

## IAML 1992 FRANKFURT

-Alison Hall  
Carleton University Library

The dollar dived, the pound plummeted, the Deutschmark soared, and the rain fell. But all this economic and meteorological gloom did not manage to dampen the spirits of the delegates to the 1992 IAML conference in Frankfurt/Main. The Hochschule für Musik und Darstellende Kunst was an ideal location, providing as it did plenty of space for us to meet and talk with our colleagues when not attending sessions. Our hosts from RISM certainly did a fine job of organization, and hospitality was most generous, especially from the City of Frankfurt, which hosted a fine reception in the Roemer, the old Town Hall -- a seemingly endless supply of wine, beer and apple wine made us all very happy. The Farewell Dinner, on a boat sailing down the river Main, was equally well catered. However, below is an account of the more serious and sober deliberations of the week.

### IAML COUNCIL

The President, Catherine Massip, reported the death of Madame Federoff, the widow of Vladimir Federoff, and one of the initiators of the Music Department of the Bibliotheque nationale; also of Maria Fernandez Cidrais Rodriguez, of the Gulbenkian Foundation in Lisbon, Portugal. She announced the appointment of Pam Thompson (Royal College of Music, London) as the new Treasurer.

The Secretary General, Veslemøy Heintz, broached the idea of starting a miscellaneous fund to support the attendance at IAML of people from Third World, and eastern European countries. Donations would be voluntary, and collected at the national branch level, to be submitted to the Treasurer. It was agreed that this fund should be kept distinct from other IAML income, as a separate line item in all budgets. The Secretary General will write to the national branches about this plan.

### Treasurer's Report

**1991 Income:** During 1991, for the first time since 1985, all national branches submitted payments. Total income: DM113,545.32 – DM8,680.68 less than projected. Total expenditures DM101,554.90 – D

DM47,275.10 less than estimated, mainly due to low bank charges, low office expenditures for the Treasurer and Secretary General, and lower costs for Fontes Artis Musicae. Income exceeded expenditure by DM11,990.42. Actual balance in the Association's account is approx. DM60,000.

**1992 Budget:** The cost of Fontes Artis Musicae is expected to decline from 81% of the budget to 67%, by 1994, due to the change in publisher. Office expenses for the Secretary General and Treasurer are expected to increase. The miscellaneous budget has been increased, to allow for greater spending flexibility. Overall the Association's finances are in good condition, and there should be an adequate financial reserve in 1994, in spite of a projected 25% decline in reserves. Therefore it does not seem necessary to institute a dues increase during 1992-94, but, at the Treasurer's recommendation, the General Assembly empowered the Council to raise the dues during this period, should there be unexpected cost increases.

The new Treasurer, Pam Thompson, is now in charge of the membership list. Don Roberts will continue handling the finances until the end of the calendar year.

**Membership:** As of August 1992 the Association had 1,871 members residing in 42 countries, the largest total since 1987.

### Fontes Artis Musicae

The appearance of Fontes for 1992 has been delayed due to the illness of the Editor, Brian Redfern, and a leave of absence taken by Marianne Damm, our in-house editor at Bärenreiter. 39/1 is the Prague conference issue, 39/2 the Czech issue, and 39/3-4 (double issue) the German issue.

Votes of thanks were made to Brian Redfern, the retiring Editor, and Marianne Damm. The new editor is Susan Sommer (New York Public Library), who is already working on the 1993 volume. 40/1 will be the Finnish issue, 40/2 the Frankfurt conference issue

and 40/3 anything left over, plus national reports. The Ad Hoc Committee to select a new publisher reported that seven firms had been approached, of which five had responded, and from whom A-R Editions, who publish Notes, had been chosen. The new editor thanked Tom Heck, the reviews editor, who will shortly be handing over to Timothy Cherubini. She aims to increase the legibility of Fontes and to improve the timing. Each issue will appear in the quarter of the year to which it belongs.

#### International Standard Music Number

The ISO member countries have accepted the draft proposal, and a new standard is expected to be in place by the end of 1992, or the spring of 1993. The Preussischer Kulturbesitz is prepared to take on the responsibility of the registration authority. A handbook on how to use the ISMN is in preparation, but how to assign the EAN is still undecided. National Branches are encouraged to be in touch with the Music Publishing Associations in their various countries, to publicize the ISMN.

#### Statistics for Music Libraries

The IAML Working Group on Statistics presented Guidelines and Recommendations for the Collection of Music Library Statistics. These were approved by the Council.

#### Elections

Tellers were appointed to count the ballots for the Board elections: Jim Cassaro, Alison Hall, Cecile Grand. The results of the election and the responsibilities assigned to the new Vice-Presidents are:

Wolfgang Krueger (Stuttgart):	RISM
Blanka Cervinkova (Prague) and Hugh Cobbe (London):	Liaison with developing countries and Eastern Europe
Lenore Coral (Ithaca):	Publications

#### RILM

The Council approved the new Rules of procedure, which had previously been passed by the IAML Board and the IMS. IAML members appointed to the Commission Mixte are: Barry Brooke, Melva Peterson, Lenore Coral, Richard Andrewes, and Norbert Boeker-Heil.

#### RIDIM

Rules of procedure will probably be available next year.

#### RIPM

The Rules of procedure, almost identical to those of RILM, and passed by the IAML Board and the IMS, were approved by the Council. IAML representatives appointed are Maria Calderisi, Imogen Fellinger and Veslemøy Heintz.

#### RISM

Because of its location in Germany, the Rules of procedure are different. However, there is still a desire to receive more information from RISM, and a liaison officer was suggested, and agreed to by RISM, to serve for four years, and attend meetings of the membership, and the Commission Mixte. The IAML Board appointed Wolfgang Krueger.

#### Relationships with other organizations

##### IFLA

Changes have been made to the guidelines for national bibliographies to include music and sound recordings. There has been discussion regarding additions to uniform titles.

##### IASA

No programme or invitation has been received from IASA this year. They are meeting with us in Helsinki next year. The future and the value of the IAML/IASA Joint Commission was queried, in view of our own newly established Audio-Visual Commission, but it will be retained for the immediate future. Kurt Degele (Switzerland) will represent IAML at the IASA conference.

#### Branch and Commission Elections

The draft rules for Branch and Commission elections were approved, and will go into effect next year.

#### Publications

A revision is under way of RISM series C, v. 2-3: Europe), now twenty years old. The aim is to publish first a brief list of library names, addresses, telephone, and fax numbers, and to bring out a fuller directory later.

#### Proposed Commission on Music Documentation Centres

Members interested in this Commission met once,

and found it difficult to define the types of libraries that would fall into this category. They will continue for another year, but may ultimately amalgamate with the Archives Commission.

### European Community

The national branches of countries in the Community are asked to appoint a contact person to handle Community affairs. This information will be coordinated by Malcolm Lewis, who will receive all library related communications from Brussels.

### Constitution Committee

Anders Lönn replaces Heinz Werner as the Chair of the Constitution Committee.

### IAML gifts program

Five years ago, offers were made to institutions in several developing countries of a 5-year free subscription to Fontes Artis Musicae. Two responses were received, from Argentina and Kenya. Mexico was added a year ago, and the Estonian National Library, and St. Petersburg have been discussed. There has been some contact with Indonesia. It was decided to add Estonia and renew Kenya.

### IAML in eastern European countries

Representatives from Czechoslovakia, Poland, and Hungary spoke about the problems that libraries face under their new regimes, now that state support can no longer be assumed. They face severe problems financially, particularly in initiating automation. However, some good reforms are taking place, and activity is strong.

### Future conferences

1993 Helsinki : August 8-13  
 1994 Ottawa : July 17-22  
 1995 Denmark (Elsinore) : June 17-23  
 1996 Italy (Umbria, Perugia?)  
 1997 ?  
 1998 London?

### FONTES ARTIS MUSICAE

With the new printer, A-R Editions, Fontes will be the same size but will show some design changes, with more layout decisions required from the editor. Reviews, reports, and news from the national branches will appear after the main body of the issue,

in two columns. Corresponding editors from various countries have been appointed, to send in news about musical happenings. Advertisements will appear at the end, and the table of contents at the front. The question of whether to include reviews of scores, computer software, CD-ROMs etc, as well as books, was discussed, with no firm conclusion reached. An advertising manager has been appointed.

A-R will not provide an index, so Alison Hall has been asked to create this feature. Since Fontes is trilingual, an aid such as the RILM thesaurus will be needed.

### RESEARCH LIBRARIES BRANCH

The Britten-Pears Library. Paul Banks (Britten-Pears Library, Aldeburgh)

The Britten-Pears Library, founded in 1973, is funded by the Britten-Pears Foundation, and comprises a working collection of books, scores, photographs, music manuscripts, sound recordings, printed ephemera, and letters, assembled during the lives of Benjamin Britten and Peter Pears. It reflects their interests and activities as performing artists. To this has been added manuscripts of Gustav Holst, Frank Bridge, Michael Tippett, and other representative scores by 20th century British composers. Also held there is the archive of the English Opera Group/English Music Theatre Company, 1947-1981.

The Library is involved in a variety of activities. As well as its research function, it provides educational services in the form of exhibitions, lectures, and seminars. It provides the Aldeburgh Festival with exhibitions and program notes, provides lectures and exhibitions for the Britten-Pears School, located at the Maltings, Snape, about six miles away, offering master classes and study courses, and administers the Holst Library at Snape, initiated by the gift of Imogen Holst.

Currently the main task of the Library is cataloguing. About 95% of Britten's manuscripts have been done, and work is proceeding on copyists' manuscripts, and proofs. A system called MikroMARC from Norway is used, on a PC, using AACR2 rules since 1982. The system can produce cards, and lists.

Two volumes of Britten's correspondence are

currently being prepared for publication, a new series, Aldeburgh Studies in Music is being started, and a thematic catalogue of Britten's works is in preparation.

The Grieg Project. Cecilie A. Butenschoen (Bergen offentlige bibliotek, Bergen)

In his will, Edvard Grieg left the library of himself and his wife Nina to the Bergen Public Library, "on condition that this institution takes care of them and makes them accessible to the Bergen public." The manuscripts were handed over in 1919, and the letters in 1930. Over the years the documents have been heavily used; they are well organized, but not all fully listed, and are only available at the Bergen Public Library during the library's opening hours. The aim of the Grieg Project therefore is to register all the items in a computerized database, scan them all for digital storage, and wordprocess all the text documents for free text searching. After a survey and a study were conducted, the Norwegian Cultural Council granted financial support of 1.1 million NOK, and the Project began in 1990. The bibliographic database is being entered using the format 'Grieg-MARC' on BIBLIOPIL, running on Unix. The scanning is done by XWindows version 11, on Unix, using a SunSparc Station 2. It is hoped that the database will be made available online, and also on an external medium, such as optical disk, or CD-ROM.

The Project is taking much longer than anticipated, due to problems with equipment and programs, and the amount of material, but should soon finish. On the plus side, the involvement of a public library in technological development is rare, thus generating great interest, and the result will be a wider understanding of the cultural life in Norway from the 1860s on.

The Debussy Archive. Myriam Chimenes (Centre de Documentation Claude Debussy, CNRS, Paris).

The Centre de Documentation Claude Debussy was founded as the result of the initiative of François Lesure, for specialist research. Since 1989, the collection has been located at the Centre Georges Pompidou. Its holdings include books about Debussy and his times, printed scores of his music and that of his contemporaries, photocopies of his manuscripts, concert programs, press cuttings, photographs and other iconography, and sound recordings of various

kinds. The Centre has also acquired the archives of Madame de Tinan, Debussy's daughter-in-law, the Debussy archives of musicologist Andre Schaeffner, Debussy scores, and books on Debussy belonging to musicologist O. d'Estrade-Guerra, a valuable collection of sound recordings of Debussy's works formed by Jean Touzelet, and the archives of the Exposition Debussy, organised at the Opéra Comique in 1942.

### SUGAR DADDY OR BIG BROTHER?

Plenary session on EC and music libraries. Chair, Pam Thompson (Royal College of Music, London).

EC funding and current projects. Pam Thompson. The European Community is moving towards the establishment of a single market, and with it the reduction of barriers between the countries in the Community. This could mean a single labour market, and the right to work anywhere in the Community in one's own profession. In June 1992, the European Bureau of Library, Information and Documentation Associations (EBLIDA) was formed. It has three principal functions; to ensure that professional associations throughout the Community are kept up to date with proposals emanating from the European Commission, and other European institutions; to foster liaison between those organizations on matters initiated by the Commission or otherwise; and, where there is sufficient agreement between member organizations, to make representations on their behalf to the European institutions. Already it is looking to harmonize copyright legislation in Europe.

New European aspects for the education and training of music librarians. Wolfgang Krueger (Fachhochschule für Bibliothekswesen, Stuttgart).

The success of the Common Market depends upon cooperation and activity across national and cultural borders. This means that qualifications for music librarians, for example, should meet the demands of the European labour market, thus allowing free movements within the Community, and extending job opportunities. The Community has established several measures to promote student study abroad, which will improve cultural and scientific understanding.

## COMMISSION ON SERVICE AND TRAINING

Musikalien in regionalen Verbänden. Erwin Hardeck (Hochschulbibliothekszentrum, Köln).

Since the 1970s, a computer network has existed in German libraries, beginning with offline data processing. This has gradually been speeded up, and access improved due to reciprocal use, and standardization of cataloguing. In the 1980s the conversion from offline to online began, and since 1985/6 all German networks have been online. Seven regional networks exist, covering western but not eastern Germany. The proportion of music materials is small, but nearly all German music research collections are included, in particular large collections in Berlin and Munich. Public libraries form a significant portion of the networks. Sound recordings will be included soon.

Training librarians to use the music information in OCLC, RLIN and local online catalogues. Mary Kay Duggan (University of California, Berkeley)

Very large bibliographic databases exist that contain hundreds of thousands of music records, and, as important sources of music information, belong in the curriculum of training for music library and information studies. Three systems, Melvyl, OCLC, and RLIN were described in terms of their music holdings, search mechanisms, and extra files. Pedagogical goals that can be accomplished through the use of very large catalogues include sophisticated search strategy, familiarity with the details of MARC records, and their utility in current search software, techniques of bibliographic instruction for catalogue use, reference service, collection management, bibliography preparation, and catalogue design.

Musique en SIBIL-France. Christine Roth (Bibliothèque cantonale et universitaire, Lausanne)

SIBIL is a modular software system originally developed in the Lausanne library, offering all the basic functions for a library network; shared cataloguing and indexing, use of external bibliographic source data, regional or national union catalogue, interlibrary loans, online public access, interface with commercial systems, printed bibliographies and other publications. In 1977 the system was adapted to accept printed music, and in 1985, sound recordings. In 1982, all users (five networks in four countries) formed an association named REBUS (Reseau des Bibliothèques Utilisant

Sibil), and in 1992, it contains 2.8 million titles, and supports more than 1,000 terminals. In Switzerland, connection to ETHICS from the Ecole Polytechnique Federale makes a total of over three million titles available online.

WORKING GROUP ON HOFMEISTER XIX  
Chair, Chris Banks (British Library, London)

A master of the microfilm is now held at the University of Maryland. The twelve reels cover the years 1829-1900. Some pages in the microfilm are unreadable because of foxing, and in some cases the gutter is unreadable, due to tight binding. From 1829, there are about 8.2 feet of film per year: by 1898-1900, this has increased to 31 feet per year. Initially the organization is by subject, but later there are two sections, subject and composer. There are possibly duplicate issues, produced by different publishers, but this has to be established.

Making an inventory of paper copies was discussed. The most complete run is in the Vienna Staatsbibliothek, with other significant runs in Munich, Rome, NYPL, Library of Congress, and Berlin. A bibliographic description of the original of the microfilm sources would be a starting point. It was suggested asking in Fontes for locations. There was discussion about the design of the form to be completed by those scanning the microfilm, to establish its completeness, and the extent of the project. Details notes should include prelims, backmatter, missing pages and imperfections, arrangement of material (subject/alphabetical), lines per page per year, words per line per year, entries per page per year, page numbers of catalogue, and title page transcription. A set of guidelines will be drawn up to ensure consistency in interpretation of data.

The German publisher Saur is interested in producing the end result, possibly in electronic format. It seems that data entry by Optical Character Recognition is not a viable option: Saur says that it is cheaper to double key the information.

## RILM

RILM is now twenty five years old, with a staff of twelve, proficient in eighteen to twenty languages. As a result of the accelerated production schedule, both volume 21 (1987) and 22 (1988) will appear by

the end of 1992. When the new computer system is in operation, starting with volume 23, production will be faster still. Several national committees have been rejuvenated, such as Australia, Brazil, Canada, Ireland, and Israel, and as European boundaries continue to be redefined, new committees have emerged in Armenia, Croatia, Macedonia and Slovenia. The RILM CD-ROM, MUSE, covering the years 1969-1985, was demonstrated. The second release is due out soon, and should contain some improvements.

### RISM

Series D. Activities continue in cataloguing libretti, especially in the USA and Italy.

Series A/II. (Manuscripts 1600-1850). With a database of 12,000 items, a printed publication is not possible, but there might eventually be a CD-ROM issued. The third edition of the index on microfiche

will include musical incipits; SCORE software is used for the incipit database. Twenty national groups have reported to RISM in Frankfurt, some of them in digital form. RISM is offering their software to all national groups at a very reasonable price.

### RidIM

Three issues of the Newsletter have been published this year, and its size has increased. There was an iconographical symposium in Hamburg, sponsored by RIDIM.

### RIPM

This has been a productive year, with ten volumes appearing, for an overall total of forty seven. A new group has begun in Scandinavia, and one in Spain is starting up. Discussion has taken place about possible groups in Hungary and Czechoslovakia.



## RILM CANADA

A brief report on RILM activities in Canada, and a reminder that all CAML members may help to ensure that Canadian study and research is well-represented in the widely-used *RILM Abstracts of music literature*: After a hiatus in regular reporting of Canadian literature of about five years, I agreed to attempt a come-back with the help of Cheryl Martin (Metro Toronto) and Peter Higham (Mount Allison).

While I am in an ideal position to see all newly published Canadiana and to send the authors the RILM abstracting form to be filled out, we need to retrace what has not been submitted since 1987. There, too, I shall be able to consult the separately-shelved Preservation Collection at the National Library and select appropriate titles for abstracting. More difficult is the tracing of graduate dissertations. To that end I wrote to all the Canadian schools of music that offer graduate degrees and asked for their help. (A vrai dire, je n'ai pas encore

écrit aux institutions francophones--mais je le ferai très bientôt!) Already I have begun to receive information on current dissertations and faculty publications.

The RILM office in New York has asked me to back-track to 1980 for dissertations and, for these, I would like to ask CAML members who work in relevant institutions to collect that information for the committee. Please write, phone or e-mail if you are prepared to help. And don't forget to spread the word to your colleagues, faculty members and students that RILM is waiting to hear about their work--and yours!

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