

IAML/AIBM CONFERENCE 1984: COMO, 2-7 SEPTEMBER

Lake Como, thirty-one miles long, but never more than three miles wide, consists of three main arms, and situated at the end of one of them is the town of Como. Donizetti, Liszt, Stendahl, Shelley, Napoleon and Garibaldi are just a few of the names from the past that are associated with the lake and the town; the Tempio Voltiano in Como itself commemorates Alessandro Volta, after whom the electric volt is named. The Milanese nobility still maintain their villas in this area, built picturesquely on the sides of the mountains that sweep down to the shores of the lake.

The conference sessions were held at the Villa Olmo, or Villa Raimondi, built in 1782. It was taken over by the military government in 1848, but restored to public use in 1882. Its name apparently comes from an ancient elm tree, which can be found mentioned in the writings of the Elder Pliny.

IAML Council

Don Roberts (USA) was appointed Treasurer to succeed Dr. Wolfgang Rehm in January 1985. The question of moving the IAML treasury from West Germany to another country is being investigated by the Secretary General, but an account will still be maintained in Europe, and dues still calculated in Swiss francs. In order to avoid the recurrence of the situation of having to replace all four Vice-Presidents at once, which will happen in the 1986 elections, constitutional amendments have been proposed to allow, in the 1989 elections, the two Vice-Presidents receiving the greatest number of votes to serve for six years, the other two for three years. Thereafter the sequence of electing two Vice-Presidents for six year terms, every three years, will be followed. Other recommendations included that no member stand for more than one Board position in the same election, that the Board appoint up to two of the Vice-Presidents retiring in 1986 in advisory positions, if required, and that nominations for Vice-President be limited to two for each position. It was later suggested that this be increased to three.

Fontes. 1983/ 3 and 4 have been published,

the latter issue containing an appeal for material on public libraries. Little was received. Bodil Foss has resigned from the position of Public Libraries editor. 1984 will have four issues. Suggestions were made that the index of names be expanded to include subjects, and that there be a series of articles on the history of IAML. The logistics and costs of both ideas will be investigated. An ad hoc committee was proposed (Chair, Brian Redfern) to investigate the general future of Fontes (content, new publisher, etc.) and to give an interim report in 1985 in East Berlin, and a final report in 1986 in Stockholm.

Affiliation with Professional Branches.

A member may be registered with only one Professional Branch, and must be registered in order to vote. Membership secretaries for national branches should request all their members to indicate their choice in future.

IFLA. Don Roberts and Lenore Coral reported on the IAML/IASA sessions at IFLA in Nairobi, which had the focus "Oral tradition". Discussion followed as to how IAML might provide assistance to libraries and librarians in the Third World. Prue Neidorf was suggested as a successor to Janos Kárpáti as the chair of the IAML Third World (or perhaps better, "developing countries") Committee.

New Project Groups. Two new groups were approved in the Commission for Service and Training.

1. Universal Availability of Publications in Printed Music: with the mandate to gather information on existing situations, comparing and contrasting them, indentifying problems, and proposing solutions.

2. Archives: Proposed tasks are to survey music archives on an international basis, to find models and to provide articles for Fontes, to result in a manual for music librarians on processing, cataloguing and preserving music archive materials.

IAML Archives. An ad hoc committee was suggested to examine the disposition of these archives, and to assist with the writing of a history of the association, and of a brochure.

Conference registration fees. In view of the inclusion this year of the Farewell dinner in the overall registration fee, considerable discussion took place on the pros and cons of this, and also on the introduction of a daily rate for those only attending part of the conference. The official policy and appropriate fee, if any, for speakers participating in only one session, and whether the registration fee could be paid in the currency of the host country (rather than U.S. dollars) were questioned. No consensus of opinion was reached by the Council. However, the new conference guidelines will request in future much more detailed information about finance, and other matters, before an invitation is accepted from a national branch.

Future meetings. Karl Heinz Köhler issued a formal invitation to the 1985 conference in East Berlin, 8-13 September, the 300th anniversary of Händel and Bach, and 400th of Schütz. The conference will be sponsored jointly by the Musikbibliothek of the Berliner Städtbibliothek and the Musikabteilung of the Deutsche Staatsbibliothek. The Stockholm meeting is planned for mid-August 1986, meeting at the State Academy of Music, using student hotel facilities for accommodation. The 1987 meeting is planned for Paris, with IASA as sponsor.

RISM

RISM A/1 supplement is still in the proof stage. The index has 75,000 entries. A/II (manuscripts) on microfiche, has 20,000 titles per fiche, at a price of 15 DM per fiche. Problems of anonyma were mentioned; without an incipit, the title is too cryptic to be useful. It was suggested that in cases of composers with more than one thematic index or numbering system, that the RISM office should select one, and use it consistently. The progress of volumes in series B was given. In series C, the 2d edition of "US and Canada" is out, and the volume on South America is in progress.

RILM

National reports were given for about 30 countries. The representative from Japan spoke on a new classification scheme for their ethnology materials, leading to a general discussion of the problems of cataloguing ethnomusicology. Veslemöy Heintz reported on her visit to the RILM Center in New York, suggesting that the national

branches should endeavor to monitor abstracts before they go there, to check the length, and to see that adequate indexing terms are used. It was asked if anything could be done to speed up production of RILM. A NEH application has been made for money to buy another disk for more storage space on-line, and to employ another full-time editor. In response to the suggestion of giving just a brief citation instead of an abstract, the reply was that the time-consuming part of the process is the verification of the citation details, rather than the abstract itself. Lenore Coral reported that a distinct US RILM Center has been established at Cornell.

RiDIM

Tribute was paid to the memory of the late Emanuel Winternitz, a leading figure in musical iconography. The international office has received three filing cabinets of his Nachlasse material, as well as slides, photographs, and offprints. A NEH grant has been received to pay for the cataloguing of the musical-iconographical holdings of six US libraries. Imago musicae, the RiDIM yearbook is delayed and is still with the publisher, Bärenreiter. Reports were presented on various aspects of musical iconography in Italy. A commission has been established in Italy with the aim of cataloguing and publishing. At Cremona, in a branch of the University of Pavia, students are encouraged to choose iconographical topics for dissertations. A systematic study was begun in Milan three years ago to list paintings in important collections. A book on musical iconography in the region of Martina Franca, the first attempt of its kind for this area, reveals many interesting social aspects in the illustrations, all of which are described both by an artist and an expert on musical iconography.

Cataloguing commission

Anders Lönn presented a comparison of the new Swedish cataloguing rules with AACR2. In the Classification Project Group, a paper by Harry Price (Library of Congress) was read, on subject access to jazz and popular materials on LC records. This dealt with the results extracted from a questionnaire sent to readers of the MCB, asking which existing LC headings in this area are useful, which are not, which should be modified, and what new headings should be established.

About 48% of the respondents indicated dissatisfaction with the present situation, and requests were made for more access via genre, place and period. During the following discussion it was agreed that the advice of experts is needed to advise librarians, especially on genre. There is a good chance that the proposed changes will eventually be effected. (I hope this paper will be published in full in the conference issue of Fontes. A.H.)

New projects for the Commission included the development of guidelines and reference work for the UBC office at IFLA. The development of an authority system for uniform titles presently excludes music, and the proposed UNIMARC format has prompted IFLA to encourage IAML to offer assistance. ISO standards for bibliographic filing principles intended for both manual and computer filing are also problematic. There has perhaps not been sufficient consultation with music librarians regarding the filing order of uniform titles.

A new focus was considered for the Classification Project Group, changing the name to Subject Analysis, with the purpose of exploring all aspects of subject analysis of printed music and sound recordings, including, but not limited to systems of subject headings, classification and indexing. Suggested topics for next year's programme include the new cataloguing system at the French MIC; problems associated with the cataloguing of archival material, and methods of solving these with computer assistance; and a panel on retrospective conversion.

Bibliography Commission

Milanese publishing began with the French influence in the 18th century, the founding of the Conservatory, and the rise in popularity of the theatres. Other than the large firms of Ricordi and Lucca, few publishers survived the 19th century, and their activities are now being researched through the reconstruction of their catalogues by means of piece-by-piece listings made by examining large, long-established collections.

Reports were given by the Project Groups on Music periodicals, Editing and publishing contemporary music, Latin American biblio-

graphy, and an International Music Bibliography. A proposal was made for a study of thematic catalogues recently published or in progress. Suggestions for next year's programme included the access to some publishers' catalogues in Leipzig thus far unavailable, and a comparison of the East and the West German national bibliographies.

Research Libraries

The issue of archives in music libraries was treated. Music organization archives comprise a multiplicity of material, of which only a small proportion has been gathered into depository collections. Their arrangement differs greatly from that of a library, and they contain any item that documents activities with administrative, evidential or informational value. Concerns were expressed for the development of critical mass (the cumulation of materials), then training of archivists, and automation. On this last aspect provision for archival material has previously been weak, but the situation is now changing. Librarians should ensure that collection policy guidelines provide for the inclusion of archives, and that means of cataloguing archival material be included on MARC formats. The Paul Sacher Foundation (Stravinsky and Webern archives) indicated an intention to automate when the appropriate system (possibly DOBIS-LIBIS, which plans to install a format for manuscripts) is secured.

Other sessions

The Broadcasting Libraries Branch stated its intention of including orchestra librarians in future. The Public Libraries Branch addressed the availability (or lack of it) of sound recordings, and problems facing them regarding contemporary printed and recorded music. The Libraries in Music Teaching Institutions Branch dealt with evaluating special collections, and automation. The Commission on Service and Training looked at the six-week training period at LC for cataloguers using Music on-line, and courses on music librarianship in the US. At the closing session, the retirement of Dr. Wolfgang Rehm as Treasurer after twenty-five years service was graciously acknowledged by the IAML president, Anders Lönn, and the tribute accepted by Dr. Rehm.

Other activities

There were, of course, opportunities to appreciate the hospitality of our Italian hosts, and the ambiance of the Lago di Como. The opening session in the Teatro Sociale was followed by a wonderful reception, and a concert by the Baroque Ensemble under the direction of Alan Curtis. There was an evening excursion by boat on the lake, sailing as far as Bellagio, at the middle of the lake, with a buffet dinner on board, during which we admired some of the magnificent villas on the shores. On an afternoon excursion to Milan we saw the fresco of the "Last Supper" by Leonardo da Vinci, in the church of Santa Maria delle Grazie, built by Bramante. After a visit to the library at the Conservatorio di Musica "G. Verdi" di Milano, there was a concert of works by Gastoldi and Palestrina, and another well-catered reception. Returning to Como, the bus drove past La Scala, and a spectacularly-floodlit Duomo. The highlight of the farewell dinner at the Villa Olmo must surely have been the "Libro de Musica" or Cake Book, iced with an unidentified neumatic incipit.

The post-conference excursion was to the old walled town of Bergamo, which forms the nucleus of a community which has gradually expanded through the centuries on to the plain below, where the modern centre of the town is now. Lunch was taken at the ristorante La Pergola, situated on the hillside overlooking the plain, and definitely Michelin 5 (or more) star. After toying with some rather delicious hors d'œuvres assisted by Ferrari Spumante, we sat down to a splendid eight-course meal, the main dish of which was veal cordon bleu, all accompanied by a seemingly endless supply of Soave Purporan and Chianti Fattoria La Quercie. All this took about three hours! after which we were presented with the restaurant's personal plate, and the Proceedings of the 1st international Donizetti conference (1974), in two volumes, boxed, ("How on earth do I get all this home?" was the unspoken question on the faces of all present!), thus introducing a new measurement of weight - the Donizetti! Following this, a visit to the birthplace of - you've guessed it - and the Donizetti Museum, and then some time to browse around Bergamo before returning to Como. I expect that some Como

hotel managers were subsequently to find, like a Gideon Bible, a Donizetti proceedings in every room, and next year in East Berlin there will surely be a special session entitled "What I did with my Donizetti", with a prize for the most ingenious solution. Seriously, though, it really was a splendid conference, and our Italian hosts are to be both thanked and congratulated for their arrangements and hospitality.

-Alison Hall, President

CAML PUBLICATIONS de l'ACBM

1. Musicians in Canada; a bio-bibliographical finding list / Musiciens au Canada; index bio-bibliographique. 2d. ed. Ed./Réd.: Kathleen M. Toomey, Stephen C. Willis. 1981. 185 p. \$18.00

An index to information on Canadian musicians appearing in over 200 biographical reference books. / Cette liste des sources biographiques porte sur plus de 3000 musiciens qui ont travaillé au Canada ou y travaillent actuellement.

2. Union list of music periodicals in Canadian Libraries / Inventaire des publications en série sur la musique dans les bibliothèques canadiennes. 2d. ed. Ed./Réd.: Larry C. Lewis. 1981. 293 p. \$10.00

Lists over 1700 serial titles showing the holdings of 45 Canadian libraries. / Un des principaux objectifs en est de faciliter la localisation des ouvrages et le prêt entre bibliothèques. Lorsqu'une bibliothèque participante possède des numéros d'un titre, son symbole est suivi de la mention relative à son fonds.

3. Répertoire bibliographique de textes de présentation générale et d'analyse d'œuvres musicales canadiennes (1900-1980) / Canadian musical works 1900-1980: a bibliography of general and analytical sources. Direction: Lucien Poirier. 1983. 96 p. \$7.00

Près de 2000 références à 82 sources secondaires traitant de 1500 œuvres de musique savante, écrites par plus de 165 compositeurs canadiens. / A list of international writings (in reference works, monographs, theses and periodicals) dealing with 20th-century Canadian musical works.