

Berlioz, Hector. New edition of the complete works. Kassel: Bärenreiter, 1967- (All published to date)

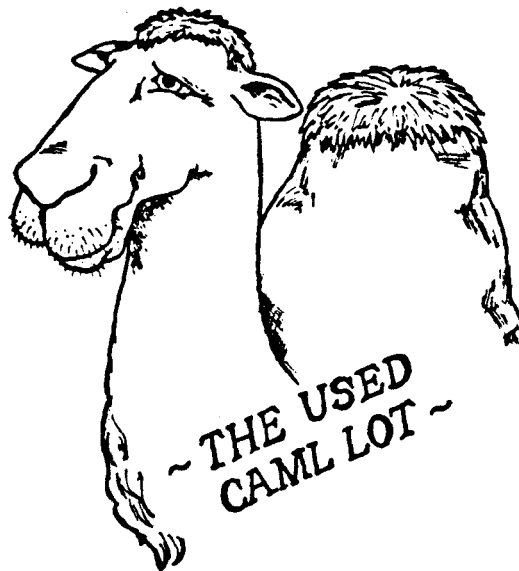
- v. 2 a-c Les Troyens
- 3 Beatrice et Benedict
- 5 Huit scènes de Faust
- 8 a La damnation de Faust
- 9 Grande messe des morts
- 10 Te Deum
- 13 Son Songs for solo voice and orchestra
- 16 Symphonie fantastique
- 19 Grand symphonie funebre et triomphale

Berlioz, Hector. Correspondance générale. Paris: Flammarion, 1972- v. 1-3.

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Musical times. Issues 1962-1979 inclusive.

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By the end of a week in Amsterdam, the urge to enter a souvenir shop and ask "Have you anything that's not a clog or a windmill?" is almost overwhelming. As one glances down any small sidestreet, or along one of the many canals, there is an endless procession of hotel signs, announcing a seemingly endless number of small hotels; however, once inside, one discovers that each hotel has only about fourteen rooms (all small), the stairs are usually practically perpendicular, and if there is a lift, and if it is carrying more than one person, things can get a little intimate. But all this is not being at all fair to our Dutch hosts, who, in spite of rather inclement weather, laid on a first-rate conference for us in Amsterdam, city of trade, canals, diamonds, and of course the Rijksmuseum. The opening rites in the Concertgebouw, currently masked in scaffolding to prevent it from falling down, were followed by a splendid buffet reception and the Gala: Forty Years of Dutch Music, one of the events of the Holland Festival, celebrating the 40th anniversary of Donemus.

During the week, most of the sessions were held just down the road from the Concertgebouw, at the Sweelinck Conservatorium.

IAML Council

Items on the agenda included the voting structure of the Council, currently rather informal, and including invited delegates from countries which have no national branches. There was discussion, without consensus, as to whether council sessions should be open to all members as observers. There was a suggestion that a project group be formed to study the feasibility of extending the scope of RISM series C to include music libraries of all kinds. News from IFLA is that the UBC and UNIMARC offices have been merged, and that the revised ISBDs are in press. Lenore Coral commented that IFLA is a byzantine organization: if IAML did not have a physical presence there, the needs of music librarians would probably go unheeded.

The UK branch reported that the increase in dues had caused some of its members to propose

leaving IAML. The MIC branch on the other hand, although it has drafted its own constitution and by-laws, and will not meet with IAML next year in Tokyo, wished to make it clear that it was not its intention to leave the organization. Following the election of officers to professional branches and subject commissions this year, several chairmen queried the existing election procedures, and admitted to finding it awkward to conduct an election in which they may be personally involved. The idea of a nominating committee was raised, together with the question of having a mail ballot of the entire membership for these elections.

The life of the Project Group on Universal Availability of Publications (UAP) was extended for a further three years, as was that on Archives, and the establishment of one on the feasibility of computerising the Whistling-Hofmeister catalogue was approved. Sites for future conferences are: 1988 -- Tokyo; 1989 -- United Kingdom, with York, Manchester or Oxford as possible locations; 1990 -- France (Boulogne); with nibbles of interest shown by Australia, Denmark, Czechoslovakia, and Canada.

Fontes artis musicae

34/1 is out, and 34/2-3, suffering from unavoidable delays, will be a double issue containing papers from the Stockholm meeting. 34/4 will be the Canadian issue, and should appear in early December, getting the publication back on schedule. Brian Redfern, the new editor, wishes to improve the currency of Fontes and make it more "exciting". He means to avoid including bibliographies and musicological articles, unless these are unlikely to be published elsewhere, and intends to separate the conference reports from the papers, and ensure that these latter are appropriately revised before formal publication. He also plans to request more news from the national branches. It was suggested that more reviews be included, and national representatives might draw the attention of François Lesure to new publications in their countries.

Research Libraries

"Looking a gift horse in the mouth: problems in accepting and rejecting gifts", was a session of a kind not usually presented at IAML, but was most successful. Representatives from the Bibliothèque nationale (Catherine Massip and

Dominique Assaf), Harvard (Michael Ochs), Musikaliska Akademiens Bibliotek (Anders Lönn), the Netherlands Royal Library (Erik van Griensven) and the Pendlebury Library, Cambridge (Richard Andrewes) gave a free-wheeling panel discussion, moderated by Susan Sommer (New York Public Library) describing the responses of their libraries to various situations.

1. The offer of a private collection which may or may not be valuable. Checking it out is always worthwhile, as, apart from anything else, the material might fill gaps. However, one should endeavour to secure the freedom, once the gift has been received, to discard anything not required. Above all, do not offend a prospective donor, record name and details, and be prepared to suggest an alternative location.

2. The manuscripts of a not-well-known composer. This requires a value judgement on the likelihood of the demand to consult them. In some cases an alternative location of the composer's birthplace/home/haunts may be more appropriate.

3. The collection of a Very Important Person who has Family wanting The Collection kept together in the ***** Room, WITH a curator. One should try to explain the problems inherent in such conditions, and convince them that a collection is more valuable without strings. If it is worth it, perhaps an exhibition could be offered.

Setting aside conditions imposed by donors, the estate of a very famous person, or a collection with some other particular focus, may be kept together as relevant for research. However in some institutions, the nature of the material (e.g. archival, or manuscript) may decide its location. If a gift is dispersed, an inventory or separation list should be compiled. A tactful request for funds from the donor, for transportation, sorting, cataloguing, conservation and administrative costs, etc., is in order. Offers from donors to catalogue collections should be treated warily unless their competence is known, or else the work will probably only have to be done again.

The subject of tax relief for donations was raised; the benefits or otherwise of this ploy vary considerably from country to country, and with current tax laws.

Bibliography Commission

Bernard Huys (Bibliothèque royale, Brussels)

presented a paper on Music Printers and Publishers in Brussels in the 19th century. In the earliest years, Louvain and Antwerp were the most important centres of music typography. With political changes at the end of the 16th century, Brussels and Liège became the new centres of engraving and lithography, with Brussels becoming predominant by the 19th century. At first, a number of foreign printers worked in the city, and well-known illustrators were invited to produce lithographed frontispieces. Music, whether engraved or lithographed, reflected the fashion of the time, a repertoire of light music for the piano, romances, and successful opera airs.

Dan Fog (Copenhagen) presented a proposal for a complete computerisation of the Whistling-Hofmeister catalogues, from 1817 to 1900. This would enable us to evaluate the catalogues, compiled by the music trade for its own use, as a continuation of RISM series A/I. The proposal was enthusiastically received, and a spirited discussion followed as to the best way to handle it. Optical character recognition was an early favourite, but not perhaps the best, in view of the variety of different type fonts involved. Putting it on a pc was another front runner, since many people could contribute, each doing a year at a time; of course the ever-present CD-ROM reared its laser head, for quick and easy searching. It was finally agreed, and later approved by Council, that a Project Group be set up to explore possibilities and report.

Dr. Hans-Otto Korth (Kassel) spoke on the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds e.V. Volumes of the GEdK will be published in chronological order, each in two parts, the edition and the commentary. The first volume in preparation contains tunes up to 1571.

Finally, Maija Suhonen (Helsinki University Library) gave a paper on Bibliographies and Music in Finland. Before the 1830s there was little demand for the local production of printed music. The national musical renaissance, a growing interest in composing and performing, gave rise to a music printing industry by mid-century, though many composers, for example, Sibelius, were still published abroad. However, the Finnish National Bibliography, based on the collection of the Helsinki University Library, is far from complete for this period, as the legal deposit

requirements were not well enforced. From the beginning of the 20th century, the collection is significantly more reliable, though a further setback for music was encountered when the bibliography was computerised in 1977, as special materials, which include scores, have not yet been put online. Books on music are included, entered in a separate subject field, and periodicals are covered by the Articles in Finnish periodicals, first published in 1959. This is also computerised, and both it and the Finnish National Bibliography can be searched online. An extensive thesaurus in Finnish, with a section of music descriptors, will soon be published.

Cataloguing Commission

Catherine Massip (Bibliothèque nationale, Paris) spoke on InterMarc (Musique): Origines et applications. This format was first developed, not for printed music, but for pre-1800 music manuscripts. She described the coding, subfielding etc. used, mentioning the areas for musical incipits, and drawing attention to the special notes areas for watermarks.

Evert van Voorthuysen (Nederlandse Omroep Stichting) described the shared cataloguing system of the Muziek Catalogus Nederland (MCN). This was started in 1985 at NOS, and was such a success that four other libraries joined: Buma Fonds (Dutch chamber music), Donemus, Gaudeamus (Dutch contemporary music) and RIM (Repertoire Informatiecentrum Muziek). The database is in two parts: monographs and analytics, containing local information for each participating library. Each name is automatically checked against an authority file when entered. Dates, function, nationality and source of information are included, and each library also adds local requirements. UK MARC, translated into a Dutch format, is used, with ISBD (PM), and a translation of AACR2, with a few alterations; items are classed by Dewey 780. The average cataloguing time for one item is 30-40 minutes, including analytics.

Project Group on ISBD (PM): the current draft will be sent to the UBC office in August for a six-month, world-wide review. Most of the changes reflect the effort to harmonize the text with other ISBDs.

Project Group on Classification and Indexing: A paper by Marilyn Bliss of the RILM office was read: "Indexing policy at RILM Abstracts:

present perspectives and future prospects". Discussion followed on possible improvements to the RILM thesaurus in the field of ethnomusicology, including the identification of some geographic areas of coverage in relation to the index.

Project Group on Authority Structure for Uniform Titles: The group examined the first draft to enhance the Guidelines for Authority and Reference Entries, and discussed the problems created by differing rules for uniform titles in the major cataloguing codes.

RILM

The NEH has awarded RILM a substantial grant to assist in achieving currency. Regarding the guidelines for criteria for inclusion of items in RILM, there will be a monitoring of a core list of the periodicals abstracted, drawn up by the national branches, to ensure that they all operate on the same principles. The USA is now reporting by computer, and as a result have slightly modified the form, mainly changing the spacing.

RISM

The office is moving from Kassel to Frankfurt. The next volume of series A will include incipits. Very shortly, the USA will transfer details of their RISM holdings directly on tape.

RIIdM

A grant has been received for the cataloguing of seven major museums in the USA. Two catalogues have been published and five are underway.

RIPM

A new production technique facilitating international cooperation was demonstrated. Originally, RIPM researchers used a system relying on a mainframe computer, but they are working towards transferring it to an IBM pc. Using the software Wordstar 3.2, containing embedded bibliographic codes, a keyword author index is constructed, with titles of units and subunits numbered sequentially and chronologically. An index reference is to the year and number of the periodical, plus a

subscript for the type of reference, e.g. 75: 8r = 1875, no.8, review. Each number of the code instructs the computer how to format the data input. There are also special codes to produce specific sigla, plus font, accent, and concatenation codes to keep connected characters together. The index includes a stop list, with a special code capable of indexing instances of words, e.g. the, thé, and an equivalence list, e.g. auteur, auteurs. The hardware required is fairly simple, and any kind of printer can be used for the end product.

Other diversions provided for our amusement included an evening at the windmill village at Zaanse Schans, a reconstruction of a Zaanland village of 1700. To this area came Tsar Peter the Great in 1697 to study the craft of shipbuilding. Armed with a small book of coupons for free mustard, cheese, pewter spoons, tiny Delft clogs (what, more?), pancakes, and welcome genever and beer, IAML/IASA delegates descended upon the village like locusts and had a marvellous time.

Half-day excursions were organized to the Music Department of the Haags Gemeentemuseum, the Koninklijke Bibliotheek in The Hague, the Phonographic Museum in Utrecht, the Music Repertoire Information Centre, and Muiderslot, a well-preserved medieval castle that was not a library, which perhaps says something about those of us who made that choice! It is a beautiful little castle, surrounded by a moat, and with an accompanying herb garden.

On the Tuesday evening (June 23), we had the opportunity to attend a performance of Prokofiev's Romeo and Juliet by the Hungarian State Opera Ballet. The Dutch press gave it mixed reviews, but I thought it was a wonderful production. The evening was enhanced by the presence of Queen Beatrix, as was the concert of Thursday evening at the Concertgebouw, starring Leonard Bernstein conducting Mahler's fourth and Schubert's fifth symphonies. Finally came the Farewell Dinner, held at the Koepelzaal of the Sonesta Hotel, formerly a circular Lutheran church, to which we were taken by boat, on a tour that showed us the handsome and spectacular canal houses and bridges of the Prinsengracht, Keisergracht, Herengracht, Singel, and Amstel.

-Alison Hall
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* * * REPORTS FROM THE 1987 CAML/ACBM CONFERENCE WILL BE INCLUDED * * *
* * * IN THE NEXT NEWSLETTER / NOUVELLES. -Ed. * * *