

IAML Electronic Newsletter

No. 10, October 2003

Welcome to this new issue produced in conjunction by Alison Hall, as the exiting Editor, and myself, the newly appointed one. I have set up an email address for submission of items for the future issues, as well as for comments and suggestions: iaml-news1@ircam.fr

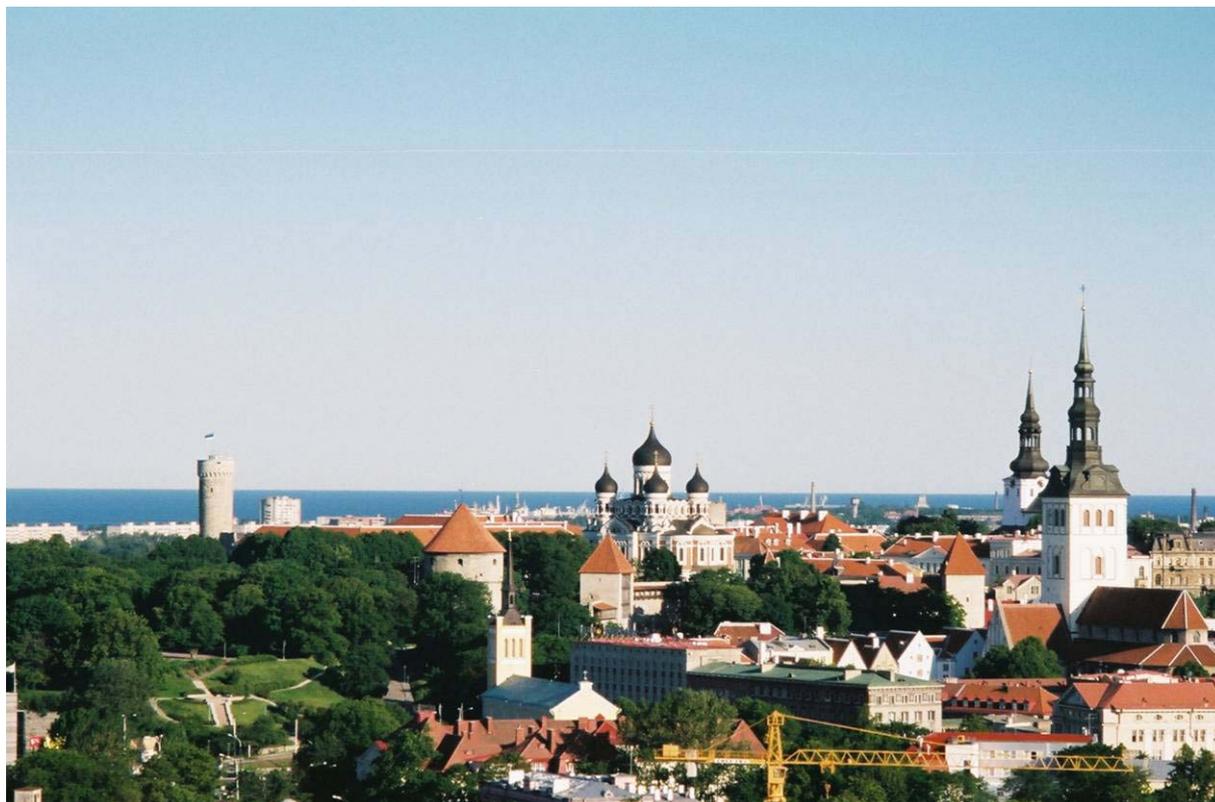
Michael Fingerhut

Editorials

The view from the window of my room at the [Hotel Olümpia](#) was spectacular, looking over the red roofs of the Old Town to the Baltic beyond, where ferries sailed in from Stockholm, Rostock, Helsinki. Even more spectacular was the IAML conference itself, located in the adjacent well-equipped Conference Centre, and brilliantly organised by our efficient [Estonian hosts](#). From the opening session at the Mustoeade Maja, the House of the [Brotherhood of Blackheads](#), to the Farewell Dinner at [Theatre Vanalinnastudio](#),

not to mention the two concerts, Crossover organ and overdrive guitar, and the superb Baltic Voices and following reception at the [National Library of Estonia](#), and the Wednesday excursions, providing an opportunity to see something of the Estonian countryside, everything was quite splendid. Aurika and her team deserve - and received, I think, at the Farewell dinner - the thanks and congratulations of everyone.

Not surprisingly there was an Estonian theme to many of the presentations. A plenary session on Estonian music dealt with traditional music in modern Estonian society, the collection and preservation of Estonian traditional music, folk hymns as a source of Cyrillus Kreek's compositions, the use of traditional music in the works of Veljo Tormis, and the Anthology of Estonian folk music. We also heard about the dissemination of Estonian classical music recordings, a survey of the career and recordings of Neeme Järvi, and also the recordings of the music of Arvo Pärt, re-



cordings of Estonian choir music in the sound archives of [Estonian Radio](#), the music of Eduard Tubin, and the Estonian copyright act and libraries.

Other topics included updates on the progress of our R-Projects, [Toolbox](#), a national intranet service from Denmark to enable public librarians to share their knowledge and experience, and along similar lines, [MUSICNETWORK](#), a European Commission funded activity aimed at bringing various aspects of music information providers into the interactive multimedia environment, a complex but thought-provoking presentation by Barbara Tillett from the Library of Congress about the [Functional Requirements of Bibliographic Records](#), and information about resources available in various libraries and archives in various countries. There were also presentations about a number of online resources, such as the [Online Bach Bibliography](#) and the [Swedish Music History Bibliography](#), and various digitisation projects, such as the [ERPANET project](#) in the Netherlands. An interesting new experiment was an introductory session, giving many participants the opportunity to speak for

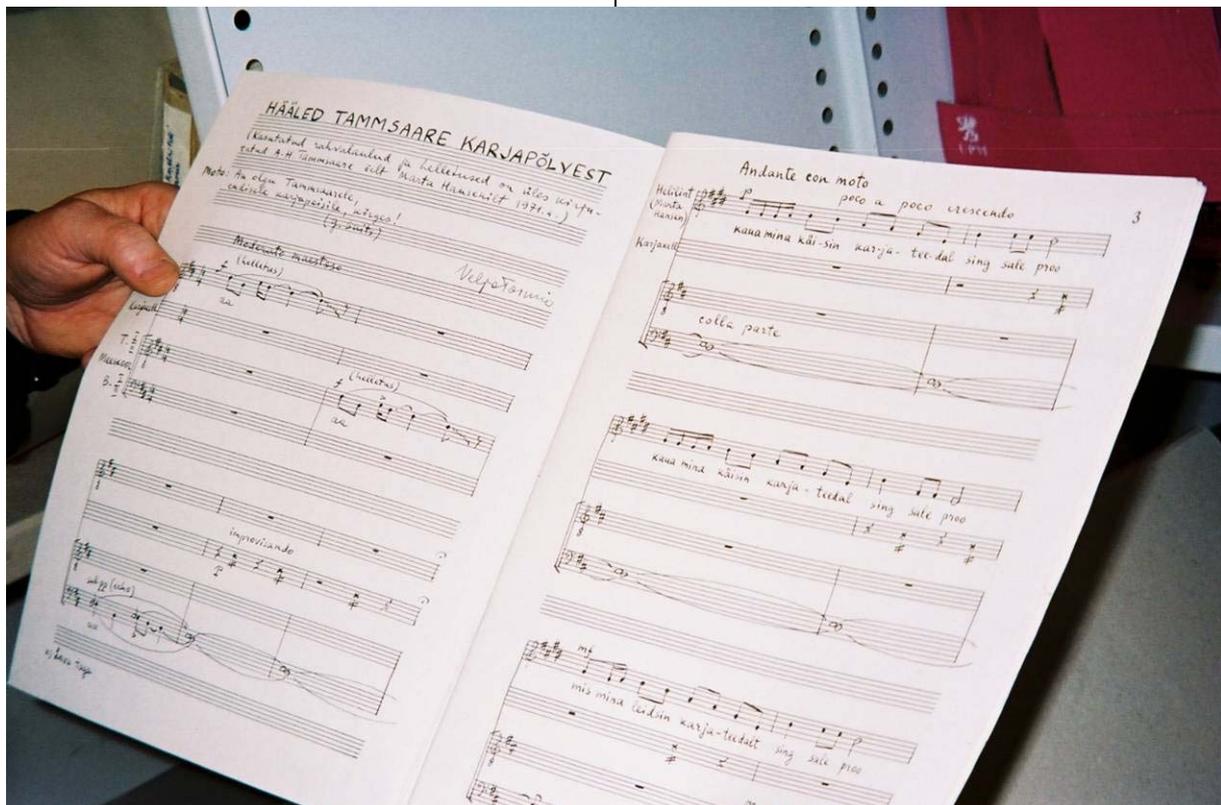
about five minutes about new ventures in their respective countries.

All in all, it was a very informative and exciting week, and once again, as one can never say it too often, many thanks to the Estonian branch for their efforts on our behalf. I trust they have, by now, been able to enjoy a well-earned rest.

Alison Hall

Poised between a glorious past and a challenging future integration in the European Union, Tallinn was indeed truly symbolic of the music libraries and documentation centers, home to a wealth of collections and professionals of the greatest competence and knowledge, challenged by the ever-increasing need to share them beyond the walls of the institutions, through the sometime bewildering maze of technological advances induced by digitization and networking.

The electronic newsletter – as well as the IAML mailing list – puts these technologies to good use. As a service to those who were not able to attend the conference, electronic versions of some of the presen-





tations are made available on the IAML web site in conjunction with this issue. I hope that future conferences will see the emergence of full online proceedings¹.

Michael Fingerhut

Reports from Tallinn in Brief

Cataloguing Commission

The Cataloguing Commission held one and two thirds sessions. Our distinguished speaker was Barbara Tillett from the Library of Congress, who spoke on the Functional Requirement of Bibliographic Records (FRBR), a conceptual model of the bibliographic universe created within IFLA to describe entities, relationships and attributes. This will effect the construction of AACR3, and also authority control. A

¹ In order to prevent reception of unwanted mail (a.k.a. known as "spamming"), I will refrain from putting electronic mail addresses of individuals in this newsletter, which is available online. Addresses are usually specified in items sent directly to the IAML mailing list.

lively exchange ensured, and was followed up by a round table discussion in the next session, where the meanings of work, expression, manifestation, and item, were eagerly debated. Next year we plan a session on an international multilingual authority file for name/title headings for musical works, which, we hope, will lead to collaboration with IFLA, and will probably change the focus of our Working Group on the Exchange of Authority Data.

Alison Hall

Unimarc Commission

First session: This presented an overview of the proposed format updates and discussion of the new field 036 - Music Incipit. The Plaine and Easie Code will be revised by Klaus Keil and published in *Fontes*.

Second session: The criteria for the adoption of codes for musical forms have been discussed, as well as the structure of the new field 145 - Medium of Performance, in order to make it less complex, maintaining a good level of detail.

Massimo Gentili-Tedeschi



Hungarian National Branch

In my short report I cannot speak about many results in the Hungarian music librarian life, but we had some very useful meetings last year and we are taking part in several important projects at the moment.

We have started to found the proper Hungarian National Branch but it is a long process. I have 17 colleagues who work for the Hungarian National Branch, but only 8 of them are subscribers of *Fontes*. According to the Hungarian legislation there must be 10 members to form an association.

First, I will do everything to have another 2 subscribers to be able to form a proper Hungarian branch. If there is no chance for that, then we will be joining to IAML as a part of the Hungarian Library Association. Presently the financial issues of our National group are being arranged by the Music Section of this organisation.

We are working in the following fields now:

1. Due to the regulation about the librarian training - issued by the Ministry of National Cultural Heritage - libraries

have to support their staff in further compulsory training program every 7 years. Three special training courses are provided for musicians and basic music education courses for librarians.

2. There are some developments in Hungary on the Information Technology. Some international databases will be free accessed by the Librarian Department of the Ministry of National Cultural Heritage. The Hungarian National Branch has made great efforts in order to get access to the RILM Abstract online version for next year. I hope that our request will be accepted.
3. Our branch is working in additional new special fields, for example: we take part in the workshop of the digitalisation project for the Hungarian Cultural Public Property.

Julianna Gócza

A web site about music in Hungary (and in Hungarian...) is available [here](#). It provides contact information for the Hungarian MIC, the Budapest Music Center, etc.

News of interest

The DigiCULT Project

The DigiCULT publications offer a valuable resource of mission-critical information in the selection and use of digital technologies for Europe's heritage organisations. All DigiCULT publications are online and can be downloaded for free from the DigiCULT website <http://www.digicult.info>. The latest publications include:

- **Issue n° 4:**

The rescue of the BBC Domesday project, which provides an important look into the dangers of technological obsolescence, and consequent struggle to unlock the data. The results of the ORION survey, which point to a stronger than expected take-up of 3D in archaeology museums. YLE, Finland's national public service broadcasting company, has adopted a full digital radio archive solution, in this article they share their experience in designing and creating this digital sound archive². Lisa Spiro introduces the Learning Science and Technology Repository (LESTER), a gateway to events, discussion and information in the development of learning technologies. The article "Digital Object Identifier System" examines how DOIs can help to manage intellectual property in the digital environment.

- **Watch Report 1:**

The first of DigiCULT's three major Technology Watch Report publications. Assessments of core technologies that could be deployed in the cultural heritage sector. Core technologies covered in this first issue:

- Customer Relationship Management
- Digital Asset Management Systems

² The next issue will include an article about the IRCAM audio archives.

IAML 2004

As most of you know by now, IAML 2004 will be held in conjunction with the IASA congress in beautiful Norway, on August 8-13, 2004. Be sure to watch the [web site of the conference](#).

- Smart Labels and Smart Tags
- Virtual Reality and Display Technologies
- Human Interfaces
- Games Technology

Birgit Retsch

Announcements

New contact for the IAML Secretary General

- Roger Flury
Secretary General
IAML
National Library of New Zealand
P.O. Box 1467
Wellington
NEW ZEALAND.

Forthcoming conference

- **ISMIR 2003.** Fourth International Conference on Music Information Retrieval, Baltimore, MD (USA), October 26-30, 2003. Co-hosted by the Library of Congress and the Johns Hopkins University, co-chaired by Sue Manus and Sayeed Choudhury. Full information and registration (please hurry) available at <http://ismir2003.ismir.net/>

Forthcoming books

- **“Music Librarianship in the United Kingdom. Fifty Years of the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres.”** Ed. Richard Turbet. Ashgate, 2003. ISBN 07546 0572 8

\$79.95/£45.00 (15% discount for online orders from www.ashgate.com)

This volume of specially commissioned essays celebrates the golden jubilee of the Branch's foundation and surveys the achievements of the last fifty years. Embracing the practical and academic aspects of music librarianship, the essays examine the challenges that have faced the profession in recent years, as well as current developments in the field and the impact of modern advances in information technology.

- **“Music Entries at Stationers’ Hall, 1710-1818.”** Compiled by Michael Kassler, Michael Kassler and Associates, Australia. From lists prepared for William Hawes, D. W. Krummel and Alan Tyson and from other sources. With a foreword by D.W. Krummel, University of Illinois, USA. February 2004 244 x 172 mm. Ca. 750 pages. Hardback 0 7546 3458 2 c. £57.50 (15% discount for online orders from www.ashgate.com).

The British Copyright Act of 1709 protected proprietors of books and music printed after 10 April 1710 who gave copies to the Company of Stationers in London. Upon receipt of a copy, usually within days of its first publication, the Stationers’ Hall warehouse keeper entered details into a register. They included the date of registration, the name of the work’s proprietor (its author or, if copyright had been transferred, its publisher), and the work’s full title, which normally named the composer and the writer of any text and often named the work’s performers and dedicatee. Although some publishers put the words ‘Entered at Stationers’ Hall’ on title-pages without actually depositing copies, the information in the registers about the many works that were registered has significant bibliographic value. Because the music entries have not previously been printed and access to them has been difficult, they generally have been ignored by cataloguers and scholars, with the consequence that numerous musical works of this period have been misdated in libraries and reference books. This book makes available, for the first time, the full text of the music entries at Stationers’ Hall from 1710 to 1810 and abbreviated details of works entered from 1811 to 1818. Its value is enhanced by the inclusion of locations of copies of most works, together with indexes of composers, authors, performers and dedicatees, and an explanatory introduction by the compiler.

- **“Cavalcanti: A Perspective on the Music of Ezra Pound”.** By Robert Hughes and Margaret Fisher. Second Evening Art Publishing, fall 2003.

A notable addition to the rapidly growing genre of American opera emerges from an unexpected source, the poet Ezra Pound (1885-1972). The first printing of any of Pound's completed musical works, this 442-page volume features the first critical study of Pound's musical training, his application of his music-poetic theories, and his methods of composition. The book also includes the first complete listing and description of Pound's dozen works for solo violin (the violin music scheduled for publication in 2004). The second half of the book is the definitive performance edition and full music score to Pound's *Cavalcanti*, with editor's notes. Composed between 1931-1933 at the request of the BBC, the 3-act, one hour opera, a dramatization of the life of the Florentine poet Guido Cavalcanti (1250-1300) through his canzone and ballate, is scored for ten voices, narrator and small ensemble (fl, EH, bsn, trb, perc, timp, vln, vc, cb). Information on ordering this book will be available soon at www.ezrapoundmusic.com



Photos 1-4 by Michael Fingerhut.

Photo 5 by Roger Flury.