

## IAML in Geneva

By Alison Hall  
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This year, IAML met in Geneva Aug. 31-Sept. 6, at the invitation of the Swiss Branch. The conference site was the Uni-Dufour building of the University of Geneva, just off the Place Neuve, where the Conservatoire and the Grand-Théâtre are located. Geneva is a city of banks (the rive droite and the rive gauche), of Lac Léman and the jet d'eau, watches, and Calvinism. In fact, it was noted that at the little café in the nearby park, the cheapest item on the menu was the Salad Calvin!

We were flattered to discover an article about IAML in a local paper, headlined: "Les partitions sortent des réserves: Le congrès des Bibliothèques musicales est l'occasion de rencontres, de découvertes et des concerts. Quatre jours pour faire la connaissance, à Genève, d'un monde méconnu." A charming cartoon underneath shows a farmer in green wellies walking through the fields, sowing musical notes!

The efficiency of our hosts deserves a special mention. Admittedly, after the agonies inflicted on us by the mafia of Consul' Travel in Perugia, Italy, last year, a committee of hibernating squirrels would probably have seemed alert and competent by comparison. But I am talking super organisation here, and they all looked so calm and unflappable all the time! It was definitely hats off to Kurt Deggeller, Xavier Bouvier, Katie Marx, and their team of helpers.

Short of splitting oneself into two or three parts, it is, of course, impossible to get to all the sessions and, naturally, one must squeeze in a bit of shopping and sight seeing time, a

glass of wine with colleagues in a nearby café, and so on. But here's a small taste of some of the presentations that I did manage to attend!

**Paul Sacher Foundation, Basel.** Robert Piencikowski, The Foundation.

The Foundation was established in 1973, originally to preserve the estate of the conductor Paul Sacher, which included a large number of autograph musical manuscripts. Since then, the collection has been expanded significantly, and has now achieved the status of an international archive and research centre for 20th century music. Swiss composers are well represented, and other significant collections include materials of Stravinsky and Webern. The Foundation includes a library, whose collection includes valuable newspaper cuttings and out of print and rare titles, a video library and an audio library, containing many historic and deleted recordings. Literature on 20th century music is acquired comprehensively.

**Music Collection of the Zentralbibliothek, Zürich.** Chris Walton, Zentralbibliothek.

In addition to the marches of local chocolate companies and yodelling songs, the Zentralbibliothek holds one of the largest collections of Wagneriana in the world. Wagner, fleeing from money problems in Dresden, arrived in Zürich with a false passport in 1849. He occupied himself, amongst other things, in writing theoretical works. However, shortage of funds required him to look for more financially rewarding

work and, at the suggestion of Liszt, he started to arrange subscription concerts that turned out to be a huge success. The library of the Zürich Allgemeine Musik Gesellschaft was deposited with the Zentralbibliothek, and contains many scores and parts of works conducted by Wagner during this period, including seven bars of his arrangement of the overture to *Don Giovanni*. In these scores can be seen various arrangements and changes made by Wagner to the works he conducted, and a lot of work has been done to establish which version was performed when, and which was which out of different endings that he added.

**RISM in Switzerland.** Gabriella Hanke Knaus, RISM Schweiz, Bern.

The Swiss RISM Group was founded in 1956, originally located at the University of Basel, and began work on documenting printed collections of the 16th, 17th and 18th centuries. In 1965, it moved to the Institute of Musicology in Bern, where it has been ever since. Work then began on cataloguing pre-1800 printed music, which helped to rediscover much forgotten music and, since 1972, it has focussed on post-1600 music manuscripts.

Major sources of music manuscripts in Switzerland include the monastery at Einsiedeln, with nearly 4,000 items, including several compositions by Johann Christian Bach, the monastery of Engelberg, with over 800 items, Basel University Library, the Zentralbibliothek in Zürich, and the monastery of St. Andreas in Sarnen. These manuscripts indicate that Switzerland, although it never had any centres of court music, still produced a varied musical tradition.

### **RISM News**

Under RISM business, Klaus Keil reported there are now active RISM groups in Vienna

and Innsbruck. The third edition of the CD-ROM, due out at the end of this year, will contain 250,000 entries. From the next CD-ROM onwards, an unique ID number will be automatically generated for each entry, which will be searchable.

**A module for music librarianship in a distance learning course in librarianship at the University of Wales, Aberystwyth.** Ian Ledsham, Music Consultant, Birmingham.

The last course in music librarianship in the United Kingdom was taught in the 1970s. In 1981, IAML UK established the Music Libraries Trust (MLT) to promote music library research and training, in an attempt to counteract the continued disappearance of music library posts. In 1995, the MLT proposed the establishment of a lectureship in music librarianship, either as a peripatetic job, or in the form of a series in lectures at one library school. A questionnaire about this was sent out to library schools, and the responses to this were depressing.

However, in 1996, the Open Learning Unit of the Department of Information and Library Studies at the University of Aberystwyth suggested a music librarianship module instead, and negotiations opened between them and the MLT. Funding was found to hire Ian Ledsham as a consultant and, in 1997, he started the research and writing. The aim was to make the module eventually available on a stand-alone basis to anyone, and for students to receive some form of accreditation, though as part of the contract, Aberystwyth will be licensed to offer the course exclusively for five years. The first students will start in October 1997, and there are two units:

Part 1. Introduction; nature of the product; information management I; supply and demand; managing the music library.

Part 2. The music business; information management II; information sources; miscellaneous.

Open learning assumes some interaction between student and teacher, with the former working at his or her own pace. There should be open access, with few entrance requirements, and open text, i.e., clear language, small sections, and use of graphics, mainly to accommodate the anticipation of students having to fit their study around a full time job, or equivalent. Open staff means easy access to staff, via email, fax, etc. The units are self contained, consisting of eight hours' work in total, and can be taken in any order, with a certain number of points being awarded for each. They will be assessed by non-traditional means, with no exams and few essays. A typical student will probably be someone over thirty, who has not been in formal education for several years, and who is in a non-professional post.

RILM. Barbara Mackenzie, City University, New York.

This has been a productive year for RILM. The fifth five-year cumulative index to volumes 21-25 is out, and v.28, 1994 came out in June, and is the largest to date with 16,800 records. They are now two years and six months behind publication date, their goal being to be two years behind. Time has been taken to review indexing policies and make them more comprehensive and uniform. Other work includes a move to a Windows environment, which will make operations more efficient, and to clean up old pre-1989 data from the old system, now that data is accessible for correction beginning with 1988. This is a long term project. RILM has been available now for one year online via OCLC, which has had a good response, and a second online access has just been launched by NISC on Biblioline. Both are updated monthly. The latest CD-ROM,

containing records from 1969-1994, and current citations up to June 1997, came out in July, and will be updated quarterly.

The Commission Mixte has approved the beginning of the current citation project. This means that the day journals are received by the RILM office, current citations for all articles in those journals are entered into the database, but no abstracts or extra indexing is done. These are downloaded to the online services and the CD-ROM at regular intervals, thus bringing RILM's electronic services up to date. These records are eventually overwritten by the fully abstracted and indexed records. More national committees are using the RILM web site to submit abstracts, which makes life much easier, as no re-keying is required. There are new committees in China and Malaysia, and other committees, namely Vietnam, Argentina, Venezuela, Portugal, Slovakia and Spain have become more active and stronger. A record number of 10,200 abstracts have been received this year. The Commission Mixte have approved a new set of Rules of Procedure, which have now been sent to IAML and the IMS for their approval. Note, it is RILM's 30th anniversary, and it is bigger, better, and faster!

**Collecting abstracts through the RILM web site: a progress report on the first year.**  
Alan Green, Ohio State University.

This refers to web-based RILM abstract forms, of which there are three separate subsets. The author forms can be used by authors and journal editors to submit abstracts, either to their RILM national committee, or to the RILM International Center, the volunteer forms can be used by national committee volunteers to submit abstracts to their committee editor, and the office forms are for use by national committee editors to submit abstracts directly to the International Center. The Italian and

Canadian RILM national committees were the first to use the volunteer and office forms, in the fall of 1996, followed by the United Kingdom in winter 1997. These committees also receive and process author form submissions via FTP, along with the United States. The Polish and South African committees have used the office forms extensively. The big advantage is that data can be uploaded directly into the RILM database, thus eliminating re-keying and allowing faster appearance of the abstracts, particularly since RILM has been updating their OCLC FirstSearch database monthly, and their NISC CD-ROM quarterly. A demonstration showed how easy it is to use this web interface.

**RILM in Japan.** Toshiki Sekine, Musashino Music College, Tokyo.

Since 1967, the Japanese national RILM Committee has been an independent organisation, supported by five musicological associations and libraries. Despite financial problems, RILM Japan published its own catalogue in 1972, introduced computerization in 1990, and a new classification of Japanese music in 1992. They would like to create a web site, and to publish a CD-ROM, in order to publicize the rich collection of Japanese materials.

**Access to bibliographical information on CD-ROM: a critical evaluation of MUSE, Music Index and IIMP.** Thomas Leibnitz, Austrian National Library, Vienna.

*IIMP* is put out by Chadwyck Healey, and is the first electronic-only index. It runs on Windows, contains short abstracts, and can be searched by keyword. However, it presently indexes only some of the gamut of standard music periodicals, and only some of the issues of those. For example, there were 229 hits for "Austria," but the most important

Austrian musicological journal was not represented, and most of the hits were from *Die Bühne*, which is not actually a music journal. The software itself works well, and it is also easy to download the results.

*Music Index* contains no abstracts, but it does yield an impressive number of hits. However, due to their indexing system, which is to score a hit for every occurrence, the result is more hits than the number of articles, so, the initial score is misleading.

*MUSE*, covering 1969-1997, has the largest and broadest coverage. It also includes monographs and collections. However, only a few journals are completely abstracted, and dependence on the RILM national committees for the submission of abstracts makes for variable coverage. There is a delay in currency, and coverage of popular music is not so good.

**Working Group on Hofmeister XIX.** Chris Banks, British Library.

It is now the 10th anniversary of the group, whose remit is to work towards the digitization of the Monatsberichten than continue the Whistling/Hofmeister Handbuch der musikalischen Litteratur. Last year, activity was based mainly in Berlin, as Doctors Walravens, Zanos and Jaenecke have been pursuing the merits of Optical Character Recognition (OCR) versus keying the data. There exists a system called Octopus, which is trainable, and which can also handle non-Latin alphabets, but there is still a problem in that the microfilms of the earlier years of the Monatsbericht are still too dirty and fragmented to be handled by an OCR programme. The solution may be to key the earlier dirty data, and use OCR for the later, better material. There have also been drawbacks to the investigations to find a host institution for the project. An application to the Deutsche Forschungs-

gemeinschaft was presented to the Director of the Staatliches Institut für Musikforschung (SIM). All applications from the SIM must be presented via the Stiftung Preussischer Kulturbestz, and there are problems, as the Director of the SIM has little experience of the international music scene, and does not seem supportive of the project. Dr. Walravens has offered space at the Staatsbibliothek, but the General Director will not allow this. Chris Banks is now going to write to the Hauptverwaltung (Head of the Stiftung) in the hope that a letter from an outside person with the backing of an international organisation, might produce a change of mind.

**Development of the VTLS/Virtua music module and multilingual cataloguing.** Stefano Cavaglieri, Swiss National Sound Archive, Lugano.

Traditional documentation usually found in most libraries does not adequately fulfill the specialist needs of those seeking music information. Traditional cataloguing is derived from the card format, which has migrated to an electronic format. The process is cumbersome and time consuming, and existing formats and rules are incomplete. Music cataloguing has special requirements, and needs more layers of information, such as works, performances, and carriers. The various layers should be linked, instead of duplicating data. The concept of multilingualism is the ability to manage the user interface, as well as all bibliographic and authority headings in any language using any character set. The content of each field or sub-field can be made language dependent.

Each individual layer of the cataloguing process will have its own display, plus a link to the next layers, e.g., authority records will have a display to link them to their corresponding bibliographic records. All

formats are based exclusively on the MARC format. Bibliographic and authority records co-exist in a hierarchical multi-layered data structure, enabling users to browse through the whole database. Multilingual authority control allows the dynamic construction of data sets. Information can be embedded, and appear only when the user requests it. From September-December 1997, Virtua will be available as an optional module, and will be ready to go into operation in April 1998.

**Fontes Artis Musicae.** Editor, Susan T. Sommer, New York Public Library.

*Fontes* has now resolved itself into a pattern of publication, which is no. 1, an issue devoted to the country of the forthcoming conference, no. 2, containing the Council minutes and conference reports, no. 3, a "rag bag" issue, and no. 4, more of the same, but including the annual bibliography and index. Ideas for forthcoming special issues include an anniversary issue on the history of IAML, to celebrate our fiftieth anniversary, an issue on IAML Outreach, probably consisting of some longer articles, and a number of shorter reports, and possibly an issue containing some articles on Greek libraries. However, an appropriate method of transliteration must be figured out first.

That's all I have to report on the conference this year. It was an excellent meeting, and reports of all the sessions will be appearing in *Fontes* 45/2, as well as the minutes of the council meetings. Next year, we meet in San Sebastian, Spain, June 21-26. Hopefully, ETA will have found somewhere else to get violent, as the brochure supplied by our Spanish colleagues shows us a wonderful panorama of golden, sunny beaches, arousing thoughts of lazy afternoons, and a Miss IAML swimsuit contest. (I won't be entering!). The year after gets even further away, in Wellington, New

Zealand, but, after that, things get a bit nearer home, and 2000 will be in Edinburgh, immediately before the Festival, 2001 in France, and 2002 in the San Francisco Bay area. So, if you've never been to IAML, but think you would like to give it a try, consider saving up your spare change, and come and join the international set!

### IAML Elections

1998 will be a IAML election year, when we will elect a new President, and four Vice-Presidents. The ballot will come out in issue 44/4 of *Fontes*, so, watch out for it, and don't forget to vote!

