



IAML Electronic Newsletter

No. 29, August 2008

There *is* life after Naples

Those who attended the [IAML 2008 conference](#) (July 20-25) can attest how wrong the saying *Vedere Napoli e poi morire* is (if you take it literally, “To see Naples then die”). The week was so full of interesting talks and events that, upon return, one could safely use the variant *Vedere Napoli e poi dormire* (“To see Naples then sleep”), coined by Orville Horwitz in 1855. This is certainly truer for the organizing committee, which went at great lengths to make everything fall into line. At any rate, many will confirm another saying about Naples, *Un pezzo di Cielo caduto in terra* (a piece of heaven fallen on the earth).

Most of the talks took place at the Expo Centro Congressi located in the cruise terminal of the harbor of Naples. Quite aptly (as you can see in the picture below), a ship named *Orchestra* was moored along its southern side.

The opening ceremony, the Tuesday concert and a couple of meetings took place at the [Conservatorio di Musica San Pietro a Majella](#) (see plaque on the right), host of the conference, and in the attending church. The latter was founded in 1294 by Pipino da Barletta, and dedicated to Pietro da Morrono, the hermit of Maiella, who later became Pope Celestino V (for only five months: he abdicated, the only Pontiff to date known to have done so), founder of the [Movimento Celestiniano](#). Both the church and the present conservatory constituted the monastery of the Celestine Fathers.

Photos of the social events will be made available later (watch the announcement on the IAML-L list).



Council sessions (Sunday, Thursday)

As the minutes of both council sessions are not available yet, this newsletter presents a “photo-reportage” on page 21.

Opening ceremony

“Life is always a performance” —
Agostina Zecca Laterza

The formal part of the opening ceremony took place Sunday evening in the San Pietro a Maiella church, where we were



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Left : (left to right) Pasquale Del Vecchio, Martie Severt, Agostina Zecca Laterza, Loredana Conti, Niccolò Parente, Vincenzo De Gregorio
Right : Raffaele De Magistris and Martie Severt

welcomed by Agostina Zecca Laterza (president of IAML Italia) and Martie Severt (IAML president, see page 24), as well as by Dott. Loredana Conti (head of the [Libraries sector](#) of the Region of Campania, on behalf of [Antonio Bassolino](#), president of the Region), Avvocato Pasquale Del Vecchio (past president of the Conservatorio, and president of the restoration project), Maestro Niccolò Parente (president of the Conservatorio), Maestro Vincenzo De Gregorio (director of the Conservatorio) and [Raffaele De Magistris](#) (member of the board of AIB, the Italian Library Association, on behalf of its president, Prof. Mauro Guerrini).

The social part of the evening took place in the courtyard of the Conservatorio (see picture below), where we were treated to food and music, and enjoyed meeting old and new friends.

Opening session (Monday)

Martie Severt and Agostina Zecca Laterza welcomed all the attendees, new and re-

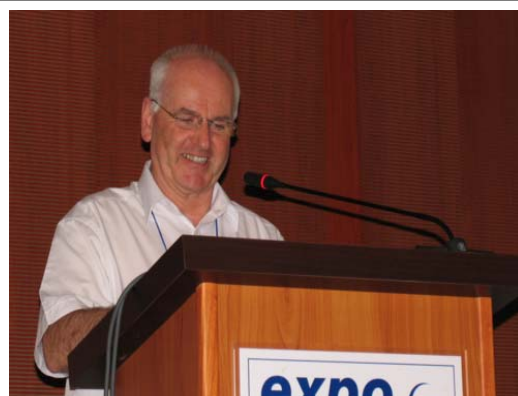


turning. Martie thanked the organizers, with a special mention to Jim Cassaro and Roger Flury for their work in putting together the program of the conference.

The keynote speech, on "[Music in the Italian Digital Library](#)", was given by Luciano Scala, the regional director for Cultural and landscape heritage of Campania. [Slides \(in English\)](#) are available for download from the IAML website.

This talk was followed by the information session, during which several members spoke briefly about current issues.

National reports



Roger Flury delivering national reports

The national reports session took place Monday afternoon. As some delegates couldn't attend, Roger Flury delivered their text.

You'll find below a summary of those which were sent on time (August 15). The pictures of the others will be withheld until reception of their (short, please) report.

Australia

Unfortunately, for several compelling reasons, I'm unable to attend the Naples conference, much as I would very much like to. Currently we have 30 personal members, and 26 institutional members.

Four issues of our newsletter [Intermezzo](#) were produced during the year, and Vol. 35/36, 2006-2007 of our journal [Continuo](#) was published.

During the year we responded to a request from the [Music Council of Australia](#) (the MCA) to undertake an analysis of our strengths, weaknesses, opportunities and threats. This was designed to give the MCA a better understanding of our issues, so that they can work with us to, hopefully, strengthen our role within the music industry, within our libraries, and within the institutions which fund our libraries. These are difficult times for music librarians, and we certainly welcome this support from the MCA in helping us to redefine our role.

We have also been writing articles for inclusion in the [MCA Knowledge Base](#), which provides a very good description of the music industry in Australia. Our articles describing the music library and archive sector will be ready for inclusion in the near future.

Most of our energy currently is being expended on planning our [Australian Branch Biennial Conference and Annual general meeting](#) in Hobart, Tasmania, later this year. We extend a warm welcome to you to join us at this gathering.

Laurel Dingle
President, IAML Australian
Branch

Austria

Since the last IAML conference, IAML Austria held two meetings. The first one took place on October 23 2007 in Vienna; the branch was invited by [Konservatorium Wien Privatuniversität](#). First, Thomas Leibnitz



gave a report on his participation in the annual meeting of our German colleagues in Freiburg in 2007; he focussed on three items (subject cataloguing of music, education of music librarians, bibliographical databases in the field of music). Then Marc Strümper ([Austrian National Library](#)) reported on the meetings of [IASA](#) and of [ISMIR](#) and informed us on recent developments in the field of sound preservation.

The second meeting, on April 1 2008, was held in Graz, at the [University of Music](#). Prof. Walter Koch presented the international project [DISMARC](#) (DIScovering Music Archives); the aim of DISMARC is to provide access to audio archives all over the world (the minutes of this last meeting are published on the [IAML Austria homepage](#)).

On May 15, 2008, IAML Austria held its General Assembly in the rooms of the [Da Ponte Institut](#) in Vienna. The management of finances was attested to be correct, the members of the Executive board were confirmed in their positions (president: Thomas Leibnitz; vice-president: Peter Rantasa; secretary: Stefan Engl).

Thomas Leibnitz
President, IAML Austria

Belgium

A specific music library association does not exist in Belgium, nevertheless there is a growing presence of music related subjects in the activities of the more general library associations, e.g. during the information conference of the [Flemish Library Association](#) in September 2007, a FRBR application for music in public libraries [was presented](#); another presentation focused on the European project [Variazioni](#), a content-enrichment portal where music institutions and user communities will be able to integrate and to enrich musical content, such as courses, teaching material, articles, thematic webs,



etc.; In February 2008 the [Association of Visual and Performing Arts Libraries](#) organized a meeting devoted to acquisition policy, with topics such as Auctions on the Web, Consortium Building for Electronic Publications, and Donation Policy.

In February 2008 the [antifonarium Tsgrooten](#), a Flemish illuminated manuscript from 1522 was acquired by the Flemish Government for 400.000 Euro.

Virtual exhibitions offer interesting possibilities to reveal the value of musical heritage. The Antwerp conservatoire is showing some highlights of its collection in "[Het boek spreekt](#)". The Royal Library realized an exhibition devoted to the violinist and composer [Eugène Ysaÿe](#).

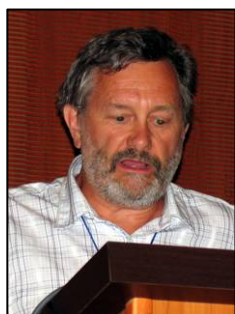
A joint project of the [Flanders Music Centre](#) and the [Flemish Radio and Television](#) resulted in a [large database](#) with detailed information on Flemish music from the last sixty years. The database describes more than 110.000 songs mostly from the rock and pop recordings.

An inquiry is set up in order to know if a Belgian IAML branch should be viable. Some results: 36% of all members should like to start such a branch; linguistic problems are limited to only 9%. Comparing the actual results with the previous inquiry, there is a positive evolution. To be continued.

Johann Eeckeloo
Koninklijk Conservatorium
Brussels

Canada

CAML/ACBM held its annual conference 5 to 8 June 2008 on the Vancouver campus of the University of British Columbia, in collaboration with the Canadian University Music. It marked one year since the creation of a Quebec branch of CAML/ACBM. An ad hoc copyright committee was struck in order to monitor and lobby for improvements to proposed



new federal copyright legislation, especially regarding music and libraries.

Board membership was confirmed: Peter Higham (president); Kirsten Walsh (vice-president/president-elect); Laura Snyder (secretary); Member-at-large, Joseph Hafner. Appointed members are Rob van der Blik (treasurer); Cheryl Martin (communications officer) and Janneka Guise (membership secretary). The webmaster is Stacy Allison-Cassin.

Membership as of June was down slightly from previous years.: 59 individual members, 34 institutional and 3 subscription members.

Over the year, three issues of the [CAML review/Revue de l'ACBM](#) were published by editors Cheryl Martin and Denise Prince. Back issues of the journal are available online. It highlights reviews of music, recordings and books chiefly by Canadian authors and concerning Canadian composers and performers.

CAML's RILM Canada Committee continues to be led by Lisa Emberson, who reports that there were 103 submissions to the RILM Centre over the past year.

The seven-member CAML Cataloguing Committee, which is chaired by Daniel Paradis, has been very active in commenting to the Canadian Cataloguing Committee on the development of Resource Description and Access (RDA).

CAML looks forward to its annual conference, next year to take place in May in Ottawa at Carleton University. Also some members will no doubt be able to travel to Amsterdam to attend the IAML Conference.

Peter Higham
IAML (Canada)

Croatia

There are no big changes in CAML activities last year. We are a small group of music libraries and librarians only (8 institutional and 8 individ-



ual members). We are trying to involve colleagues from archives and documentation centres, but they still don't understand the benefits of associating regarding the treatment of the same kind of material.

Last fall, colleagues from the Music Department of the Zagreb City Library successfully organised the international meeting called "AV-materials and heritage", celebrating the IFLA day of AV-heritage.

The members of CAML are active in Croatian Librarians Association as members of the Commission of Music Libraries. As a professional association we gave our contribution in creating a new text of Croatian Law on Libraries, and a text of the new standards for special libraries. We are also active in national professional meetings all over the country, cooperating with the Croatian Musicological Society as well.

The members of CAML are cooperating with the project of RILM.

One of the directions we are following is preserving music materials. Smaller collections are getting no funding for the everyday small repairing, to say nothing of repairing autographs and rare printed music or digitisation of old and endangered materials. In contacts with colleagues from museums, came the new idea about establishing a state museum of music with sound archive, which will be a home for numerous items with a possibility to illustrate them with music recordings kept in digital sound repository

In the Croatian Ministry of Culture it is very fancy to talk about digitisation. We have thus planned a small project of digitisation of materials about Franjo Kuhač – the first Croatian musicologist from the beginning of 20th century. For his anniversary of death – 2011, we intend to make some kind of promotional web-page and/or non-commercial biographical CDROM, consisting both of popular and scientific contents.

Željka Radovinović
President, CAML

Estonia

In August 2007, a delegation of 28 Estonian music librarians took part in the 2nd Baltic-Nordic Music Library Meeting¹ in Helsinki. There were two presentations from Estonia: Kaie Viigipuu



talked about the current copyright situation regarding the lending of sound recordings and videos from libraries, and Kadri Steinbach presented the project of integrating the Naxos Music Library records into the OPAC.

In October there was a small training course on making home pages, with the goal of resigning the branch's home page, to be launched this fall.

Last spring the Ministry of Culture prepared a draft of amendments to the Copyright Act which looked very promising. We were also asked for comment and approval. By August it has changed dramatically – obviously "thanks" to the lobby of rights holders, who proposed a one-year embargo period both for home lending and in-house-use. After a series of exchanges and meetings with the concerned parties, the amendment was approved by the Parliament with the following provisions:

- in-library-use of sound recordings and videos is allowed without permission and remuneration;
- home lending of sound recordings is allowed four months after their release, and rights holders are entitled to a remuneration, resources for which will come from state budget;
- home lending of sound recordings and videos by music libraries and libraries of audiovisual art teaching institutions is unrestricted.

Unfortunately we were not able to reach a compromise with film producers.

At the end of the April 2008, a festive event took place at the National Library of

¹ See report from Finland, p. 6.

Estonia where Danish Kingdom handed over to Estonian Republic 151 metal matrices recorded in 1939 and which were hopelessly lost for about 70 years. This was part of the project "Estonian Sound Recording 1939" which is a cooperation project between Estonian Academy of Music and Theatre, Estonian National Library and Danish National Sound Archive. The project has been in a work for 4 years and we hope to report some prominent outcome next year.

Aurika Gergeležiū
President, Estonian Branch

In the picture: Kadri Steinbach.

Finland

The board has 13 members from various music libraries and institutions. The president of the branch is Ulla Ikäheimo (National Library of Finland), the vice president Jaakko Tuohiniemi (University of Helsinki, Arts Faculty Library) and secretary Jyrki Valto (Kirkkonummi Public Library). Heikki Poroila (Vantaa City Library) is the treasurer outside the board. The branch has 62 members, of which 51 are institutional members.



The most important happening this year was the [2nd Baltic-Nordic Music Library meeting](#) held in Helsinki on August 30-31. Its theme was "Music – Politics – Libraries" and there were 130 participants from 8 countries. According to comments, the program was "overwhelming".

The branch visited Tallinn and the National Library of Estonia for the autumn meeting in November. The spring meeting was held in the National Audiovisual Archive (former Finnish Film Archive).

The music departments in Finnish public libraries have their 50th anniversary in 2008. To celebrate this, the branch is having a seminar in Tampere in October and will publish a book about music library work.

The [Intervalli magazine](#) is published four times a year in PDF. Three new uniform title lists were published on the [web site of the branch](#), works by Jehan Alain, Erik Satie, and Uuno Klami. *Tietoa hyräillen : Musiikin melodiapohjaiset hakupalvelut* (Humming melodies : music IR services) by Jarkko Rikkilä was also published in PDF.

Printed publications for 2007-2008 include two master's theses: "*Kyllä mulle riittää ihan sanat ja melodia*": *Musiikin vuorovaikutteinen tiedonhaku* (Information retrieval process in music libraries) by Elina Mäntynen and "*Nähdä hyvää kaikissa: Erkki Melartin opettajana ja musiikkielämän kehittäjänä*" (Composer Erkki Melartin as teacher and developer of music life) by Tuire Ranta-Meyer.

Ulla Ikäheimo
President, IAML Finland

France

In 2007, the number of members decreased by ten percent, probably as a consequence of the decrease in the budget of libraries in France. In the same year the French Group received



a grant of 14500 € from the Departement of music, dance, theater and entertainment of the French Ministry of Culture and Communication.

The *Directory of the Libraries and the French Institutions that contain musical collections* is now [online](#); an improved version will be available in September, and updates collected in October. The [Online Bibliographical Manual](#) was verified and revised. The corrections will be available after the development of an interface for authors (work starting in October).

The General assembly of the French group took place last April, and was followed by [a number of contributions of working groups](#): on the adoption of authority records by the French National Library and the Conservatoire de Lyon, on the

Gateway to contemporary music resources in France, and on a report from the working group on music uniform titles.

The French group cooperated with AFAS (French Association for Sound Archives) in the organization of a two-day meeting in April, on *Musicians and the Disc*, during which musicologists and musicians discussed the history of the relationship of composers and performers to recordings. Proceedings will be published at the end of the year.

The French group took part in a panel on the repertoire during the ACIM (association for the cooperation of the professionals of music information) meeting in Toulouse.

Laurence Languin
President, AIBM

Germany

Our annual meeting last year was held from September 19-21, 2007 in Freiburg. It was our first meeting in collaboration with the IAML-Branch of Switzerland, which gave us the chance to learn about music librarianship in Switzerland. For example we had two papers on courses on information literacy in Bern and Basel. One of the highlights was the excursion to the impressive Paul Sacher Stiftung in Basel.

For the first time, three different universities (Hanover, Leipzig and Stuttgart) had the opportunity to present their Bachelor and Master programs in music librarianship.

And also for the first time we offered special training for biographical research, which was highly attended and appreciated.

The meeting had nearly 150 participants, more than in the years before. One reason for this (in addition to the cooperation with the Swiss colleagues) was the opening of the branch of broadcasting libraries for all orchestra libraries, according to IAML



international. Several orchestra librarians followed the invitation to the “AG Rundfunk- und Orchesterbibliotheken” which also gained us new members.

Since April 1, 2008 Dr. Martina Rebmann has succeeded Dr. Hellmut Hell as Head of the Music Department at Berlin State Library.

We are looking forward to our next annual meeting in September in Bremen. We will retain to provide special training concerning cataloguing rules, RISM, and the Bonner Katalog.

Susanne Hein
President, AIBM – Gruppe
Bundesrepublik Deutschland

Hungary

I am very glad to say that the reorganized Hungarian National Branch is getting stronger. The number of our members is increasing year by year, along with the awareness of our IAML activities.



Due to historical reasons, there are two organisations dealing with the musical librarianship in Hungary:

- Music Section: the Music Librarians Section of the Association of Hungarian Librarians was founded in 1970 by Iván Pethes, who was vice president of IAML between 1974 and 1977. From its founding its main purpose was to represent the interest of music librarians in Hungary.

- Hungarian National Branch of IAML: The Hungarian National Committee of IAML was established by the ministry in 1971 also with the contribution of Iván Pethes.

Back then this was the only way for us to participate in the work of an international organisation. The Committee's activities were supported by the ministry. From the 70s to the 90s we received solid funding from the ministry and the Hungarian col-

leagues were able to continuously contribute to RILM, RISM, RIdIM works.

After the political and economical changes in 90s, the ministry stopped funding many cultural activities. Therefore the whole Hungarian librarianship had to be reorganized with no exception to the IAML Committee.

In 2005 we were able to found the new Hungarian National Branch of IAML as a public benefit organisation.

In order to harmonize the work of the two organizations, this year the Hungarian National Branch – working on international level – and the Music Librarians Section – working on national level – made a cooperation agreement. As a part of this cooperation, we run a common website and we are organizing many programmes throughout the country.

The annual meeting of the Association of Hungarian Librarians is taking place this week. The Music Section holds a panel discussion titled “Renewal of the music collections: is it a possibility or a necessity?” Four out of the five panel participants are HNB members, the panel would have been moderated jointly by the head of the Music Section and me, if it hadn’t been for this conference. These common programmes provide a good opportunity for us to disseminate IAML activity in Hungary.

Julianna Gócza
President, AIBM Magyar
Nemzeti Csoport

Japan

New officers of the branch were elected in May: Masakata Kanazawa (president), Yasuko Todo (vice-president), Hitoshi Matsushita (secretary) and Yoshiko Mori (treasurer), as well as Mari Ito, Shinya Kato, Toshiko Sekine, Eizaburo Tsuchida and Rieko Suenaga.



After the Sydney congress, we held a one-day joint symposium titled “Concerning Music Documents and Information in Japan,” last November, cosponsored by the Music Library Association of Japan, The Musicological Society of Japan, and the IAML Japan in Tokyo. It turned out to be an unprecedented big event with about ninety participants. We discussed many problems, especially regarding information on contemporary music manuscripts, traditional Japanese music legacy, legal deposit, as well as digital databases or portal sites, which are all still not widespread.

The Music Library Association of Japan (MLAJ) will celebrate its 40th anniversary in 2011 and MLAJ has begun to plan the celebration. Meanwhile, each music library has had serious problems with their working environment. This has included maintaining librarianship training, the librarian job status during institutional restructuring within schools, universities and their foundations, as well as maintaining their network. We need to encourage policies that offer librarians confidence and identity as a music librarian in Japan.

Our branch comprises not only of individual librarians and music libraries most of whom are also members of MLAJ, but also many musicologists. Establishing a system to digitize music information about European music and Japanese contemporary, traditional and even ethno-music is our most important challenge for the future. We hope it will close the gap between the generation, music professionals and music genre as a whole.

Finally I should announce that Mr. Takashi Ogawa passed away last April aged 96. He was a pioneer of music librarianship in Japan. In the 1940s he tried to translate into Japanese the music catalogue in Anglo-American Cataloging Rules under the bombing of the WWII. He has edited many catalogues of music literature in Japan and performing documents of orchestras in Japan.

Yasuko Todo
Vice-president, IAML Japan

The Netherlands

Many activities within our branch were devoted in the past year to the preparations of the [Conference in Amsterdam next year](#). You won't be surprised by that. The work is in progress and we hope to offer to many participants, of IAML as well as of IMS, an interesting conference week in July 2009.



The past year it became clear again that although our national branch is important for members, it is very difficult to influence developments in the library world around us.

Important business merges of institutions and conjunctions of libraries to bigger unities took place in the past year, resulting in a decrease of membership in our branch. Next year will give the outcome.

Since last year, at least six estimated colleagues leaved the music library work not because of age. It is unsure, whether they will be replaced in the institutions where they worked.

New ideas about what a library (consequently: its music department) should be and radiate, lead in public libraries to attractive design and more activities, what needs to be combined with more attention for the client.

So far so good, but as a consequence it leads to a decrease of the collections, where for printed music the attractiveness of the cover appears to be an important criterion for survival in the visible collection of the department.

In this way there are smaller attractive collections in the department and bigger ones in storerooms, so that we as users and players of music are more dependent of a suitable catalogue system to find them.

At least two public libraries sold out their whole collection of CD's. The reason was: everybody downloads music or is able to do so and what is not possible to download, you can hire at the "Central

Discotheek Rotterdam" (indeed a very good and very well organised loan system for the whole country).

Gert Floor
President, NVMB

New Zealand

We were delighted to join with many of the IAML members in the Sydney Conference, which because of its close location to New Zealand meant that instead of the usual one (Roger!) or occasion-



ally two delegates, several members were able to attend. There were so many members of the Branch there that we were able to have a Branch Committee meeting between sessions.

The main focus of the year was celebrating 25 years since the formation of the Branch and this was done in style. We ran [an essay competition](#) open to any New Zealand resident or citizen on some aspect of music librarianship or bibliography. Our conference was designed to include a cross-section of the institutions and activities that make up IAML(NZ)'s core. We also managed visits to [Archives New Zealand](#). Numbers at the conference were high, which reflected both the strength of the programme, and also a desire by members past and present to join in the celebrations. Certificates of Appreciation were awarded to three members who have maintained continuous membership since the launch of the Branch. Celebrations concluded with a very pleasant social event.

Our own activities during the year included a very successful seminar held in Auckland and entitled [Music at your Fingertips](#). This was aimed at school music teachers. The possibility of repeating the session at a different location is being investigated, and an amended version is going to be presented at the Library Association of New Zealand Conference this year.

We are working on a number of ideas, including a brochure for those who want to donate to libraries their working music collections once they retire, or as part of a family estate. We would love to hear from any other Branches who may have some ideas on the how they deal with these queries, especially where there is limited storage available.

Membership remains fairly steady. We continue to issue our journal *Crescendo* three times a year, thanks to its Editor Lisa Allcott and designer Rose-Marie Tonk.

Elizabeth Nichol
President, IAML(NZ)

In the picture: Marilyn Portman, branch secretary.

Norway



During 2007, the board has consisted of the following people: Siren Steen (chair), Randi Hansen (cashier), Tone Nøtvik Jakobsen, Ann Kunish, Frida Røsand, Anna Sæmundsdottir, Merete Kløften, Aslak Oppebøen (board members). The Board has held five board meetings and one members' meeting.

The Association has 85 members, of which 27 are individual members.

During the past year, the following activities have occurred:

Ellen Aabakken, project leader for the national portal project funded by the The Norwegian Archive, Library and Museum Authority, met with the board to present the project. The Association is considering using the portal to present and make available its information directed at library pro-

fessionals who work with, or wish to work with, music collections. Some of this material is already available on the Association's net site.

The Association has presented a suggestion for how it can assume responsibility for the national Conference for Norwegian Sound Archives.

The Association participated in a meeting on copyright issues with the Norwegian Library Association.

A revision of the Norwegian subject headings for music documents in online catalogues has begun. Frida Røsand represented the Association in a meeting with the bibliographic section of the Norwegian company Biblioteksentralen.

Work towards a common search for all Norwegian sound archives and libraries is underway, and the Association awaits the results from the project group "Search in Norway's Library".

During the autumn, several board members developed a one-day course in music library work, designed for smaller libraries without music departments. The course was held 15 January, 2008, in cooperation with Hordaland County Library.

A suggestion from the Danish and Norwegian music library associations concerning a revision of IAML lead to discussions during the conference in Sydney. Two of the proposals are to be given further consideration in Naples.

The Association was represented by board members at the IAML conference in Sydney, the Baltic-Nordic Music Library Conference², and at the Norwegian Library Association's organisation course.

The Association provided three stipends (3500 NOK each) for members to participate in the Baltic / Nordic Music Library Conference, and two (1500 NOK each) for members to participate in the Conference for Norwegian Sound Archives.

Siren Steen
President, Norsk Musikkbibliotekforening

² See report from Finland, p. 6.

Poland

On 17-19 September 2007 the 2nd edition of the conference “Music in European Culture” took place in Łańcut, on “Collections of European Music in Libraries and Archives in Poland”. It was attended by more than 70 musicologists, music librarians and students coming from 26 institutions in 14 cities. The post-conference publication is going to be published at the beginning of 2009.



The 2nd Working Meeting of Librarians Cataloguing Music was organized at the National Union Catalogue Centre (NUKAT) in Warsaw on 5-6 May 2008. 58 music librarians from 18 main Polish libraries took part in this meeting. As a result of the meeting a lot of problems have been solved and new rules of interpretation for cataloguing and creating uniform titles were discussed and prepared for approval by NUKAT Centre.

The new volume [*Biblioteka Muzyczna – Music Library 2000-2006*](#) was recently published. It contains 25 papers from past conferences of Polish Music, which are papers are grouped according to four main topics: 1) music collections in relation to musical life of various centers, 2) composers, musicians, music lovers and music collectors, 3) sound archives, and 4) tributes to music librarians who died in recent years. It also contains a bibliography of music librarianship in Poland, 2000-2006.

The newly established Polish RILM Committee had its first working meeting in the Warsaw University Library on 7 March 2008. Not only Committee members but also other librarians interested in the Project took part in the meeting. Stanisław Hrabia, coordinator of the RILM National Committee of Poland, presented an overview of the iBis database.

Stanisław Hrabia
President, Polish National
Branch of IAML

Russia

The IAML Russian Branch has made a significant amount of work during the last period of time. Being a section of Russian Library Association at the same time, we have concentrated our efforts on the directions that are of priority for Russian libraries:

- creating digital computer collections,
- adapting the Russian new copyright law in libraries,
- inculcating new technologies.

Conferences and master-classes on these subjects were conducted in March and May this year in Moscow and Ul'yanovsk.

In March, for the tenth time, the international research conference “Russian music archives abroad. Foreign music archives in Russia” was held at the Taneev Research Music Library of Moscow State Conservatoire. Our colleagues from France, Sweden, Czech Republic, Austria, took part.

Russian libraries took part in three international projects: RISM, RILM and RIPM.

The branch has started preparing to hold IAML Congress in Moscow June 27 – July 2, 2010. We are looking for sponsors and for support of Federal and Moscow administrations. The Organizing Committee has been already created, as well as budget of holding this Congress.

Emilia Rassina
President, IAML Russian
Branch

Slovakia

There are currently 27 sites in Slovakia which deal with music material. In the course of 2007, 723 events concerning music or using music documents were organized.

The Music Library commission organized the 27th Music Librarian Seminar in conjunction with the General meeting of the branch, during which nine papers were presented. There were 45 attendees. In addition, it provides consulting services for music libraries in Slovakia.

The Cataloguing commission of the branch adopts international standards

([Unimarc](#), [MARC 21](#), [AACR2](#)) and soon [FRBR](#) and [RDA](#) (Resource Description and Access). It also participates in the work of the [UDC consortium](#). In conjunction with the National Bibliographic Department of the Slovak National Library, expert seminars and training are organized, regarding the use of the newest standards for music documents and media.

Concerning **RILM**, 95 annotated records were sent, and another 40 will probably be sent with annotations in English. **RISM** work continues with the processing of music collections from the Evangelical Church in Košice (18th – 19th centuries) in collaboration with the central RISM office and under the Kallisto program. The Slovak RISM office would like to obtain records from the music historical resources concerning 36 music collections in the Slovak Catalogue, to be sent to Kallisto. As to **RidIM**, the SNK Literature Archive is waiting for the access to the central office database so as to catalogue music iconography. Preliminary research has been performed.

Anna Kucianová
President, Slovenská Národná
Skupina IAML

Spain

Our annual General Assembly was held in Valencia early in March 2007. It was preceded by a day of meetings of various working groups. The group which deals with orchestral archives has created a virtual net to share their experiences, information and legal advice related to the use of symphonic materials. The latter issue has become increasingly important and highlights the growing care about intellectual property rights in our country.

The new issue of [BIME](#), *The Spanish Musical Bibliography*, was presented to the membership in its new CD-ROM format. This publication began in 1995 as one of



the first tasks of our society. BIME is currently published by the [Music and Dance Documentation Center](#) of the Spanish Ministry of Culture, an active member of AEDOM.

A new group devoted to musical iconography was established in Valencia under the coordination of Drs. Cristina Bordas and Jordi Ballester. This group works closely with RidIM. Underlining the importance of this new group, Florence Gétreau, director of the [Institut de recherche sur le patrimoine musical en France](#), gave a lecture at the conclusion of the general meeting for all AEDOM attendees.

Last March, we organized, in collaboration with the Autónoma University of Madrid, a special conference focusing on the links between archivists, cataloguers, musicologists and music performers, with the participation of many experts from all three fields.

In [ERESBIL](#), the center directed by our IAML vice-president Jon Bagüés in Errenteria, we offered a course entitled *Internet for Music Librarians and Cataloguers*, and in Madrid, another one on *Intellectual Property in Music Archives and Libraries*. Both courses will become a regular part of our offerings, organized on demand and presented in different places. AEDOM also collaborated with the Complutense University in Madrid in supporting a conference on Musical Iconography held in November.

In 2007, I was designated coordinator of *DM*, our yearly journal in Spanish that combines musicology with cataloguing and documentation practices. The last issue appeared early in 2008 with new sections, contents and design.

Jorge García
President, AEDOM

Sweden

The Swedish national branch had 81 individual members and 42 institutional last year. Members can now communicate via a discussion list, a journal, a website and a blog.

Many of our members took part in the second Baltic-Nordic Library Meeting³, some of them as speakers.

Our annual meeting in March 2008 was devoted to celebrating our nestor Anders Lönn⁴, to introduce our younger members to the older generation of Swedish musicologists and music librarians and to hear about formats on the web and the so-called Web 2.0. Pamela Thompson, chief librarian of the Royal College of Music in London, [gave an exhaustive summary](#) of Anders' achievements within IAML.

As a result of an ambition to tie the Nordic IAML branches closer together, our previous secretary, Margareta Odenman, was invited to the Danish annual meeting in Copenhagen.

Our outreach representative Birgitta Sparre was invited by Emilia Rassina, chief librarian of the [Taneyev Research Library](#) at the Music Conservatory in Moscow, to take part in a conference about Russian music archives. We are looking forward, as an exchange, to welcoming a Russian colleague to Sweden during the year.

Lena Nettelbladt, editor of our journal [Musikbiblioteksnytt](#), represented us at the annual meeting of the Swedish Library Association for the first time.

I was privileged to participate in the annual study weekend arranged by the IAML (UK & Irl) Branch in Canterbury in April. The purpose of this visit was to borrow as many ideas as possible, since we are planning a similar study weekend for the first time in Sweden next year.

In early summer 2008 a [Nordic Music Academy Libraries Conference](#) took place in Reykjavik. The theme of the conference was "The Music Librarian as a Pedagogical Resource". Jane Gottlieb, chief librar-



ian of Juilliard School in New York, was an invited speaker. During the conference we did our best – and I think we succeeded – to persuade our Icelandic colleagues to form their own national branch of IAML.

Pia Shekhter
President, Svensk Musikbiblioteks-föreningen

United Kingdom and Ireland

Membership in the branch as of December 2007 is 231, of which 109 were institutional (60 national, 49 international) and 122 personal (78 national, 44 international).



There were two issues each of *Brio* (ed. Rupert Ridgewell) and of the *Newsletter* (ed. Alison Hall).

Activities included an Annual Study Weekend in Canterbury, visits to the Royal Liverpool Philharmonic Orchestra and to the new facilities of the British Library Sound Archive, and two annual seminars for librarians working with music in public and academic libraries respectively. These attract good attendances from non-members and hopefully raise the Branch profile within the profession.

As we try to compensate for the lack of music library training in the country, we gave our 'Managing a music collection in the 21st century' presentation to library and information students in seven cities, ran twice the *Music for the terrified* course in Ireland, and added a new course on music cataloguing.

The Branch awarded Susi Woodhouse Honorary Membership in recognition for her advocacy for the creation of the joint United Kingdom and Ireland branch.

We continue to be concerned about cuts to music library services, as well as about the future of CDs and other a/v materials in public libraries and the issue of digital lending. We are fortunate in having the support of a government agency and our national library association CILIP, in seek-

³ See report from Finland, p. 6.

⁴ See [Newsletter n° 28](#), p. 5.



Left to right: Mauro Gozzi, Federica Riva, Tommasina Boccia, Tiziana Grande, Mauro Amato, unidentified staff, Anne Le Lay

ing to negotiate a new and constructive relationship with the music industry.

This year saw the fruition of work initiated by the Music Library Trust with the launch of the [Concert Programmes Project Online Database](#), which offers unprecedented access to collections of programmes scattered far and wide across the UK and Ireland.⁵

Finally, the Branch itself initiated a new award this year, with the establishment of the Ian Ledsham Bursary Fund to commemorate a much respected former member of IAML(UK & Irl), an educator who saw that the IAML international conferences have great potential for professional development. So the fund in his name provides support to enable deserving members to attend, and the first recipients are among the participants in Napoli in 2008.

Liz Hart
IAML (UK and Ireland)

United States of America

Elections were held in 2008 for president (Judy Tsou), secretary (Manuel Erviti) and member-at-large (John Shepard). Membership is steady (89 individual members, 129 institutional members) but should be increased. In order to do so, the branch will hold a 90-minute session at the next MLA meeting about its projects. The branch set, at no charge, an exhibit table at the past MLA meeting, and held a raffle.



The branch's [website](#) was redesigned by Manuel Erviti and unveiled last October.

Steven Nordstrom, music cataloguer at Vanderbilt University, is the first recipient of the Lenore Coral travel grant, established last year by the branch.

The branch's Donated Music Materials Program, managed by Marjorie Hassen, has sent this year 500 books and scores and 250 journal volumes to 29 libraries.

Naxos has again extended a free subscription of its audio streaming database to the Jagiellonian University, Krakow.

Judy Tsou
President, IAML US

Plenary session (Tuesday)

The Tuesday morning plenary session was dedicated to "Online projects for Digital Access to Music in Italian Libraries" (see picture above). One of the papers, presented (and sung) by Marco Gozzi from the Università degli studi di Trento, is available in this newsletter (see page 24).

Other reports

Commission on a/v material

The commission held two sessions. During the first one (Tuesday), three innovative projects were presented:

1. Steven Nordston (Vanderbilt University) described a collaboration with an East-African community in order to record and film their traditional musics and dances.

2. Frédéric Lemers (Bibliothèque royale de Belgique) described a very rich collection of cylinders and shellacs about opera in Belgium gathered by Yves Becko.

⁵ See [Newsletter n° 28](#), p. 13.

3. Carlo Marinelli (IRTEM) spoke about his work in building the Opera Discography Encyclopaedia.

In addition, elections were held. The new incumbents are Inger Johanne Christiansen (chair) and Andrew Justice (vice-chair).

During the second session (Friday), two papers were presented about IRTEM:

1. Tiziana De Santis spoke about a collection of documentaries made during the 60s and 70s, and the close relationship between their directors and composers.

2. Cecilia Montanera spoke about the digitization of sound archives of contemporary music.

Last, I told the story of the burial of 78 rpm records in 1907 and 1912 in the basement of the Palais Garnier in Paris for one hundred years, and the adventures of the recent opening of the casks.⁶

Elizabeth Giuliani

IT committee special session



The Working Group on a music ontology approved by Council under the auspices of the Cataloguing Commission at the 2006 Göteborg conference met at a special meeting of the IT Committee during the 2008 Napoli conference. The meeting whose members included Topic Maps expert Steve Pepper (left in the picture above, next to Antony Pitts, from the Royal Academy of Music, London) decided that there was now a real basis on which to take work forward. It was therefore proposed to Council that the 2006 Working Group be dissolved having completed its work of

investigating the feasibility of such a project. In its place a formal Music Ontology Working Group was requested under the auspices again of the Cataloguing Commission. The new Working Group's purpose would be to develop a comprehensive upper ontology for the domain of music, to enable musical content and information about music to be more easily located, shared and reused.

IAML was seen by the group to be an ideal host for this activity because of the collective expertise of its membership and because it can offer an authoritative imprimatur for the resulting ontology. Collaboration will also be sought with other interested parties, including IFLA and IASA. Participation in the Working Group will be open to invited experts as well as to members of IAML, and its output will be freely available to all.

It is intended that the work will be led by an editorial group and conducted via a mailing list, a wiki and in face-to-face meetings both at IAML conferences and otherwise, as possible. The results of this work will be made available via a web site and will also be available for presentation annually at IAML conferences. The ontology is expected to be developed and released incrementally. The initial editorial group will comprise the following members: Antony Gordon (British Library Sound Archive, London — Chair), Michael Fingerhut (IRCAM, Paris), Patrizia Rebulla (Castalia Music, Brussels), Mike Gibb ([Operabase](#), London) and Steve Pepper ([Ontopedia](#), Oslo).

The ontology will be comprehensive in the sense that it will cover all central aspects of music, including composition, performance, publishing, recording and research. However, the goal is not to create a “one size fits all” solution catering for every level of detail, but rather to cover an upper level at which agreement is fairly easy to reach. Lower levels are expected to be catered for by third party extensions.

⁶ On this topic, see [IAML Electronic Newsletter n° 28](#), p. 9-10.

The ontology will consist of names, descriptors and identifiers for the following kinds of subject:

(1) classes (e.g. “symphony”, “composer”, “recital”, “musical instrument”);

(2) relations (e.g. “composed by”, “born in”, “published by”);

(3) instances of certain classes that are regarded as particularly relevant for interoperability in the music domain: composers, works, locations, instruments, etc. This will include definitions to establish common understanding of what is meant by terms such as “composer” together with a common understanding of, and way of referring to particular entities such as “Beethoven”.

Antony Gordon
Chair, IT Committee

Working Group on Access to Music Archives

The working group was established in 2005. In Naples Council agreed to give us another period. Co-chairs will be Jon Bagües and Inger Enquist.

We will look into new possibilities to fund our project since we did not get the grant we were hoping for from the Mellon Foundation in the USA. We will find out if we shall join forces with others. MLA, ICA, IMS and IFLA shall be approached. We will also add an advisory function. This includes improving the information about archives more in general but also about our project. It can be done on the IAML website where the working group has its own space. We will guide people and point to best practices that we know of. We will make a text about how to process archival materials. A short bibliography will also be useful. We also need to make an informative brochure that we can refer to or print out. We will also inform about exiting databases and put up links to them. The working group already has a listserv to communicate and work together on documents.

To secure a more solid base for the project we will try to get databases of music

archives up and running in different countries; besides the splendid reality of the Cecilia project of UK, in Spain this work has started already. The layout is already there: the fields, the style guides and the subject headings. And we are working on how to make it multilingual. We hope to then be able to mount a registration form with the possibility to register music archives on the IAML website. We are still aiming at an archives portal with a possibility to search different databases simultaneously but in order to get there we need funding.

Jon Bagües and Inger Enquist

Working Group on ISBD and Music

As it has completed its stated mission, the Working Group on ISBD and Music has ceased to exist as of the IAML conference in Naples. The working group, as reported last year, presented its comments on the preliminary consolidated edition of ISDB to the IFLA ISBD Review Group, virtually all being adopted; this year we submitted complete bibliographical music examples for the proposed supplement of examples.

David Sommerfield

The conference concerts

In addition to the live music performance by Conservatory students during the buffet which followed the opening ceremony (see page 2), we were treated to two concerts.

The Tuesday one took place in the church Santa Maria Maggiore della Piet-



rasanta (see picture of its dome on the previous page), whose name alludes to a holy stone (“pietrasanta”) with a carved cross, which used to be venerated until recently. It was built by Cosimo Fanzago (1591-1678, the leading architect of that period in Naples) on the ruins of a paleochristian basilica, from which the campanile still remains, sole witness of the architecture of the early Middle Ages in Naples.

The concert was performed by the Ensemble vocale di Napoli under the direction of Antonio Spagnolo, and by guitarist Ciro Zingone. The first part included two works with the same title – *Carpe Diem* – composed for the IAML conference: the first one by Patrizio Marrone and the second one by Roberto Altieri. In addition, we heard during that half of the concert an excerpt of *Cinque frammenti all’Italia* by Sylvano Bussotti (born 1931) – an impressively spatialized piece –, *Il bianco e dolce cigno*, *Ave verum* by Bruno Bettinelli (1913-2004), *O vos omnes, Hodie Christus natus est* by Giorgio Ghedini (1892-1965) and *Figlio, amoroso giglio* (from *Lauda intorno allo Stabat*) by Roberto De Simone (born 1933). The second half of the concert feature the beautiful *Romancero gitano per coro e chitarra*, op. 152, by Mario Castelnuovo-Tedesco (1895-1968). The concert ended with two *encores*: *Valzer* op. 8 n° 4 by Agustín Barrios Mangoré (1885-1944) and an arrangement for choir (by Enrico Buondonno) of the popular Neapolitan song *Torna a Surriento* attributed to Ernesto De Curtis (1875-1937).

The Thursday concert took place in the church San Pietro a Majella (see page 1). The program was built around the “subtle connections, citations and references, both musical and biographical, which link the names of the Italian Pasquale Anfossi and the ‘divine bohemian’ Josef Mysliveček with that of Mozart, and which rebuilds a historical-cultural context wherein the music (...) ‘speaks Italian’ within and beyond Italy’s national border.”⁷

⁷ From the program notes by Silvia Paparelli.



Sabrina Santoro (soprano), Amalia Dustin (mezzo-soprano), Alessandro Viale (harpsichord) and the Orchestra giovanile Petrassi under the direction of Francesco Vizioli performed the following works: *Sinfonia* and *Aria* from *Nitteti* by Pasquale Anfossi (1727-1797), *Sonata da camera* by Goffredo Petrassi (1904-2003), *Tre notturni* by Josef Mysliveček (1737-1781), and *Aria di Fauno* from *Ascanio in Alba*, K. 111, and *Symphony n° 17*, K. 129, by Wolfgang Amadeus Mozart (1756-1791).

Other conferences

Haydn 2009, 14-15 March 2009, London

The British Library is pleased to announce a public conference to be held during the weekend of 14-15 March 2009, to mark the 200th anniversary of the death of Joseph Haydn, and organised in association with the [Haydn Society of Great Britain](#). The event will take place in the [British Library conference centre](#) in London and the target audience is the musically educated general public.

Presentations, papers or lecture recitals on the themes “Haydn in London”, “Haydn and the business of music”, “Haydn Iconography”, and “Haydn and Opera”, are particularly invited, though submissions on any other aspect of the life and works of the composer would also be welcome. The event at the British Library is intended to be a significant contribution to the Haydn celebrations in 2009, and coincides with a series of concerts the preceding week at the [King’s Place](#), the exciting new concert venue close by, which will include Haydn

symphonies and music from the operas, performed by Classical Opera (musical director, Ian Page).

Please send proposals – not more than 250 words, please – for submissions lasting no more than 30 minutes including time for questions to [Richard Chesser](#) by **30 September 2008**. Decisions will be made immediately thereafter and the results announced by 24 October 2008.

Richard Chesser
Head of Music, British Library

Greek music for the opera and other forms of the performing arts in the 20th century, March 27-28, 2009, Athens

The [Music Library of Greece Lilian Voudouri](#), [Megaron - The Athens Concert Hall](#), the [Athens State Orchestra](#) and the [Greek Composers Union](#) are organizing an international conference on “Greek music for the opera and other forms of the performing arts in the 20th century” within the context of the 5th annual cycle of the Hellenic Music Festivities.

The main objective of the conference is to bring to the attention of specialists in the international community, the music of Greek composers for the stage, in the 20th century. It will focus on the presentation of historical and traditional genres and forms, along with new and contemporary musical trends, and their interaction with various aspects of the performing arts.

Contributions may address any of the following topic areas: opera, operetta, musical; incidental music; dance music, ballet; music theatre, experimental music theatre, instrumental theatre; film music; new forms (sound installations, video art, etc.). Conference languages will be Greek and English.

Papers, in Greek or English, should be of 20 minutes duration, and should be presented as an abstract of not more than 250 words. **Abstracts and curricula vitae should be submitted by November 10, 2008 by email**. Please include contact information.

An outline programme of the conference will be announced on January 15, 2009 so that participants can make their travel arrangements.

Stephanie Merakos
Director, Music Library of
Greece Lillian Voudouri

Publications

Ars Lyrica

This yearly publication of the [Lyrica Society for Word-Music Relations](#) is now under the direction of [Professor Christopher Williams](#) from the Bowling Green State University (Ohio) and is printed and distributed by [Brepols](#).

Paul-André Bempéchat
Président, Lyrica Society for
Word-Music Relations

Transition

Agnieszka Mietelska-Ciepierska (1939-2008)

She was associated with music since her childhood, a consequence of her education as well as family tradition: she graduated from the State School of Music, both Primary and Secondary, and from Musicology at the Jagiellonian University. Music library studies were her other field of interest. In 1973, she passed a state librarian studies exam and received the title of Certified Librarian.



The Jagiellonian Library was her first and only employer for a total of 42 years – for many of these (1972-2005), she worked as Head of the Musical Collection. Her research and exhibition work on the holdings of the Jagiellonian Library brought her Poland's Gold Cross of Merit (1987) and the Knight's Cross of the Order of Poland Reborn (1998).

From the very beginning of the Ludwig van Beethoven Easter Festival, initiated by Elżbieta Penderecka in Kraków in 1997, Agnieszka Mietelska-Ciepierska, who served as curator of the exhibitions that accompanied the Festival every year, became one of the people closely associated with this event. The exhibition of manuscripts that she prepared every year brought crowds of admirers of the art of great composers to the Jagiellonian Library.

It is a difficult task to write in the past tense about a person as energetic and full of life and passion as she. An active participant in Kraków's cultural life, she stood out with her great knowledge, remarkable conscientiousness and extraordinary memory. Her colourful personality has become forever a part of the history of the Library.

She was a wonderful person, sensitive to problems and pain of all, both humans and animals.

Her humour and her laughter will remain forever in our memory.

Sylwia Heinrich
Jagiellonian Library

Antonio Bibalo (1922-2008)

[Antonio Bibalo](#), Norwegian composer of Italian origin, died June 20th in his home town Larvik where he was appointed as honorary citizen. He was born in 1922 in Trieste, where he was educated from the conservatoire, planning a career as a concert pianist. Nevertheless, he changed his ideas in favour of a career as a composer. In 1953 he went to London, studying composition with Elizabeth Lutyens, one of the pioneers of twelve-tone music in England. After a visit to Norway in 1956, Antonio

Bibalo decided to settle here. Soon he came in contact with the Norwegian composers Arne Nordheim and Klaus Egge. Later he became a member of the Norwegian Composers' Association.

In 1968 Antonio Bibalo became a Norwegian citizen. From that time Antonio Bibalo got commissions from the Norwegian orchestras. He was made a Knight of the Order of St. Olave in 1992 as an evidence of his great importance for Norwegian music life.

First and foremost, there are his five big opera productions which have made Antonio Bibalo's internationally reputation. These are *The Smile at the Foot of the Ladder* (1958/62) based on Henry Miller's novel, *Miss Julie* (1975) based on August Strindberg's play, *Ghosts* (1981) based on the play by Henrik Ibsen, *Macbeth* (1990) based on the play of William Shakespeare and *The Glass Menagerie* (1996) based on the play of Tennessee Williams. Antonio Bibalo was his own librettist. Other works for the stage are the ballets *Pinocchio* and *Nocturne for Apollo*.

Antonio Bibalo has also composed several solo works for piano, as well as two piano concertos, two symphonies, a number of works for chamber orchestra, two wind quintets and one string quartet. He did never settle on a particular style in his compositions. He was able to change the way of style every time he felt that this was needed.

Antonio Bibalo will not only be remembered for his compositions. He was known as an adorable man, with lots of friends, a warm Italian who chose the cold North. It is mentioned that he and his wife created a fabulous home with an exceptional hospitality and atmosphere.

Sources:

• *Antonio Bibalo: portræt af en komponist*. Copenhagen : Edition Wilhelm Hansen, 2002. – 10 p.

• *Antonio Bibalo: List of works*. [Adliswil, Switzerland], c2001. – 22 s.

Berit Holth
National Library of Norway

Contributors

Many thanks to the following people who have contributed directly or indirectly to this issue: Paul-André Bempéchat, Jon Bagüés, Maureen Buja, Jim Cassaro, Richard Chesser, Laurel Dingle, Johann Eeckeloo, Inger Enquist, Gert Floor, Roger Flury, Jorge García, Aurika Gergeležiū, Elizabeth Giuliani, Julianna Góczy, An-

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Volgend jaar: Amsterdam



The next IAML conference, held in conjunction with the IMS (International Musicological Society) will take place July 5-10, 2009, in Amsterdam. [The web site of the conference](#) is already up, and you can watch the amusing promotion film which was shown at the closing session of the Naples conference.

While IAML conferences do not have themes, the focus of the IMS Symposium will be “Music: Notation and Sound”. The IAML Programme Committee invites proposals of papers for this meeting which concern music, collections, and/or library issues that focus on Dutch libraries, music, and publishers, although presentations of a general nature are also welcome. We strongly encourage the submission of papers that focus on popular or traditional music of all genres and periods and their impact on libraries.

[Proposals have to be submitted online](#) before October 1, 2008, in order to be considered.

Jim Cassaro, Chair, IAML Program Committee

Council sessions



Kathy Adamson, Martie Severt, Roger Flury



Pam Thomson



Maureen Buja (*Fontes*)



Bonna Boettcher (IAML-L)



Gabriele Gamba (website)



Richard Chesser (Eblida)



Pio Pellizzari (IASA)



Harthmut Walravens (ISMN)



Federica Riva (Copyright committee)



Inger Enquist (ICA, WG AMA)



Jim Cassaro (Program committee)



Antony Gordon (WG on music ontology)



Chris Banks (WG on Hofmeister XIX)

Monday: Opening and information sessions



Martie Severt and Agostina Zecca Laterza



Dr Luciano Scala



Jim Cassaro



Trond Valberg



Teresa Hrdlicka



Giuseppe Nicotra



Barbara Mackenzie

Opening words by Martie Severt

Grazie tante a lei, Signora Agostina Zecca Laterza.

Buona sera a tutte le autorità presenti, buona sera a tutti.

È veramente un grande gioia di essere quì, in questa città bellissima eppure così problematica come è scritto nel programma del conference; ma siamo venuto soltanto per conoscere la sua storia, i tesori d'arte e la sua atmosfera e la musica.

Meeting here tonight in this monasterio, which for almost two centuries has been housing the Conservatorio, seems to me the best possible place to start a week in which we will continue to achieve our association's purposes. There are many, and they are available at IAML's website. To name but two: we wish to encourage and promote the activities of our libraries, projects, publications and we wish to create a better understanding of the cultural importance of music libraries, archives and documentation centres, nationally and internationally.

And here we are in a Conservatorio with a history of many centuries and a rich musical tradition; world famous composers were connected to this institute and it houses a historical museum with many portraits and musical instruments, over one million manuscript pages, many autographs and an archive documenting five centuries of musical life in Naples.

I imagine that some of you present here feel tempted to spend the whole week in the Conservatorio, exploring the rich collections, but if you have this in mind you have to come back some other time because the library will be closed!

Of course a digitization project of the Conservatorio will enable you to have access to the cultural heritage of this institution, one of many digitization projects around the world. Not only musicians and musicologists but also all those who will never be able to travel and get access to the library themselves can discover many otherwise hidden treasures.

Tonight we have the opportunity to meet each other, we have not met for a year, or longer. We also will meet new participants, especially from Italy. I hope this opening night revives old friendships and will bring new friendships as well.

Despite all new technology and contacts by the internet I believe a conference and meeting each other in such friendly surroundings as tonight are at the heart of our Association.

I like to thank the organizing committee for inviting us for this opening night and I wish you all a very pleasant evening.

Martie Severt, President, IAML

Two national projects online: The "Trent Codices" and "RAPHAEL" websites by Marco Gozzi

In the [*IFLA Guidelines for digitization*](#) we find the following statement: "Digital technology opens up a totally new perspective. The World Wide Web holds millions of websites and the Internet is the market place for research, teaching, expression, publication and communication of information".

There are several reasons for the digital conversion of books with musical notation. Digitization and publication on the Internet enjoys the following advantages:

- 1) it increases access to these materials,
- 2) it improves services to a wider users' group,
- 3) it reduces the handling and the wear and tear of fragile original materials and it creates a useful "back up" copy of books,
- 4) it develops collaborative resources, expands sharing partnerships among institutions and enjoys the economic advantages of a shared approach.

Being able to see on our computer screen so many music manuscripts from very important libraries in the world in the comfort of our homes is an extraordinary thing, that the modern technology enables us to do!

Currently many projects of digitization of music materials are being carried out all around the world. These projects of digitization can address very different needs: preservation, value enhancement, research, didactics, just to mention a few.

In my presentation here I intend to briefly describe two national programs, which are being developed under my guidance.

It is not just a matter of putting digital photos of manuscripts or editions on line and granting free access to them. I think that the real goal when using digital technology in the field of music libraries is the exploitation of powerful investigative instruments which imply not only textual data, but also pictures, transcriptions, sounds, and so on.

First project: “Trent Codices online”

For many years a group of scholars (among them Clemente Lunelli, Danilo Curti, Antonio Carlini, Giulia Gabrielli and I) has worked on the music materials held in Trento libraries (especially the Feininger music Library in Castello del Buonconsiglio, but also the Biblioteca Comunale (the civic library), the Archivio Capitolare (the Capitular Archive), the Biblioteca del Seminario Vescovile (the Library of the Bishop Seminary), the Franciscan Library of San Bernardino and a few other locations).

The richness of music materials preserved in these libraries led to the compilation of several catalogues and the completion of articles.⁸ The most remarkable music treasure of the town, i.e., seven large Fifteenth century manuscripts, were the object of many intellectual enterprises, carried out by a group of scholars who pursued the legacy of Laurence Feininger and Renato Lunelli, the first two main investigators of the precious manuscripts [Lunelli 1967].

The slide you are seeing now shows some of the works the manuscripts inspired.

In the meantime the international Festival Trento Musicantica devoted many relevant concerts to the Trent codices.

The persisting interest in the codices led to conceive a global project of description, cataloguing, digitization and publication on line. The plan was designed and carried out between November 2005 and November 2007, under the scientific direction of yours truly, with the cooperation of the *Soprintendenza per i beni librari e archivistici* of the *Provincia autonoma di Trento* (directed by Livio Cristofolini), *Società Filarmonica di Trento* (art director: Antonio Carlini) and the *Direzione Generale per i Beni Librari e gli Istituti Culturali*, which is part of the national *Ministero per i Beni e le Attività culturali* (directed now by Maurizio Fallace, Luciano Scala was the director when the project was started).

Now [the Trent codices are entirely on line](#) and can be accessed with no charge, all the music pieces belonging to the manuscripts are fully indexed in a database where all the information is easily available. To visit the website you may enter the [cultural portal of the city of Trento](#), then you click on *Catalogo* and *Manoscritti musicali trentini*. It is possible to see the photos by accessing the [ministerial cultural portal](#) as well.

The two thousand and five hundred pages of the seven Trent codices, which comprise eighteen hundred and thirty six polyphonic musical compositions, constitute the largest collection of polyphonic music of the Fifteenth century in the world. The manuscripts were copied between about 1430 and 1470. They come from the capitular school of the Trento Cathedral and were written chiefly by two priests who worked in the city of Trento: Johannes Lupi (an organist for the cathedral) and Johannes Wiser (a teacher in the excellent capitular school of the Trento Cathedral) [Gozzi - Curti 1994 e Gozzi 1994].

⁸ See Ruini, Lunelli, Gozzi, Gabrielli, Renato Lunelli on Biblioteca comunale etc.

The codices collected mainly sacred music for the catholic services (songs for the Mass and the Divine Office), but they contain secular *chansons* as well, sometimes converted into simple sacred songs by the addition of Latin texts. Those songs were intended for the boys of the Trent capitular school. In fact this collection is the principal source of our knowledge of secular and sacred European polyphony of the Fifteenth century.

The website it is not merely a window of digital images, as it's the case of many projects of this kind, but a powerful research tool; it also constitutes a mine of information on the compositions presented by the manuscripts and on their first thorough scientific description.

New technologies show all their power in making the data required available in a few seconds. Images, data, facts, comments, bibliography and historical studies are all part of the website, together with music samples in MP3 (the download is free), transcriptions and listening guides.

From the [homepage of the website](#) we can enter one of the ten informative sections: 1. The project 'Codices online'; 2. What are the Codices; 3. Bibliographical descriptions of the seven manuscripts; 4. Music samples – listen, with samples in MP3, transcriptions in PDF and listening guides; 5. Search windows; 6. Glancing through the manuscripts; 7. Publications from the series *Feininger music Library*; 8. Undertakings (such as exhibitions, lectures, proceedings); 9. Essential Bibliography and Discography; 10. Links.

There are three ways to conduct a search (each one of them delivers the materials contained in the database): 1) the powerful 'free search' on the homepage – that inspects all the fields of the database –, 2) the 'simple search' and 3) the 'advanced search'.

The searchable information is contained in 1836 records, one for each composition. Each record comprises 12 fields:

- 1) Number of the manuscript (from 87 to 93), preceded by the abbreviation *Tr* for Trent.
- 2) Progressive number of the composition in the codex.
- 3) Folio on which the composition begins.
- 4) Folio on which the composition ends.
- 5) Old number according to the DTÖ index [Adler-Koller 1900 e Ficker 1924].
- 6) Textual incipit of the composition.
- 7) Number of voices.
- 8) Form.
- 9) Name of the composer.
- 10) Modern edition.
- 11) List of concordant manuscripts (containing the same piece).
- 12) Remarks on the piece (for example *faulx-bourdon*, canons, telescoped text, and so on).

I give here three instances of searching modes, to exemplify how searches can be carried out.

First example: You need to know how many sequences can be found in the Trent codices. You select 'sequentia' in the form box of the simple search window. And this is the result: a list of the 63 sequences in the manuscripts.

Example number 2: You don't remember if the Du Fay Gloria *ad modum tube* is contained in the Trent codices. Just enter *tube* in the 'free search' box of the homepage and click 'search' ('Cerca') and you learn that in the Trent codices there are two versions of that piece: one is in *Tr 90* (f. 131v) and another one in *Tr 93* at f. 161v, but you also learn that there is a whole *Missa tube* by Cousin in the same *Tr 90*. If you click on the title of the piece you found (Et in terra pax hominibus [ad modum tube]), you open the record with all the data on the piece, and you learn that the *Gloria tube* was handed down, not only in the Trent codices 90 and 93, but also in the manuscript Aosta, Biblioteca del Seminario Maggiore, cod. 15 and in the codex Bologna, Civico Museo Bibliografico Musicale, ms. Q 15, you learn that there are three editions in modern transcription as well, and in this case it is also possible to ear the

piece, or to download it, and in addition to that you can, see (or download) its transcription. From the window of the record you can obviously go, with a simple mouse click, and see the two pages of the manuscript *Tr 93* where the piece appears. You can freely save or print the colour images.

Third example: The large *corpus* handed down by the Trent codices it is not only interesting for scholars devoted to Fifteenth-century polyphony, but it has a great significance for liturgical music scholars and especially chant scholars. There are, for example, many polyphonic pieces based on tenors in equal notes: it is a clear evidence of the equal-notes performance of plainchant in the Fifteenth century [see Gozzi 2005]. To obtain the list of the pieces in the Trent codices where this technique is utilized you just have to enter 'uguali' in the 'free search' box of the homepage and click *search*. The software comes up with 27 items, that can be viewed and studied comparing their differences: some of them make use of a *tenor* in equal notes in white mensural notation (*breves* or *semibreves*), some are in black plainchant notation.

I think that these few examples are enough to show the great searching versatility and friendly layout of the website. It will be periodically updated and implemented, if the Soprintendenza ai Beni Librari and the Ministry for Arts and Culture will continue to regard the great value of the project and to support it.

Second project: "Raphael website"

A second [website](#) published this year is connected to a large university project, which I started in 2002 while working at the Salento University of Lecce. Besides the University of Lecce it involved four other institutions: University of Padova, of Pavia and of Parma and the Guido d'Arezzo Foundation in Arezzo as well.

The project was recognized among the few projects of notable national importance and financed first in 2002 and again in 2004 by the *Ministero dell'Università e della Ricerca scientifica* (Ministry of University and Scientific Research).

The project analyzes the so called *cantus fractus*, it is known as Raphael project and its expanded name (from which the acronym was derived) is: ***R*hythmic *A*nd *P*roportional *H*idden or *A*ctual *E*lements in chant: computerized census and integral restoration of a neglected musical repertoire.**

Cantus fractus is a kind of liturgical chant, handed down with mensural notation: unlike plainchant, *cantus fractus* is often written down in a proportional notation, that shows exactly the note values.

The origin of *cantus fractus* may be located in France at the end of the thirteenth century and from there the style rapidly circulated in Italy and all over Europe from the Fourteenth to Twentieth century, as we can see from the many liturgical books (manuscripts and prints). The pieces, which were more frequently copied with mensural values, belong to three different kinds: *Credos*, hymns, and sequences; in the Eighteenth century the style was spreading all over Europe and affected all the pieces of the *Ordinarium Missae* *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*.

A first contribution to the knowledge of *cantus fractus* comes from the proceedings of the first international conference on the topic, which was called *Il canto fratto: l'altro gregoriano*. It took place in December 2003 in Parma and Arezzo [Gozzi-Luisi 2006]. In October 2006 another national conference on this topic took place in Lecce, as a complement to the *RAPH-AEL* project.

As a first step in the project we concentrated our attention on the *Kyriali*, i.e. the books containing pieces of the *Ordinarium Missae* (*Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*); about twenty graduate students and scholars went to many Italian libraries to lay out a description of manuscripts and editions containing *Kyriali* and to take digital pictures of them.

Access to every section of the [website of the project](#) is free of charge, at this time it contains reproductions of the *Kyriali* owned by the Biblioteca Musicale “Laurence Feininger” in Trento and the descriptions of 17 manuscripts and 19 editions. In the future we plan to progressively integrate materials coming from other libraries.

The website allows to browse the *Kyriali* (in either of the two sections of Manuscripts and Printed Sources), as well as to perform a search for a given piece (a *Kyrie*, a *Gloria*, a *Credo*, a *Sanctus* or an *Agnus*) with reference to the bibliographical indexes, which have been provided under the guidance of Bruno Staebelin in Erlangen [Melnicki 1955 for *Kyrie*; Bosse 1955 for *Gloria*; Miazga 1976 for *Credo*; Schildbach 1967 for *Sanctus*; and Thannabaur 1962 for *Agnus*]. The cataloguing of the melodies was carried out by Elsa De Luca, a graduate student in Lecce. The design and the implementation of the search database was accomplished by Valentina Marangi.

There are two main ways in which the website can be used:

1) the menu of the manuscripts (MANOSCRITTI) and that of the editions (EDIZIONI) allows to enter the digital photos of every *Kyriale* reproduced, to read its description and to glance through the books through navigation buttons;

2) the search database allows one to see the content of the books starting from many fields of inquiry: town, library, pressmark, book, description, folio or page, composition, rubric, melody. It is thus possible to move easily within the corpus of pieces contained in the various liturgical books, by performing many different searches across the various fields and combining the results.

We can check the attribution of a piece melody to a fixed incipit in the melody database. Furthermore this *database* contains the musical incipit encoded in the alphanumeric code following the system devised by N. Bridgman [Bridgman 1950], G. Donato [Donato 1982] and G. Baroffio [Baroffio 2000], as well as the transcription and further information about mensuration (if it's available).

From the menu ‘Materials’ [MATERIALI] we can enter the section ‘Listen’ [ASCOLTA] where it is possible to download or to listen by streaming some music samples of *cantus fractus*. For every sample there are also explanatory notes and the modern transcription of the piece (in PDF format, downloadable).

The applications of computing technology in music and musicology are not at all new. The use of databases to organize the storage of data is not unprecedented in the musicological field in turn. But the modes of publication and distribution of musical sources and documents have been radically changed in the last few years, with the advent and diffusion of internet.

As internet continues to gather influence and momentum, it will be increasingly important to be aware of the potential applications of this powerful resource throughout our professional and musical life.

There are many advantages in using internet to spread images, data and research on liturgical books, among them we can recall the possibility to reach an impressive number of users with low operating costs.

Websites, then, enable creators to publish a first version of a project that can be continuously updated, corrected, and completed without halting the information stream. I hope that an increasing number of scholars and institutions will realize the enormous advantages of digitization and free publication on internet of music books complemented by music samples, good databases and bibliographical descriptions.

Thank you.

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