

IAML CONFERENCE PARIS 1990

- Alison Hall
Carleton University Library

It may have been wet and humid in North America, but Europe had another glorious summer, so it was no hardship to spend a week in Paris, attending IAML. The meeting was actually held in Boulogne-Billancourt, just south of the Bois de Boulogne, but it was possible to snatch some sightseeing time, and take the Métro downtown, passing through stations with wonderful names such as "Champ de Mars Tour Eiffel", "4 Septembre", "Trocadero", and "Sèvres-Babylone"! But, just to prove that some time was spent in the rooms of the Centre Culturelle, here's a bit about the conference.

COUNCIL

IAML now has two institutional members in India, the Indira Gandhi Centre in New Delhi, and the Tagore Centre in Calcutta.

IAML brochures have now been produced in English, French and German. National branches should contact the Secretary General for copies.

IAML has had the usual contacts with other international organizations, and it was noted that Winston Roberts, the IFLA representative, was attending IAML.

Fontes artis musicae

Volume 37/1 has just appeared (July), delayed due to the timing of the Oxford meeting. 37/2 is in page proofs, and will be ready by the end of August. It will be a large issue, containing the new Constitution in the three languages, and articles and reports outstanding from the Tokyo and Oxford meetings. 37/3, at the galley proof stage, is a French issue, another large one, and may be delayed. 37/4 will be a small issue, to compensate for the costs of the previous ones. Every effort will be made to get all the 1990 issues out within the calendar year.

Brian Redfern will continue as editor for a further two years, until 1992, and

as the first search committee for a new editor was unable to accomplish its task, another committee has been struck, chaired by Wolfgang Krueger (Stuttgart).

IAML currently has a five-year contract with Bärenreiter, until July 1992, and by its terms must notify them one year before its expiry, or have it automatically renewed. This does not preclude renewing with Bärenreiter, but IAML would wish the contract revised. As the 1991 conference is in August, the Council decided to send notification this year. Other publishing firms will be investigated: if a significantly lower quotation were received, perhaps Bärenreiter might meet it. Their quality is excellent, but it takes five months to produce an issue. The high cost is due mainly to paper prices, but another factor is the charge for corrections made by authors. In future, authors will be charged for any corrections other than printers' errors. Council also discussed changing to a cheaper format, and revising the criteria for Fontes. Any suggestions should be forwarded to the IAML Board and the editor.

Election procedures

Draft rules of procedure have been drawn up, for elections in the professional branches and subject commissions. Specific membership of the professional branches is no longer required. The chair can serve for two terms of three years each. The elections are held in the year following the General Assembly, and are supervised by a member of the IAML Board.

International Standard Music Number

Two ISMN proposals, from Great Britain and the United States, were received by Technical Committee 46 of ISO and were discussed at meetings held in Ottawa and Paris in January and May 1990. After review and a membership vote, ISO hopes to have the standards document ready by spring. The number will have an M

prefix and eight digits, comprising a publisher and item identifier, and check digit; there is no country identifier. Parts will have individual and set numbers; provision has also been made for tapes accompanying scores. First an international Registration Authority will be set up in Berlin, and then national registration authorities, not necessarily the ISBN agencies. The standard document is four pages, plus a users' manual based on the ISBN users' manual, for music publishers. We will need to work to convince music publishers that they should start using the ISMN: retrospective numbering of back stocks will be a concern. It will also be necessary to revise cataloguing standards to accommodate the ISMN.

Treasurer's report

IAML finances are stable. Expenditure exceeded income by only DM.97. In 1991 the dues increase to DM.80 for institutional members and DM.55 for individuals. Membership increased by 15 to 1852, from 42 countries.

International Music Council

Their General Assembly, which meets every three years, met in Paris, instead of Beijing, as previously scheduled. Our delegates found that other international music organizations know little about the work of music librarians, and that national music councils have widely varying powers and usefulness. IAML decided to remove the reference to the IMC from Fontes, as this connection is no longer preserved.

New project groups

The Commission on Archives asked to form a project group to prepare an AMC training manual and orientation guide, and to establish a centralized AMC database for international use, examining the possibility for PC applications. It will also aim to establish a consortium of libraries willing to contribute, to recommend forms of distribution, and to solicit external funding. The project group was approved.

IASA

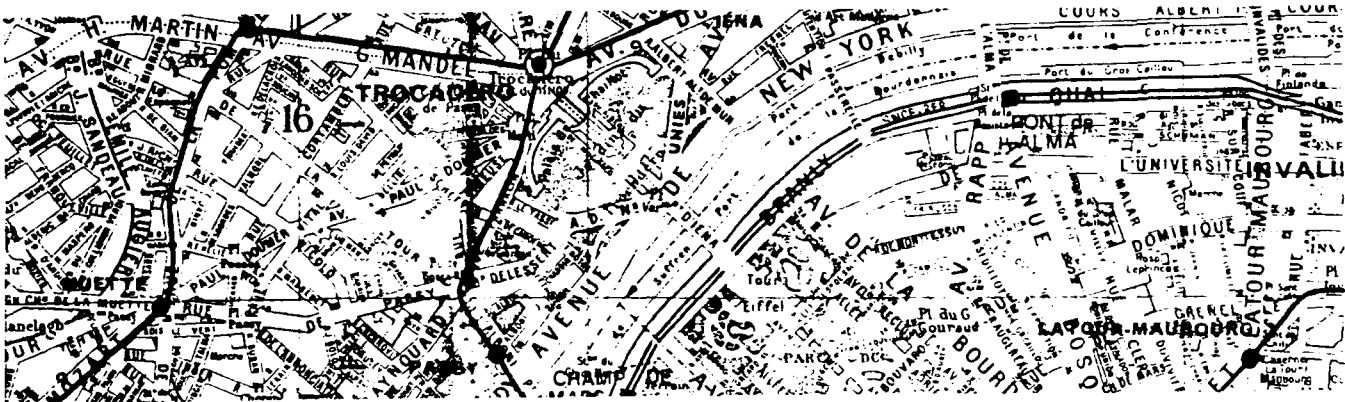
Talks have taken place with Gerald Gibson, the new IASA President, to encourage IASA to meet with us in Finland in 1993, which is their first open year.

IAML Archives

A proposal that the IAML Archives Committee cease, as its work is now accomplished, will be discussed by the Board. It was also suggested that the name of the IAML Archive appear permanently in Fontes, and that a history of IAML be written, as it approaches the age of fifty.

Future meetings

1991	Prague 11-16 August
1992	Frankfurt/Main 30 August-4 Sept.
1993	Helsinki 8-13 August
1994	Ottawa, probably July
1995	Open
1996	Italy
1997	London, New British Library



PUBLICATIONS COMMITTEE

The compilation of a IAML directory of music libraries, that would be less detailed, more inclusive, and updated more frequently than RISM series C, was discussed. The committee concluded that the task was too cumbersome, and that time would be better spent expanding the information in the Membership List, such as placing symbols against the names of institutions and individuals to indicate what type of library it is, or the member works in.

Charles Lindahl (Rochester) is willing to edit a revision of the European volumes of RISM series C, but finding suitable people to edit the sections for each country, e.g. for Italy or Spain, will be difficult.

CATALOGUING COMMISSION

Le système de catalogage automatisé des médiathèques des Conservatoires nationaux supérieurs de musique de Lyon et de Paris: éléments d'un réseau des bibliothèques d'établissements d'enseignement musicaux en France. Elisabeth Giuliani (CNSM, Paris), Michèle Lancelin (Conservatoire national de région, Boulogne), and Laurence Languin (CNSM, Lyon).

As all three libraries were intending to introduce computerization at the same time, were all conservatory libraries, serving performing musicians and students, and were facing similar bibliographic and management issues, they decided to join forces in coping with the financial and technical aspects of the operation. The Paris Conservatoire has the largest collection, of 100,000 items, which includes audiovisual materials, and a rich reference collection. Lyon has 70,000 items, including the Nadia Boulanger bequest. Their special loan collection is not yet fully catalogued. Boulogne-Billancourt is a recently-created multi-media library, which functions as part of the town library. Most items are available on loan. It was the first of the three to use a computer, when in 1987 the town library adopted the Dobis-Libis system (MARC format). Since the end of 1988,

Paris and Lyon have been working on the Advance software by GEAC (INTERMARC format).

There are three main needs to be met: 1) an OPAC with a wide choice of access keys, that can be easily operated by the users; 2) formats to encompass mixed media and authority control, especially uniform titles; 3) indexing appropriate for music materials, including a field for performers, and an uncoded field to include medium of performance, or all the contents of an anthology, or a sound recording. They hope to develop this system within two years, and that other libraries will also share in it. An agreement is about to be signed with the Bibliothèque nationale to purchase authority records.

Printed music in the SBL (Sistemi beni librari): data input and retrieval in a specialized cataloguing system. Massimo Gentile-Tedeschi (Ufficio Ricerca Fondi Musicali, Milan).

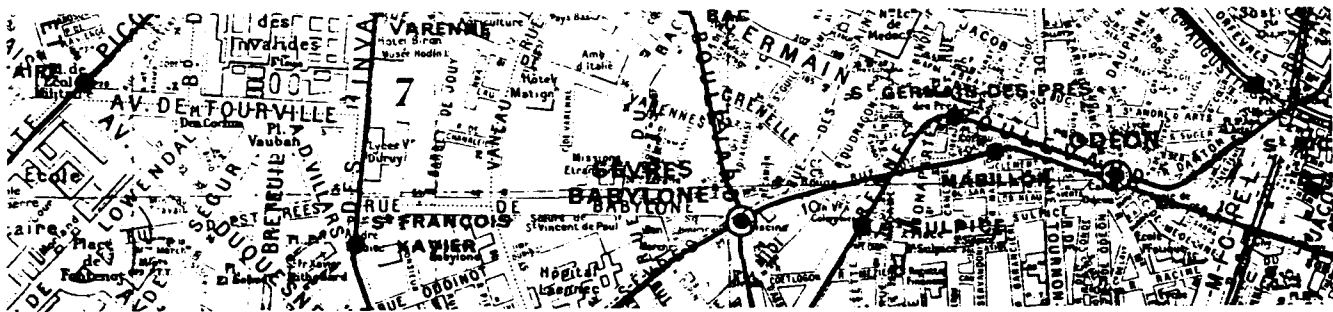
The SBL project, started in 1986, aimed to automate the holdings of URFM plus the manuscript holdings of IBIMUS (Istituto de Bibliografia Musicale) in Rome, and other manuscript collections in Rome, Naples and Bari. A general library service has been developed, including interlibrary loan and acquisitions; there is also a library administration system, that includes an automated version of the old national bibliography, the foreign book bulletin, which includes music, and the central catalogue of printed and manuscript music. When designing data input, a detailed level of description was required for music materials, including instrumentation, RISM library sigla, and musical incipits for manuscripts.

The data is taken from photocopied catalogue cards, supplemented where necessary by bibliographies and thematic catalogues. Details of fields include: uniform title (all elements are designed as separate access points); title (filing title, excerpt title, etc.); form; medium of performance; numbers (thematic index, opus, etc.); cast list;

name added entries. Other indexed fields include date of composition, place and date of publication, plate number(s) and RISM number. The date is input on a PC, then downloaded to floppy discs, which are sent to ICCU (Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane) in Rome, and uploaded into the central database. For retrieval there are two basic search screens, the first containing the most commonly used search keys (name, uniform title), and the second having the other search elements. It is possible to use search keys in combination.

The original grant is now finished: if further funding is achieved, future plans include building an authority file, completing the input of records, creating a network of music libraries, entering manuscripts and publications, 1900-1990, developing a system for a current music bibliography, and for sorted printouts, and improving the search strategies and record display.

designed in the United Kingdom. By 1977 there were seventeen member libraries in the project; research funding had ceased and BLCMP had become a non-profit limited company. In 1978 the microfilm catalogues were replaced by microfiche. With the publication of AACR2 in 1981, the database was converted to the new standard, with the exception of the music materials, which stayed with the 1967 rules. Facilities for catalogue editing online became available, and OPACs came into use in 1984, with the microfiche used as a backup. It was not until 1988 that AACR2 was adopted for music cataloguing, and in 1990 a conversion project began, expected to take about twelve to eighteen months. There are now fifty-nine member libraries, 7,000,000 total available catalogue records, of which 88,000 are printed music and 80,000 sound recordings. An IBM mainframe is used, and a program exists to convert LC MARC to UK MARC, and to upgrade records from Whittakers (BBIP). Most institutions



The 5 percent syndrome: music materials in the BLCMP automated library system.

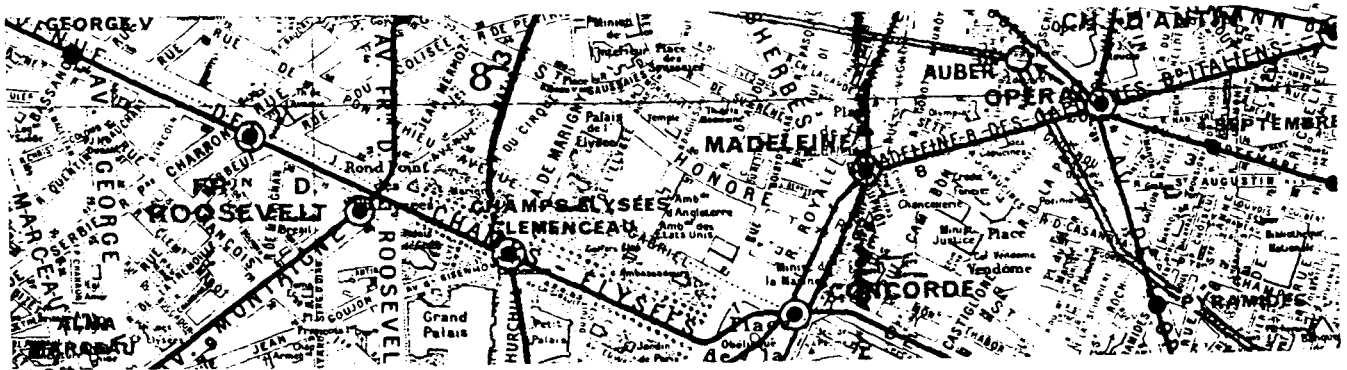
Ian Ledsham (University of Birmingham). In 1969, BLCMP (Birmingham Libraries Cooperative MARC Project) began as a feasibility study into the use of MARC records, then just beginning to be produced by the British Library for shared cataloguing. There were three libraries involved initially: Aston University, Birmingham University, and Birmingham Public Libraries. The funding, originally for three years, was extended, and working groups were set up to investigate the cataloguing of serials, and music and sound recordings. In 1973 a music supplement was added to the BLCMP MARC format, the first music MARC format

download the records they want to a machine on site, once every twenty four hours. However, there are retrieval problems, especially in locating generic titles of works written by voluminous composers. The retrieval key of the first four letters of the author/title is insufficient. The default order is in reverse order of publication, not necessarily the most useful arrangement.

Other cataloguing news

ISBD PM: The UBC office has moved to Frankfurt, so progress of this document is delayed.

Project Group on Authority Structure for Uniform Titles: This draft document is in the process of a world-wide review.



COMMISSION ON SERVICE AND TRAINING

Issues in the education and training of music cataloguers: a panel discussion. The United States. Timothy Carobine (Ohio State University, Columbus).

There are generally two educational requirements for those wishing to become music cataloguers in most academic, public and conservatory libraries in the United States. The first is formal training in music at least to the Bachelor's degree level; the second is a Master of Library Science degree. The MLS can be earned at many colleges and universities, but few curricula provide regular, developed or required courses for music cataloguers. Once employed, new graduates often find that they are the sole specialist in the cataloguing of music materials. Opportunities for continuing education are available through publications, and through involvement in organizations interested in bibliographic control of music.

Switzerland. Mireille Geering (Zentralbibliothek, Zürich).

In Switzerland there are few opportunities for training in music cataloguing. National cataloguing rules, constructed by a working group of the Swiss branch of IAML, were published within the framework of the Vereinigung schweizerischer Bibliothekare (VSB). The courses offered by the VSB or Ecole de bibliothécaires Genève (EBG) are so heavy that they can treat a specialized field such as music cataloguing only marginally. Therefore, the Swiss branch of IAML, in collaboration with the VSB, plans further training courses in music

cataloguing, to take place outside this librarianship diploma course.

In most training libraries, students have the opportunity to catalogue some printed music or sound recordings; however, more intensive experience follows only while working in a music library or department, after they have received their diplomas. The libraries which are linked to the Réseau romand of those using SIBIL (Système informatisé pour bibliothèques) are fortunate that this cataloguing network offers new members an introduction by an expert in music cataloguing with SIBIL, following the Swiss cataloguing rules.

France. Marie-France Maury (CNR Toulouse) Since 1989 a program leading to certification as a librarian (CAFB) has been given by some universities, and a Centre régional de formation aux métiers de bibliothécaire. It is now a full year program, including 100 hours specialization in music. Standard cataloguing rules for sound recordings (Norme AFNOR Z 44066) are taught to all students of librarianship, even if they specialize in fields other than music. This is a response to the increase in the demand for sound recordings, and the lack of staff with musical knowledge in medium-sized towns and rural districts. Standard cataloguing rules for printed music (a translation of ISBD PM) are taught exclusively, and very briefly, to those specializing in music. The French branch of IAML has organized short training sessions (two to five days), and seminars to deal with cataloguing music, and tries to arrange present-

ations at its annual meetings by music publishers, database producers, and computer systems engineers.

Italy. Annalisa Bini (Conservatorio S. Cecilia, Rome).

In Italy there are no special education requirements for those aspiring to music cataloguing -- in fact it is not recognized as a professional role. Librarians are expected to have a degree, and if possible, a postgraduate specialization in librarianship. If they then wish to become music cataloguers, they do it by practice, using the existing standards issued by the Istituto Centrale per il Catalogo Unico.

Recently, computerized cataloguing was introduced in Italy, and is now under the auspices of the Servizio Bibliotecario Nazionale (SBN), a national computer network of libraries using a common software, and a central database. It was in this context that the first music database was created, comprising about 240,000 items of music manuscripts and printed editions. This project was achieved only by training staff who are now working in the major music libraries in Italy.

Multimedia databases for public service.

Mary Kay Duggan (University of California, Berkeley).

The extension of publishing from the print to the electronic format initially meant dissemination of the same kind of information, that is text without illustrations. With the development of inexpensive multimedia software and large disk storage for personal workstations, the scope of electronic publishing now includes sound and images as options.

Music librarians are particularly sensitive to the needs of library users to choose materials for the nature and quality of sound and for the pitch, melody, and other aspects notated in the score. A brief survey of current multimedia electronic publishing titles relevant to the field reveals the extent to which such tools can allow access to the sound and look of music in library

catalogs and public services.

The Hypercard software of the Macintosh computer was used to demonstrate access to CD publishers' catalogues in the Electronic Whole Earth Catalog and other CD ROMs, and a sound input device and image scanner was used with Hypercard to demonstrate the creation of a multimedia entry for a music database.

PROJECT GROUP ON HOFFMEISTER XIX

Funding for this planned indexing project from sources in the European Economic Community seems available and will be explored. The group discussed problems encountered in scanning, the computer programming required, and the expense of any manual editing.

RESEARCH LIBRARIES BRANCH

Performing arts libraries and music: La Bibliothèque-Musée de l'Opéra, passé et avenir. Martine Kahane (Bibliothèque nationale, Paris).

Officially founded by a decree on May 15, 1866, the Library-Museum of the Opera had actually been in existence for nearly two centuries. Since the creation of the Royal Academy of Music by Louis XIV in 1669, documents concerning the daily functioning of the institution and the performances that were produced there, had been accumulated haphazardly in various locations.

The collection finally found a home with the construction of the Palais Garnier, and was organized by its first curator, Charles Nutter. The institution became part of the Union of National Libraries in 1935, and in 1942, part of the Department of Music at the Bibliothèque nationale. Situated in the Emperor's Pavilion, however, the collection suffered both from an inadequate location, and the deterioration of the materials. A restoration project has begun, a collaboration between the state and the Louis Vuitton Foundation for Opera and Music, and involves a complete renovation of the premises, to be completed by January 1992. (So, don't forget, folks, buy Louis Vuitton luggage, and help support the performing arts!)

Le Département des Arts du Spectacle à la Bibliothèque nationale. Marie-Françoise Christout (Bibliothèque nationale, Paris).

Together with the Sound recordings department, this department has been collecting for many years, and is the most important performing arts library in the world. Its collection illustrates the role of music in theatrical and operatic productions, music hall, song, dance, variety, marionette shows, circus, and the cinema. It consists of scores, especially from the 19th century, and sound recordings, as well as books, newspapers, programs, posters, iconography, and correspondence.

Le fonds du grand théâtre de Vichy. Josette Millet-Alviset (Patrimoine musical, Vichy).

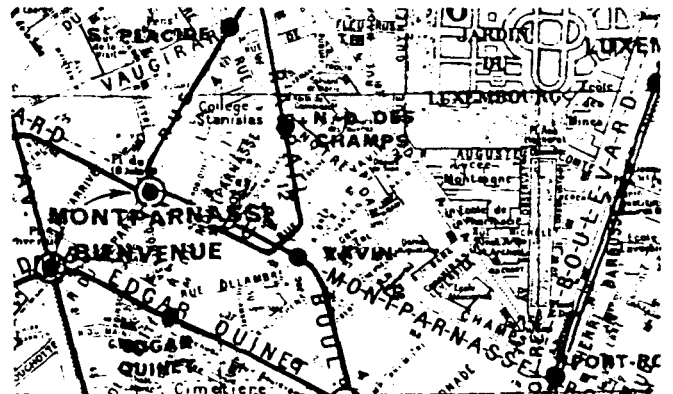
The Centre d'Etudes et de recherches "Patrimoine musical de Vichy" was founded only two years ago, with the purpose of gathering the archives of the Opéra de Vichy, which was built during the reign of Napoleon III as the Vichy Casino. The documents held there are varied, and include a music library of about 10,000 titles, mainly scores and orchestral materials, a collection of about 7,000 photographs, programs, posters, costumes, and stage sets. The collection is particularly rich in operatic material; it reflects the history of the Vichy opera, which employed many famous conductors, including Richard Strauss, Camille Saint-Saëns, Charles Münch, Paul Paray, and Bruno Walter.

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I mentioned previously the possibility, nay, obligation of sightseeing in Paris. We were assisted somewhat in this by the midweek excursion, a trip down the Seine on a bateau mouche, on a hot sunny day (like most days), from Boulogne-Billancourt to the Musée d'Orsay, passing the Pont Neuf, the Ile de la Cité, Ile St-Louis, Nôtre Dame, the Hôtel de Ville, and the original Statue of Liberty, smaller than its better-known sister in New York. As all Paris

had been refurbished for the Bicentennial the previous year, everything still looked clean and newly gilded. The Musée d'Orsay, originally the Quai d'Orsay railway station, now houses, among other things, a splendid collection of Impressionist paintings. Here a concert was arranged specially for us, with French songs performed by Florence Katz, soprano, and Serge Cyferstein, piano. Earlier in the week, we had the opportunity to hear an organ recital by André Isoir.

Also especially prepared for us was a fascinating exhibition entitled "Voyage en musique: cent ans d'exotisme: décors et costumes dans le spectacle lyrique en France", arranged by the Centre culturel and the Bibliothèque nationale, and complemented by another exhibit at the Bibliothèque Marmotín, "L'Opéra sous l'empire". It presented the image that Parisians of the 19th century had of "L'Etranger", approached through popular literature, and consisted of costumes and stage sets for various productions. The Farewell Dinner was held at the Hotel George V, where we noticed that breakfast cost almost as much as most of us were paying for our hotel rooms and petit déjeuner in down-market Boulogne-Billancourt! Afterwards we were able to stroll down to the Pont d'Alma, and see the feu d'artifice against the background of the floodlit Tour Eiffel, on the eve of the 14th of July. Vive la République!



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