

critic's view, and Milton Babbitt's composer's view presented in a perpetuum mobile of perceptions and anecdotes. The Symposium Coda included a summing up by Susan Sommer, articulations of valuable questions (not necessarily with answers) to take away from the Symposium, by Richard French, and a final salute by Michael Ochs. Overall, the sessions were a descriptive summary of what has happened in music libraries in the United States, with few resolutions or directions indicated for the future. There followed a reception in the Music Library, where an exhibit of musical treasures from the Isham Memorial Library was on display. There were two other library exhibitions during the Symposium: "First impressions: printing in Cambridge 1639-1989", and "Music manuscripts from the Houghton Library". There was an opportunity to view the latter during a reception held in the rotunda of the imposing Widener Library.

The program was to include a "festival of sacred music": three concerts were presented in conjunction with the Symposium, two of which had a tenuous

"sacred music" content. The first was a presentation of black gospel music with the Reverence Gospel Ensemble. I heard both reverent and irreverent comments about this concert; I had opted to attend another in Boston. The next evening, the Boston Camerata, assisted by the Boston Shawm and Sackbut Ensemble and the Schola Cantorum, presented "Musique de joye: a renaissance celebration of musical instruments". On Sunday evening there was a recital of baroque music, half of it by Bach, by Dutch organist Ewald Kooiman. Of course, there were plenty of other fall season events to attend in the Boston area -- for instance, around the dates of the Symposium there were performances by the Boston Symphony Orchestra of Mahler's Ninth Symphony (recorded live for a series to be issued on CD), and of **The Creation**, performed by the Handel and Haydn Society in its 175 anniversary year.

The Harvard Square area, always interesting and enjoyable, was especially enlivened by the frenetic activity of college students in early fall.

IAML 1989: OXFORD

-Alison Hall, Carleton University

Oxford is a wonderful place to be at any time, and if England is having its best summer since 1976, and IAML happens to be meeting there, well, so much the better. Sitting indoors was not easy, but some of us managed it, and here is a report of selected proceedings.

IAML Council

The progress of the various ISBDs was reported from the IFLA meeting in Paris.

ISBD PM is approved for publication in the spring of 1990.

ISBD NBM was published in 1987.

ISBD A is in review.

ISBD G is being revised for harmonization.

A proposal from LC for a simplified ISBD is being investigated. ISO has taken up the IAML UK proposal for an ISMN, and Anders Lönn was named as the IAML representative on a small working group.

The series **Documenta musicologica**, published by Bärenreiter, of which IAML is one of the sponsors, was discussed, the issue being whether IAML wished to continue its association, as we have no input in the content.

Branches

The French branch, currently very active, is now producing a bulletin. The president of the small but active Czech branch has written several articles

about the work of IAML. The Spanish branch has translated the IAML brochure into Spanish: this has already generated some new memberships and could prove useful for Latin-American countries. The national branches were reminded to send copies of their annual reports to both the Secretary General and the editor of **Fontes**.

Treasurer

Don Roberts reported a membership of 1,837 from 41 countries. Although we are presently in a healthy financial position, a dues increase of 10DM in 1991 should be considered, in order to avoid future possible financial problems. The current rate has been static for five years. The new membership directory is almost ready for production, and will be distributed with **Fontes** 89/3.

Fontes

Fontes has a new cover with the 89/1 issue. The editor would like to have a person from each national branch responsible for relating news to him. He himself wishes to resign at the end of his four-year term, at the end of 1990. A search committee, chaired by Anders Lönn, has been struck to find a successor.

Constitution

The revised constitution was presented to the Council, and subsequently to the General Assembly, with some minor revision to the draft discussed in Tokyo. There was some criticism of the removal of Project (now Working) Group chairs from the Council. Nevertheless, the revision was voted on and accepted, as were the Rules of Procedure.

Publications Committee

The questionnaire sent out by Bernard Huys to the national branches requesting information about directories of music libraries in each country, has now been coordinated, and should be sent out to the twenty branches that responded, for correction. A revision of the European volumes of **RISM Series**

C, which is sadly out of date, was discussed, as was an international directory, including more music libraries than **RISM**, with perhaps less detailed information, and in a format that could be updated.

The IAML Archive in Stockholm is now organized, and ready to receive all papers relating to IAML activities.

Elections

In this congress year, elections took place with the following results:

President:

Catherine Massip (Paris)

Vice-Presidents:

Lenore Coral (Ithaca)

Julius Hulek (Prague)

Knut Ketting (Copenhagen)

Wolfgang Krueger (Stuttgart)

Future meetings

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| 1990 | Boulogne, Paris, Conservatoire de Boulogne, July 7-13 |
| 1991 | Prague, State Library, August 11-16 |
| 1992 | West Germany: possible sites are Stuttgart, Frankfurt, Lübeck, West Berlin |
| 1993 | Helsinki, 2d or 3d week in August |
| 1994 | OTTAWA! |

Cataloguing Commission and Commission on Service and Training (Joint session)

"The music library in the automated environment": Speaking about problems in many turnkey systems, James Cassaro (Cornell University) explained that music libraries have special needs that vendors may not appreciate. Displaying examples from various systems, he illustrated how, especially in the index level display, it can be difficult, even impossible to distinguish the desired entry: truncation can make it impossible to make sense of a long list of generic uniform titles; ordering of index entries can be unclear, and in something as useless as reverse accession number order; one cannot always differentiate a score and a sound recording. Librarians should always question vendors on their

system's performance of various functions: fields indexed, search types handled, etc. Nina Davis-Millis (MIT) then spoke on public service issues in selecting online systems for music. She stressed that the librarian has to be the advocate of user needs for the OPAC, aware of problems peculiar to scores and sound recordings, and able to articulate them to the vendor. The difference between the inconvenient and the impossible can be used to explain why it is desirable to have certain fields displayed or indexed.

The second part of the session opened with a joint presentation by Hugh Cobbe and Malcolm Turner (Music Library, British Library), "Is the better the enemy of the good? The BL experience with online". The message here was that although making something available online can bring many advantages, and make many operations much easier, the process itself can generate its own new set of problems. Speed in transaction time may be offset by delays prior to inputting information; the amount of paper generated by printouts of various kinds for various reasons should have our trees shivering in their roots. This was followed by a paper by Gail Sonneman (Library of Congress) and Alison Hall (Carleton) entitled "I still haven't found what I'm looking for: guiding your public through the online cataloguing system". This pointed out the definite need for some kind of user instruction, and examined the types of instruction possible, from on screen help, brochures and individual instruction, through informal talks to structured large group sessions. One should always tailor the instruction to the audience, using non-technical language and encouraging users to ask for help. Never assume that patrons are happy with a system, or are finding what they want or need, simply because they don't complain. An evaluation of your system is an important and worthwhile exercise.

RISM

Dr. Joachim Schlichte reported an in-

crease in the number of visitors to the RISM office in Frankfurt, also in the RISM staff, and in the degree of co-operation with the university. He went on to describe a computer program which has the capability to compare all the musical incipits presently stored in the RISM database for series A/II. Thus it is possible to search for parallel sources, and not only to match works by known, or seemingly known composers, but also to find possible composers for anonyma, or works of disputed authorship. Helmut Rosing then introduced **INFO RISM**, a small information booklet which will appear once or twice a year, containing news from the RISM centre. Finally, a progress report on RISM volumes: Series A/I, indexes to v.1-9 are at the proof stage; four volumes of series B are ready; and the index to the A/II microfiche is anticipated in 1991.

Project group on the Universal Availability of Publications

Richard Buxton (Huddersfield Polytechnic) described the history of a report on UAP in the United Kingdom. An Arts Council grant was received in 1984 to make an investigation into the availability of printed music. Information was gathered from libraries, individuals the music trade, national associations and the Music Publishers Association. Problems inherent in music scores, such as many versions of the same item, and the lack of an international standard distinguishing number emerged as compounding the difficulties of finding out just what is available. Our aim should be to increase cooperation, and to raise the profile of music libraries. Speaking on interlending in the EEC, Maria France Plassard (IFLA Office for UAP) noted that few countries in the EEC have an efficient interlending system, and that more cooperation is needed in the musical world.

Public Libraries Branch

"BLAISELINE and the British Library Music Database": Richard Chesser (Music Library, British Library) reminded us that music cataloguing at the British Library dates from the time of Thomas

Oliphant, when Panizzi's rules were used and information recorded on hand-written slips. The first printed catalogue was W. Barclay Squire's **Catalogue of printed music published between 1487 and 1800**, published in 1912, with later supplements. Later printed catalogues include the **Catalogue of the King's Music Library**, and various catalogues of the Hirsch collection. The most recent, which subsumes all earlier ones, is the **Catalogue of printed music in the British Library to 1980**, begun in 1981, and now complete in sixty-two volumes. BLAISE, the online catalogue used by the British Library staff is also available commercially. It contains eight and a half million records: books, antiquarian and non-book materials, including all kinds of music. It is used for bibliographic and subject searching, and identifying various versions.

"CD-ROM and the British National Bibliographic Service": Howard Shoemark (Product Development, British Library) spoke. On CD-ROM the British Library has produced BNB backfiles, 1950-1985, and BNB current, 1986-. They also use LC DC MARC Names, and Subjects, the German and French national bibliographies, and HMSO. The BLC (BL general catalogue) is not yet available. In the future they hope to have DSC (Serials, Boston Spa), and networking with CD-I. Eight CD-ROM projects have been proposed for EEC funding.

Project group on Hofmeister XIX

The Project group (chair, Neil Ratliff (University of Maryland)) is involved with indexing the Hofmeister/Whistling **Handbücher**, a list of music available in Germany through the book trade in the nineteenth century. They have been investigating the use of optical character recognition methods for this task, and are considering the Optiram system. The next step is to find sources, decide which fields to capture, and indicate how these fields can be recognized. The final form of output is undecided. There was some discussion about locating runs of the series, and of possible fields for inclusion: composer, title,

publisher, place, Verein number, opus number, price, page number, and classification number.

Project group on Classification and Indexing

The Index editor of **RILM Abstracts**, Marilyn Bliss, spoke on the topic "The preparation of **cum3**" addressing the problems of compiling the latest cumulative index. She stressed that the RILM index operates within certain parameters not always understood by users. Its primary objective is to facilitate access to a particular subject. By necessity, its staff function in the role of the generalist presenting the work of the expert.

Cataloguing Commission

"MICROMARC, a PC version of MARC, as it is used by the Norwegian MIC and the Norwegian State Academy of Music" was described by Hilde Holbaek Hanssen (Norsk musikkinformasjon, Oslo) and Tone Elofson (Norges musikkhogskole, Oslo). At present these two institutions are using this system, designed by Norsk Systemutukling, to maintain a database of music and sound recordings. It is easy to increase the number of searchable fields, and boolean search capabilities are present. It is therefore possible to retrieve, for example, sound recordings with Joan Sutherland and Luciano Pavarotti performing in the same work, Kiri Te Kanawa singing only musicals, Daniel Barenboim only as a conductor, or Marie Claire Alain playing only French organ music. There is an online help feature, and it is hoped to implement authority control next year.

Jim Cassaro (Cornell) reported on "USMARC consolidation". In 1983 it was decided to unify the various USMARC formats then existing for books, scores and sound recordings, serials, computer files, etc. In 1988 a formal proposition was made, which will, it is hoped, be implemented in 1993 by the Library of Congress, with the bibliographic utilities coordinating with LC. An operational test done at UCLA showed that

there should be minimal impact; however the impact on USMARC users in other countries has not yet been investigated. The types of materials most affected will be serials and archives.

Libraries in Music Teaching Institutions
 Claudia Parmeggiani (Istituto Centrale per il Catalogo Unico e per le Informazioni Bibliografiche) described the SBN (Sistemi Beni Libri) project. It was established in 1986, under the auspices of the Ministero dei Beni Culturali. The objectives are firstly to create a national library network. The members of this network use a common software, and are connected via a centralized database. The main uses are for Interlibrary loan and shared cataloguing. Secondly, it aims to establish two databases. The first contains materials from the Bibliografia Nazionale Italiana, the Bolletino delle Opere Moderne Straniere, and some collections in southern Italy. The second contains manuscripts in the Istituto di Bibliografia Musicali (IBIMUS), musical editions in the Ufficio Recherche Fondi Musicali (URFM) and items recorded by a census of musical manuscripts in Puglia, Campania and Lazio.

Bibliography Commission)

"Musikbibliographie in den Niederlanden" by Lucas van Dijck (Nederlandse Omroep-Productie Bedriff nv. Hilversum) The Netherlands historically had no legislation covering the deposit of printed materials to form the basis for a national bibliography. Publishers had sent copies of new publications to the firm of A.W. Sythoff, which issued Brinkman's accumulated catalogue of books published in the Netherlands and Flanders. As a result of negotiations involving the book trade, publishers, and libraries, the Nederlands Bibliografisch Centrum (NBC) was formed, and a system was set up in 1974 whereby new items would be deposited in the Royal Library in the Hague, and listed in **Het Boekblad**. Printed music was not included. In 1985, five music libraries initiated a cooperative online shared

cataloguing system for sheet music, called the Music Catalogue of the Netherlands (MCN). In 1986 an agreement was reached with the NBC by which from January 1988 all Dutch and Flemish sheet music would be sent to the MCN, where cataloguing is done, and details sent on tape to the NBC for inclusion in **Het Boekblad**.

Susana Friedman (Instituto de Investigaciones Esteticas, Bogota) spoke on "Archival research in Colombia". The sixteenth-century records of ships sailing to the Spanish West Indies and the colonies provide evidence of the transmission of music to the New World. Items listed include music manuals, instructional treatises on the vihuela, masses of Morales, works by Cabezon, in fact, altogether a wide selection of sacred and secular music. This can be considered a representative selection of the music emigrants were taking with them. Further indications can be gleaned from the writings of sixteenth-century chroniclers, who alluded to the singing of specific popular songs, and quoted extracts from contemporary ballads.

The conference concluded with an informal farewell party held in a marquee by the river at St. Hilda's College. It was a memorable week, and the IAML UK Branch are to be congratulated on their efforts, especially as they took on the job at short notice. When not sitting at the feet of other music librarians absorbing knowledge, what better occupation is there than to wander round the city, gazing at the golden stone of the Bodleian Library, the Sheldonian Theatre, the Radcliffe Camera, the Bridge of Sighs, then for a rest, ducking into the Turf Tavern for a pint of English beer. Finally, if you have a head for heights, one should not miss a climb to the top of the tower of the parish church, to survey, spread out below, the amazing panorama of the "dreaming spires" of academia.

Gaudeamus igitur iuvenes dum sumus
 Post iucundum iuventutem
 Post molestam senectutem
 Nos habebit humus.