching music to children (he started off as a music teacher, and still does some teaching on the island of Sanday in the Orkneys where he lives). Looking to the future, he made reference to the formation of unions of composers who might publish their own music on the Web. He said that music publishing was in a state of change and noted a deterioration in the traditionally strong relationship between composer and editor

(something he has enjoyed), that is now being replaced inadequately with other conventions.

### Bibliography

The Bibliography Commission presented four speakers including Joachim Jaenecke and Helmut Walravens from the Staatsbibliothek zu Berlin. The latter referred to developments in the more universal use of ISMNs, the possibility of Books in Print becoming the U.S. agency, an updated publication of the 1998 directory of international music publishers and the ISMN Web site. Lois Clark related the use of ISMNs in the Music Publisher's Association *Catalogue of Printed Music*. In describing the *Digital Scriptorium Project*, a joint venture of the University of California at Berkeley and Columbia University, Judy Tsou demonstrated the availability of digitized medieval and renaissance manuscripts, some of which include music, to the researcher at the Web site: [sunsite.berkeley.edu/Scriptorium](http://sunsite.berkeley.edu/Scriptorium).

The Research Libraries' Branch also presented two bibliography projects. Wyn Thomas of the University of Wales spoke about his bibliography of Welsh music. Because of the post-World War II revival of folk and traditional music, more people than ever before are interested in Welsh music. He stated that Wales speaks three languages: Welsh, English, and music. It is important to

understand the history and character of a place to understand its folk and traditional music. Thomas is creating a database of Welsh music to help students to become acquainted with the music, and to help libraries and archives to find information.

Three speakers from the University of Glasgow talked about the music publishing of George Thomson. He issued six volumes of Haydn songs in various issues, some in octavo and some in folio versions, and the colophon and preface dates don't always match. To create an *Urtext* edition, the editors have used manuscripts, the Thomson editions, correspondence, and various publishers' catalogues. The complexity and intricacy of the task was well documented.

**Archives in the United Kingdom.** Archives and Documentation Branch.

David Thomas related the progress on the Public Record Office's A2A program which will provide online access to archive catalogues throughout England by 2002. Jacque Kavanagh described the range of material, especially in music, accessible in the BBC archives, dating back to 1922. Peter Linnett discussed *Mildred*, the name given to the project to create a new directory of music resources in U.K. libraries, including contact information and collection strengths. Finally, Chris Banks demonstrated *Molcat*, the relatively new online manuscript section of the British Library's catalogue.

**Bequests and Special Collections in Libraries of the United Kingdom**

The bequests and special collections of three libraries were reviewed: the Royal

Northern College of Music, the University Library of Cambridge and the British Library. Hugh Cobbe alluded to the careful negotiations combined with purchasing power needed to acquire some significant acquisitions for the national collection in the British Library in the last 25 years. Richard Andrewes barely scratched the surface of his topic of special collections at Cambridge University. Nevertheless, he portrayed the magnitude of the "problem" in such a large library system. Geoffrey Thomason focused his talk on the important collection of letters between Elgar and the violinist Adolph Brodsky, who was Principal at the Royal Northern College of Music from 1895 to 1929.

**Music and Disability**

The plenary session for this conference was on music and disability. The first speaker, Roger Firman, is blind and works for the Royal National Institute for the Blind in London. Firman talked a great deal about memory and how important it is for musicians. We memorize lines and entire works of music, fingerings on instruments, and distances on a keyboard. He described several ways that blind musicians learn music. The first is braille, which uses the same symbols as text braille, but in a different way. Braille is unfortunately not an option for many people who lost their sight because of diabetes, because their touch is often also impaired. Firman then focused on the "talking scores" system, where notes are dictated bar by bar, one at a time, for each part of music. Although it seems rather painstaking and slow to sighted people, it is often the only option for the blind, and allows them to participate in an activity that might otherwise be closed to

them. He also mentioned an interesting project at the Royal Opera House, which is attempting to translate *Surtitles* into braille. Firman reminded us at the end of his talk that there needs to be a greater awareness of the needs of disabled people. Our conference venue was only partially accessible to the disabled, and anyone in a wheelchair who wanted to attend would have had great difficulty.

Ross Kirk, a computer engineer at York University in York, England, talked about his work in special needs education, therapy, and electroacoustic music. He showed a Midi Creator, which uses a carpet grid and switches to record music. The grid can be driven over by a wheelchair, and the switches can be scraped against or squeezed, so the system can be used by people with minimal physical movement to create music. Some people with disabilities need to use computer systems to communicate, and Kirk wonders if they can't be fun as well. For instance, instead of a beep, a bar of music could be played. Music can also be used as motivation for physical and occupational therapy; for example, squeezing a ball can be rather boring, so why not have the ball make a noise when it's squeezed? Therapists are beginning to work together with people such as Kirk to develop ways of linking computers, music, and various forms of therapy.

#### **Great Britain Online.** Cataloguing Commission.

The Cataloguing Commission's first session was entitled *Great Britain Online*. Malcolm Jones described the *Encore!* project which is creating a union catalogue for the U.K. of vocal and orchestral sets of parts, collections often not included in library catalogues. The project is funded by the

British Library and in June 2000 the first stage, a catalogue of vocal sets for about 50 percent of the U.K., was launched on the Web. The *Music Libraries Online* project, building a union catalogue for U.K. music libraries, is nearing completion and Marian Hogg spoke of its achievements, such as extending Z39.50 attributes to include specific music-cataloguing fields. Pam Thompson spoke of another U.K. consortium project, *Ensemble*, which is attempting to speed retrospective conversion of catalogue records of printed music in five conservatoire and nine university music library catalogues. While bibliographic standards have been agreed to in the working group, Thompson called for user surveys to help specify the special requirements of music catalogues, so that vendors may address the shortcomings.

#### **Dublin Core and Metadata.** Cataloguing Commission.

The Commission's second session was devoted to Dublin Core and metadata. Catherine Owen of the Performing Arts Data Service in Glasgow described a project to harvest digital resources in all performing arts. Most libraries in the U.K. can't fulfil the digital needs of their users because of a lack of funding and expertise in the field. The goal of this project is to create multimedia records for as many composers as possible, spanning five centuries. This allowed them to work on a way of using Dublin Core metadata standards for music. Some enhancements to the standards were necessary: for example, a field for instrumentation was created. The database is a browsable list of resources, with a link to a fuller description, and a page or two of the score and/or a musical selection. The database URL is: [www.pads.ahds.ac.uk](http://www.pads.ahds.ac.uk).

Peter Higham spoke about the Canadian Music Centre Digital Library ([www.musiccentre.ca/ds/DigArchive/Index.html](http://www.musiccentre.ca/ds/DigArchive/Index.html)). The CMC plans to convert its printed collections into digital form. All new compositions are scanned as they arrive in the collection, or scores are scanned as they are requested by users. The score can then be ordered online and printed on demand, instead of requesting the paper copy from the CMC branch that holds it. This is part of the CMC's mandate to consider preservation, storage and distribution issues. Scores are scanned in their original size and format and stored as pdf files; they can then be printed on demand in the original format and size. The CMC expects to have about 3,000 scores available in digital format by next year, some of them with sound excerpts as well. Several scores were shown and sound examples played.

Sherry Vellucci then spoke about music metadata and authority control. Most users and developers of Web-based tools are realizing that authority control is necessary for effective searching and retrieval. While the library community has attempted to create one standard for authorities, the various metadata initiatives have "reinvented the wheel" by recreating the standards that libraries already have.

### **Audio-Visual Materials**

The Commission on Audio-visual Materials featured three presentations. Laura Dankner used video, recordings and photographs to illustrate her talk on Paul Robeson's multi-faceted career in Britain. Then Michael Fingerhut gave an impressive demonstration some integrated digital technologies available at the IRCAM Multimedia Library. One can, for instance,

listen to a complete work while following a digital image of the score. In playing telling recordings of popular song excerpts Per-Erik Brolinson solidified the notion alluded to in the title of his talk: "We don't write songs; we write records: the concept of the musical work in modern popular culture."

### **Electronic Grove**

A demonstration of the electronic *New Grove 2* was followed by questions. When *NG2* is published at the end of the year, it is intended to be the last printed edition. The new electronic version that will be released at the same time will receive regular and frequent updates. Concern was expressed that we will lose the concept of research reflecting the era when it was published, but although this was acknowledged it was felt that the benefit will outweigh the loss.

### **Public Libraries and the Internet**

Stuart Boon of the School of Library and Information Studies at Dalhousie University presented his paper, "MP3 and the Potential for Public Libraries." He pointed out that the controversial use of MP3 (in a recent survey 74 percent of Canadian teens used the Internet to download music files) has overshadowed consideration of the potential use of MP3 for storage and retrieval. He built a scenario of the public library making available recordings on demand using MP3 technology. There was some reluctance, however, from the other delegates who cited sound quality, copyright, and practicality as stumbling blocks to the proposal.

**RILM** Barbara Dobbs Mackenzie (RILM, New York)

Mackenzie said that the sixth cumulative index, which is expected to be completed in November, will be the last, since most users now have access to the online version. Volume 31 (1997) has about 20,000 records, because of the number of national committees that are now submitting abstracts. When national committees submit abstracts, the goal at the RILM office will be to input them within two weeks and have them online within one month. Mackenzie closed her summary by thanking Maria Calderisi Bryce for her many years of work on the Canadian RILM committee. She then went on to talk about the future of RILM. National committees should be able to access their own records on the RILM database and enter their own records online. This would allow RILM editors to work from anywhere. They also intend to provide Unicode data so that all diacritics will be available. RILM began to include URLs for free publications in 1996, and hopes that these will be "clickable" soon. A suggestion was made to have an FAQ page on the RILM site to help national committees with their work.

### **Highlights of the IAML Council meeting**

Editor Susan Sommer apologized for delays in the appearance of *Fontes Artis Musicae*, and said the journal will soon be resuming a normal publication schedule. Regarding negotiations with H.W. Wilson about full-text *Fontes* in electronic form, Council agreed that IAML should take up the offer. It will appear in the *Library Literature and Information Science* database, and in *Omnifile*. There is no charge to IAML, which will receive 30 percent of the income derived

from the use of *Fontes*. Two trial issues of the electronic IAML *Newsletter* were sent out during the year; Alison Hall agreed to continue to serve as Editor for the time being. The IAML listserv also now has 380 subscribers.

Contacts with other various international organizations continue, and it is hoped they will be represented at IAML's 50<sup>th</sup>-birthday congress in Perigueux, France.

Lenore Coral and Richard Andrewes, retiring members of the RILM Commission Mixte, were thanked. Susanne Staral, Teresa Abejon, and Veslemöy Heintz are continuing members, and Chris Banks and Massimo Gentili-Tedeschi were welcomed as new members. Anders Lönn, retiring Chair of the Constitution Committee, was also thanked, and Richard Chesser appointed as his successor, with Geraldine Ostrove as a new member, and Catherine Massip and Wolfgang Krueger as continuing members.

For IAML's outreach activities, letters were sent to the Goethe Institutes in Africa, Asia, Latin America and Eastern Europe, as well as the German embassies in the same areas. Replies were received from Armenia, Egypt, Cambodia, Morocco, Mongolia, Peru and Cyprus, giving addresses of 12 music libraries in those countries. Two libraries in Yerevan, Armenia, are interested in becoming IAML members. Responses on activities were also received from national branches in Australia, Finland, Germany, Japan, Norway, Poland, Switzerland, the United Kingdom and the United States.

The following members are standing as candidates for the Presidential and Vice-Presidential elections in 2001:

President: Joachim Jaenecke, John Roberts

Vice-President: Jon Bagüés, Inger Enquist, Roger Flury, Aurika Gergeležiū, Dominique Hausfater, Ruth Hellen, Federica Riva, Kirsten Voss Eliasson

Future conferences:

- 2001 Perigueux, France, July 8-14
- 2002 Berkeley, California, Aug. 4-9
- 2003 Tallinn, Estonia
- 2004 Oslo, Norway
- 2005 Poland
- 2006 Sweden

Finally, mention must be made of the splendid tours and concerts arranged by our hosts. One tour was to the National Library of Scotland conducted by Music Librarian Almut Boehme. Its precursor, the Library of the Faculty of Advocates, was established in 1689, and it has enjoyed the benefit of legal deposit since 1710 along with four other libraries in the U.K. Prominent in the display of the Library's treasures was the music of Robert Carvor (ca.1484-1567), whose Mass

was the featured work of the conference's concerts.

Another tour was to the Innerpeffray Library located in the beautiful Perthshire countryside near Crieff. Founded in 1680, the Library's collection includes 3,000 titles printed prior to 1801. The first free lending library in Scotland, its borrowing records are complete from 1747 to 1968, and are therefore of interest in themselves. From the Library it was only a short trip to Glenturret, the oldest single malt scotch whisky distillery in Scotland. A tour of the distillery was followed by tasting a wee dram and, for those inclined, a chance to obtain some spirits with which to return home.

The closing session featured an organ flourish by Dr. John Kitchen, University Organist of the University of Edinburgh. He played selections from the Occasional Oratorio by Handel, the Choral Prelude on *Wachet auf, ruft uns die Stimme* by Bach, and Toccata by Lanquetuit. These were played on the university organ in McEwan Hall, a truly impressive instrument. Also featured was an appearance by Sister Blanche: she does exist!

