



IAML Electronic Newsletter

No. 25, July 2007

Antipodal anticlimax



Sydney Conservatorium of Music

Our last conference took place from July 1st to July 7th at the Sydney Conservatorium of Music. It was quite an experience: crossing half of the world back and forth – with some of us [swearing](#) not to fly this or that airline ever again –, leaving a rainy summer to arrive to a sunny winter, enjoying the splendid natural sites, and then attending the well-organized and interesting conference. There were many more colleagues from Australia and South-East Asia than usual: for once, they didn't have to engage on this long and expensive trip.

As to the conference program, of which short reports will appear in this and the next newsletters, it presented, in addition to the ongoing business, fascinating facets of the complexity of the Australian identity. First and foremost, its contrasted roots: the more visible Western European ones (Sydney is a Victorian city), which were transported from England in the late 18th century to this *terra nullius*, in total oblivion of the existence of the Aboriginal and Torres Strait Islanders, whose presence goes back at least 40,000 years. In addition, the proximity to Asia

Terra nullius. Concept of unowned land. In Australia, the idea and legal concept that when the first Europeans arrived in Australia, the land was owned by no one and therefore open to settlement. It has been judged not to be legally valid. (Source: *Encarta*)

New and continuing officers

President :	Martie Severt
Vice presidents :	Jon Baguës
	Jim Cassaro
	Aurika Gergeležiū
	Jutta Lambrecht
Secretary general:	Roger Flury
Treasurer:	Kathy Adamson

richly contributes to this variety of traditions and cultures.

The live music performances at the conference reflect this variety: traditional songs and marimba dances at the opening ceremony, a Cadigal welcome played on didjeridu on the first day, contemporary didjeridu music – solo, with piano and with a string quartet – at the Tuesday evening concert (including an impromptu muscular tuning session), gamelan performance on Thursday. While the didjeridu (called “yidaki” or “yiraki” in the Aboriginal languages) is the best known native Australian musical instrument, two others were developed by the Aboriginal people: the bull-roarer and the gumleaf (see [Australian Aboriginal Musical Instruments](#), by Neville H. Fletcher).

It is only in 1992 that the High Court “recognized that native title existed for all Indigenous people in Australia prior to the establishment of the British Colony of New South Wales in 1788” and that it thus “exists today in any portion of land where it has not legally been extinguished” (source: [“Overturning the doctrine of Terra Nullius: The Mabo Case”](#)). As we heard during a very interesting talk, music is actually used in documentation for Australian Aboriginal land claims in order to prove that title hasn't died.

The Aboriginal culture – lifestyle, [languages](#), music and other traditions – is





facing extinction when confronted with the all-too-powerful contemporary western world and its lures. Yet innovation and technology can help at preserving its traces, as the wonderful talk on “the role of musical records in supporting indigenous cultural survival in remote Australia” showed.

The revival of almost-forgotten early Western music is due to Louise Hanson-Dyer (1884-1962), whose fascinating role was the subject of another talk: this Australian patron of music founded the [Éditions de l'Oiseau-Lyre](#) (named after the Australian lyrebird) in Paris, with the aim to make available early music that had never before been published in a good modern scholarly edition, and also to support young contemporary composers by commissioning and publishing new works.

Australia has a rich variety of music collections composed or performed by Australians, published in Australia, or by international musicians with a strong association with Australia. The National Library of Australia has embarked on an ambitious online project, [MusicAustralia](#), aimed at providing a single access point to help find and access available information about these resources (people, scores, recordings, websites, pictures, films...). We had heard about it first at [Berkeley in 2002](#), and we had the pleasure to [see](#) and [hear](#) Matilda waltz (on a tune composed by Andrew Barton Patterson, a lawyer by profession) in a newer and much better system.



Council sessions (Sun., Fri.)

Roger Flury, as Secretary general, provided the following summary of this session.

President's report

The President of IAML, **Massimo Gentili-Tedeschi**, welcomed Council Members and observers to the Congress in Sydney. Before getting down to business, delegates were reminded about who has the right to vote in Council. The Council agreed that observers may speak, although they could not vote.



The President reported on the Amadeus Project which had been submitted unsuccessfully for European Union funding. He was concerned that there had been misunderstandings about the ability of the project to be self-funding, but equally concerned that classical music was being dismissed as a “niche” activity.

In September of 2006, the President, along with **Pia Shekter**, **Pam Thompson**, and **Joachim Jaenecke**, was a guest for the 140th anniversary celebrations of the Moscow Conservatoire.

The following month he accompanied the Chair of the Outreach Committee, **Ruth Hellen**, to Armenia – a trip that had been postponed from 2005. There were many library visits, and a report was prepared for the Minister of Culture on the state of the National Musicological Library.

Secretary General's report

The Secretary General, **Roger Flury**, reported on the Board's



mid-year meeting in Paris which also included tours of the Conservatoire and the Cité de la musique. He thanked **Dominique Hausfater** for organizing the meeting faci-

ties and making the Board's brief visit to Paris so memorable.

The Secretary General also made his annual plea for national reports to be supplied promptly and if possible in two versions – short and long. He reminded delegates that the short versions should be delivered at the National Report session, and that they would appear later in the electronic newsletter. The long version should also be submitted and would appear in *Fontes* and on the website.

Elections

The Elections for President and Vice-Presidents had proceeded with very few problems. A revised ballot had been made available following the withdrawal of **Chris Banks** as a candidate for Vice-President, and great care was taken to ensure that no votes were double-counted. There were no spoiled ballots, but four arrived too late for inclusion.

Postage costs had been minimized by including ballot papers with a mailout of *Fontes*. The candidates' CVs were available on the website.

Later in the meeting the results were announced. **Martie Severt** was elected President, and **Jim Cassaro** was re-elected Vice-President for a second term. Three new Vice-Presidents were appointed; **Jon Baguës** (Spain), **Aurika Gergeležiū** (Estonia), and **Jutta Lambrecht** (Germany).

The retiring Board members were **John Roberts** (Past-president), and Vice-Presidents **Dominique Hausfater**, **Ruth Hellen** and **Federica Riva**.

The Secretary General expressed his regret that this would be **Martie Severt's** last meeting as IAML Treasurer. A search committee had been established and the position advertised. Three applications were received, and a recommendation to appoint was made to the Board in Paris.

Later in the meeting, Council was asked to approve **Kathy Adamson** as Treasurer. This was passed unanimously.

The Secretary General's initial four-year term ended in Sydney, but he had been invited by the Board to remain in office for



a further two years. Thanks to support from IAML and the National Library of New Zealand, he was able to accept this invitation.

Publications

Four issues of the electronic Newsletter, edited by **Michael Fingerhut**, had been published since our last Conference. They contained a wealth of material relating to IAML and its membership, as well as a great amount of information on the world of music in general. The Secretary General commented that the Newsletter was now an indispensable component of the IAML network.

Similarly, the work of **Maureen Buja** in bringing *Fontes* back on schedule had been remarkable. He thanked Maureen and A-R Editions for their efforts.

Conference

Apart from the election of officers, much of the Secretary General's work during the year related of course to the Sydney Meeting. He had visited Melbourne last year to talk about IAML conferences in general, and offer advice to the hard-working organizing committee.

The fact that we have a program at all, is largely due to **Jim Cassaro** as Chair of the Program Committee. The Secretary General paid tribute to Jim's skills in assembling interesting sessions and liaising with the large number of Chairs and speakers.

Varia

The remainder of the Secretary General's year had consisted on several updates to online and print directories, and the preparation of a biennial IAML report for the International Music Council's General Assembly later this year in Beijing.

He ended his report by thanking all those who had helped with translations throughout the year, and also expressed his appreciation to the outgoing Board for their support.

Treasurer's report

A full financial report in three languages had been circulated before the conference. The Treasurer, **Martie Severt**, reported that our finances were in good health. Income from branch membership was a little more than expected, even though not all branches had sent their fees in time. He asked Branches to try to be more punctual in the future. Virtually all individual members had paid their fees for 2006.



Expenditure was less than expected, partly because several issues of *Fontes* were posted together. Even so, expenditure exceeded income due to printing costs of all the late issues.

As agreed by Council and the General Assembly in 2006, dues would increase to 58 euros for institutions and 35 euros for individual members from 2008.

Council was asked to approve a small increase to 59 euros for institutions and 35.50 euros for individual members in 2009.

There was some discussion as to whether such a small increase was worthwhile. The Treasurer replied that small increases were preferable to less frequent, but much larger, increases; and he cited the escalation of fees for the International Council of Archives membership this year from 50 to 600 euros.

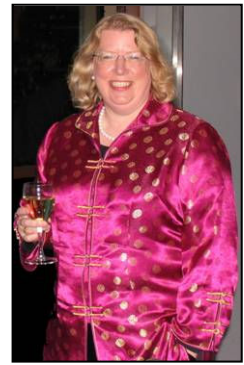
The proposal was passed unanimously.

The Treasurer ended his last report with the hope that his successor will be able to announce that we have 2000 members, now that *Fontes* was back on schedule.



Editors' reports

The Editor of *Fontes*, **Maureen Buja** presented her report to Council. Now that we are back on schedule, issues should arrive in a more orderly fashion. If National Branch reports are received promptly, they can appear in the same year, rather than the following year as has been the case in the past. There is now space in the journal for Corresponding Editors to contribute to a forum of news and ideas from their part of the world. **David Day** had agreed to take on the role of Advertising Manager, and volunteers from another national branch were being sought to assist.



The Editor ended her report with thanks to all those who had contributed to *Fontes* over the year. The President also thanked Maureen for responding so well to pressure from the Board.

The webmaster, **Gabriele Gamba**, reported on the significant cosmetic changes to the website. He reminded members that there are more than 300 pages on [the site](#), and many are still in need of translation, so volunteers are required. Those who miss the drop-down menus can log-in and re-instate them for their personalized homepage.



Michael Fingerhut's report as editor of the [Newsletter](#) was brief and direct. If you want content, then [provide it](#). The Newsletter is [for](#) IAML and [about](#) IAML.

Council received a short report from IAML-L administrator **Bonna Boetcher** from Cornell University (where the Listserv resides). The transfer to the new

Lyris software had gone smoothly and web capability could be on the horizon.

Norwegian and Danish proposals

The remainder of the first Council Meeting was given over to discussion of the proposals from the Norwegian and Danish Branches. **Ole Bisbjerg** and **Siren Steen** explained the background to these proposals, which were intended, not to cause offence, but to stimulate discussion on a new vision for IAML, utilizing all the technologies that are now available to us. He suggested that a survey would be a good way to engage the wider membership in the discussion and get them to contribute their ideas on the future of IAML.

The proposals called for discussion on the introduction of electronic voting for Presidential and Vice-Presidential elections, and also for chairs of Professional Branches and Commissions. They also proposed a transfer of our journal *Fontes* to an electronic format.

The lively response to these proposals on IAML-L, the blog and at the Council meeting indicated that there was intense interest and strong feeling throughout the organization. Siren Steen commented that debate for change was nothing new; it was an ongoing process and a necessity. However, she did not see the changes to *Fontes* happening overnight, but over a period of perhaps 5-10 years.

The discussion surrounding the election process revealed that the introduction of an electronic voting system would be most complicated for the election of Branch and Commission chairs, because it would also entail a change to the whole process of these elections. And since they were due to be held next year, there was not enough time to enact any significant changes.

In the discussion on *Fontes*, the digital divide and the access to back issues was raised by several members. Solutions such as continuing to provide both print and electronic copies were discussed. Maureen Buja had obtained some general costings from A-R editions that showed the per-



copy cost of *Fontes* would increase dramatically if fewer copies were printed.

Another concern with an electronic-only version of *Fontes* was who within IAML would be authorized to access it when the membership was an institutional one.

Further debate was held over for the second Council meeting, by which time there had been an informal discussion session for those interested in continuing the debate outside of Council.

The President presented a proposal that had emerged from discussion by the Board and the Publications Committee. Two ad-hoc working groups could be established to look at the two issues. The first, would examine the issues surrounding voting for the Board and the Branch and Commission Chairs. This would also require an examination of the practicalities of electronic voting.

The first ad-hoc committee would be led by the Chair of the Information Technology Committee, and its membership would reflect the expertise required to cover the topic. It was suggested that the Chair of the Constitution Committee, the Treasurer and Secretary General should also participate, since they are closely involved in the election process.

The second ad-hoc committee would be led by the Chair of the Publications Committee, and would include the Editor of *Fontes*, the Treasurer, the Chair of the IT Committee and others with relevant publications experience.

It was pointed out that the Council needs only to approve the formation of these committees. The Board can then constitute them as it sees fit, and present them with deadlines.

The proposal to establish these two ad-hoc committees was put to Council by the

President and seconded by **Antony Gordon**. It was passed unanimously.

Other organisations

Aurika Gergeležiū reported on the IFLA meeting that she attended in Seoul in 2006. She has been nominated to the Standing Committee of the Bibliography Section for 2007-2011, and will also be attending the next IFLA meeting in Durban South Africa, where again she will act as our official representative with voting rights on behalf of IAML.



Gerry Ostrove had been asked to act as our liaison person with the International Standards Organisation (ISO) and was going to give this some thought. The role is currently undertaken by the Secretary General (who feels out of his depth!).



The next International Music Council (IMC) meeting is scheduled for 11-14 October in Beijing. **Martie Severt** will be attending on behalf of IAML.

Richard Chesser reported that there had been a European Commission call for comments on the regulation of online music services. He contributed to a document produced by EBLIDA in response to the Commission. EBLIDA is the European Bureau of Library and Information Documentation Associations. He was aware that there was not enough time to canvas all the views of IAML members, and wants to find a way of making EBLIDA documents more accessible.



Inger Enquist reported that the International Council of Archives (ICA) had a new secretary general. A major issue was the substantial increase in their membership fees.



Hartmut Walravens had submitted an ISMN report to the Board at its March meeting, and the Secretary General read this to Council. The main points were that the ISMN standard has been under revision for some time and voting on the changes took place in March 2007¹. Some 50 countries now use ISMN. New members include the Russian Federation, Belgium and Singapore. Negotiations are underway with the USA and there has been interest from China.

Since October 2006, the International ISMN Agency has been an independent association under German law and is recognized as a charity. For practical reasons, the present Board is German, but it is hoping to become more international in the future.

On behalf of the Publications Committee, **John Roberts** reported that the guidelines for publishing on the IAML website were now approved and he urged members to [read them](#) as soon as possible.



Ruth Hellen presented her last report as Chair of the Outreach Committee. Four colleagues had been supported to attend the Sydney Conference. Reports on outreach activities from 15 national branches were once again available



¹ The [ISMN](#) site apparently does not reflect these changes, as the documentation it provides on the standard dates to 2005. (Ed. note)

in a newsletter. She thanked all those who had helped with outreach, especially her committee members and the conference organizers.

The Chair of the Copyright Committee, **Federica Riva**, was unable to attend conference, but **Richard Chesser** reported that work on the questionnaire was still continuing behind the scenes.

The Working Group on Access to Music Archives has had a busy year. **Judy Tsou** reported that although a grant application for project funding was unsuccessful, the funding agency was interested in our model of using a single portal to search for music archival information from multiple databases. The WG intends to reapply for funding in early December.



In the meantime, a survey to ascertain the scope of the project has been trialed with the support of the University of Washington, and an announcement will be made on IAML-L when the full survey is ready. The Group is also drafting a number of documents pertaining to the local database that they will be designing for institutions lacking the ability to do this for themselves.

Jim Cassaro reported on the work of the Program Committee and described the new process for submitting paper proposals on the website. The purpose of this is to enable the Committee to have a much better overview of all the proposals and to have the flexibility to design a well-balanced program.



The program for Naples is already shaping up well. For the first time, there will be poster sessions which it is hoped will encourage younger members to participate in a less formal environment.

Future Conferences

The Secretary General asked Council to accept two invitations received from Canada and the USA. The proposal that we meet in those two countries was approved unanimously.

In order to avoid holding the conference in North America in two consecutive years, some rescheduling of other conferences was necessary. He thanked those National Branches who had so generously agreed to move back or forward one year. We now had a schedule of exciting locations and a more acceptable geographic spread:

- Napoli (Naples) 2008
- Amsterdam 2009
- Mockba (Moscow) 2010
- Ireland 2011
- Montréal (Montreal) 2012
- Århus (Aarhus) 2013
- Wien (Vienna) 2014
- New York 2015

Assemblée générale

The President asked Council to approve the holding of our next General Assembly in Naples next July. This was passed with one abstention.

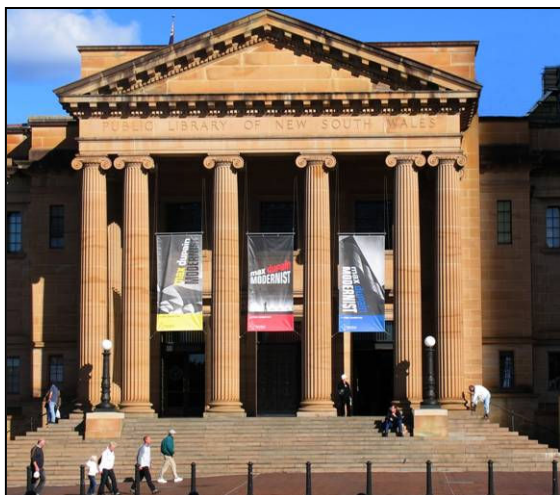
Other business

Veslemøy Heintz reported that RILM Commission mixte has invited the International Council for Traditional Music to be a third RILM sponsoring body, to join with IAML and the IMS.



The ICTM has accepted their invitation. This news was warmly welcomed by Council. In order to keep the Commission mixte at a manageable size, RILM has decided to reduce the number of sponsoring body representatives on the CM from five to four.





The State Library of New South Wales



Adrienne Levenson, Peter Sculthorpe and Laurel Dingle



Regina Sutton, State Librarian of the State Library of NSW



Ross Edwards



Deborah Cheetham singing a welcome song of her composition



Kim Walker, director of Sydney Conservatorium of Music



Claire Edwards playing Ross Edwards' *Marimba Dances*



Les Saxby from the Hunter Valley region giving a Cadigal welcome to country (with permission of the Cadigal)

Opening ceremony

The opening ceremony took place at the [State Library of New South Wales](#). After refreshments and socializing with old and new friends, we heard welcome words from [Regina Sutton](#), State Librarian of the State Library of NSW followed by *Dali Mana Gamarada* ("Welcome to the Country" in the language of the Eora Nation) composed and sung by Deborah Cheetham. Deborah is an Aboriginal soprano, actor, composer and playwright, a graduate of the NSW Conservatorium of Music and of the Julliard School of Music.

In her welcoming speech, Laurel Dingle asked Australia's most prominent composer [Peter Sculthorpe](#) if he would accept be the patron of IAML Australia. He gladly did, in a brief and humorous speech, which had quite a special meaning to the French among us, although (and because) it referred to a very specific Australian thing, the *cooe* ("a prolonged, shrill, clear call or cry used as a signal by Australian Aborigines and adopted by the settlers in the country", according to [dictionary.com](#)). If you wonder about the connection, ask a French close friend of yours. In 1998, Peter Sculthorpe was elected one of Australia's 100 Living National Treasures, and in 2002 he became one of the very few Australians to be made life members of the American Academy of Arts and Letters.

We then heard a short talk by composer [Ross Edwards](#) followed by the interpretation of a couple of his works for marimba by Claire Edwards.



Opening Session (Monday)

Those who arrived early that day were greeted at the bottom of the stairs by Kim Walters, Director of Sydney Conservatorium of Music. Laurel Dingle then introduced Aborigine artist Les Saxby Juperula, who is from the northern NSW region and currently living in the Hunter district not far north of Sydney. Les has worked with the Metropolitan Local Aboriginal Land Council and the Cadigal elders here in Sydney. As one of the elders couldn't come, Les stood in at short notice and was given permission by the Cadigal to perform on didgeridu one of their Welcome to the country.

We then heard welcomes by Massimo Gentili-Tedeschi (in his last days as IAML President), Laurel Dingle (President of IAML Australia), Alex Byrne (President of IFLA) and Richard Letts (President of IMC).

Professor Malcolm Gillies delivered the keynote address. Currently Vice-President (Development) of the Australian National University, he will take up the post of [Vice-Chancellor](#) at The City University, London on August 1st. He is former President of the Australian Academy of the Humanities. Musicologist, musician and educator, Professor Gillies has authored over a dozen books on music, in particular on Béla Bartók and Percy Grainger.

In his talk, whose integral version can be found on page 16, Malcolm Gillies reflects on three decades of using music libraries and archives, in particular in Australia,



Left to right: Massimo Gentili-Tedeschi, Alex Byrne, Richard Letts and Georgina Binns



Hungary, Britain, and the United States. During that time technology has revolutionized almost every aspect of library practice, but has there been a corresponding revolution in music education, research and

professional practice? Through case studies in undergraduate education, music bibliography and music analysis, Gillies comes to some conclusions about what the musical world has gained and lost over these decades. He tackles key questions of how separated or integrated music holdings should be within broader library collections, how much need there is for specialist music librarians, how music libraries handle increasingly complex questions of permissions, and how libraries connect with the broader world of musical practice and the internet's musical life.

Ancient and Modern Australian Music (Tuesday)

The program of this concert, organized by Prue Neidorf, highlighted the Aboriginal and Western traditions of music and interesting attempts at integrating them within single pieces. Three of the works which were played at the concert were specifically commissioned from the composers to be in honor of members of their own families, "as they themselves form a special family among themselves as well". Robyn Holmes was the Master of Ceremonies. The program included:

William Barton sang one of his Kalkadungu songs, followed by a solo didjeridu work.

Elena Kats-Chernin played one of her new piano works, *Fast Blue Village 1*. This was followed by *The C* for piano and didjeridu, with William Barton, who showed us a muscular session of didjeridu tuning. This work was commissioned by IAML



Prue Neidorf and Robyn Holmes

Australia, and is in honor of her youngest son, Nick.

William Barton played the didjeridu along with the **Greenway String Quartet** in his *Light of Everlast* for string quartet and didjeridu. The work, commissioned by IAML Australia, is in honor of his late father.

Carl Vine *String Quartet No. 3*.

Peter Sculthorpe *String Quartet No. 10*, arranged with didjeridu. Commissioned by IAML Australia, this work is in honor of his honorary grandson, William Barton.

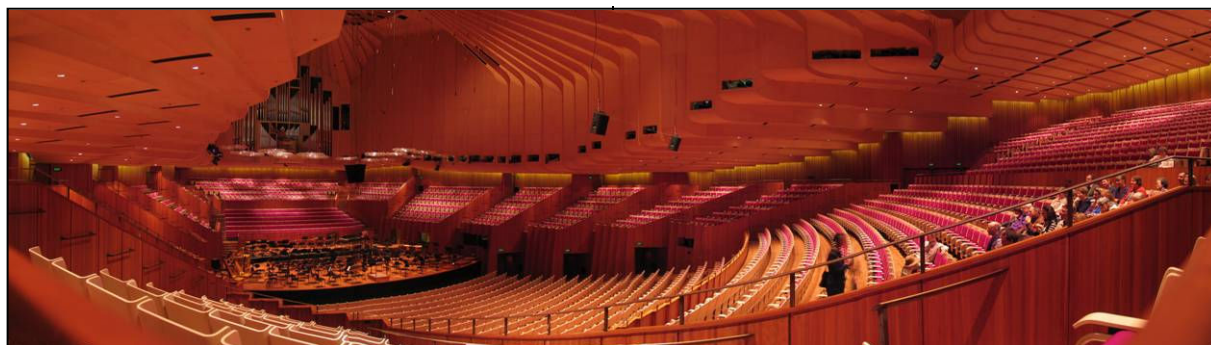
Elena Kats-Chernin* *Blue Silence* for string quartet and didjeridu.

Delmae Barton, Australia's **Dreamtime Opera Diva**, sings one of her songs, accompanied by her son William Barton.

Tours (Wednesday)

We were offered an enticing choice of tours – all of them ending on time to attend a common wine-tasting held at the Conservatorium of music – making it hard to decide. I elected to visit the spectacular **Opera House**, which we reached by foot after a short walk through the beautiful Botanic Gardens, well worth a long visit, including the **Art Gallery of New South Wales** which is right there, and which houses a nice collection of classic European art as well as contemporary Australian works.

* Link to her MySpace profile, with online recordings, and set up by Boosey & Hawkes.



The Concert Hall of the Sydney Opera House

It was conductor (and composer) [Eugene Goossens](#) who proposed, in the late 1940s, that a new Concert hall and Opera Theatre be built for Sydney on its magnificent bay (pictures of the bay, of the building and of other sights of Sydney can be found [here](#)). In 1957, Danish architect [Jørn Utzon](#) won the design competition of the building, while architects Hall, Todd and Littlemore designed the interiors. The Sydney Opera House was officially opened by Queen Elizabeth II in 1973. It is a venue for several established companies: [Opera Australia](#), the [Sydney Symphony](#), the [Sydney Theatre Company](#) and the [Australian Ballet](#), as well as other music, dance and theater ensembles. The more spectacular of its spaces is the Concert Hall, which is the largest interior venue, seating 2,679 people. Its stage allows for an orchestra of ca. 100 musicians. At the request of our guide, one of the participants tested its acoustics by giving us a recital of (one) note. The Opera Theatre seats 1,507 spectators. At the time of the conference, they were running an interesting production of Gioacchino Rossini's *Il Barbiere di Siviglia** under the direction of [Richard Bonyngue](#), with Art Deco gaudy Gaudí-like sets and amusing costumes designed by Leon Krasenstein fitting the 1930s health spa where the action is taking place in director John Milson's *mise en scène*. At the intermission, one could enjoy a full stunning view of the bay. The Opera House includes other, smaller performance spaces which we didn't visit: the Drama Theatre (544 seats), the Playhouse (398 seats) and the

Studio (220-350 seats, according to configuration), mainly designed for new music and contemporary performance.

Asian Influences Concert (Thursday)

The evening started with a talk by composer [Anne Boyd](#), a student of Peter Sculthorpe and the first Australian and the first woman to have been appointed Professor of Music at the University of Sydney. She has had a profound fascination with the musical cultures of South East Asia, especially Japan and Indonesia. Composition is viewed as essentially spiritual and she is much interested in the idea of music as meditation, as a means of changing states of consciousness. Her music, quintessentially Australasian, is a fusion of East and West, based on the intersection of Christian Love with Buddhist silence. She featured in *Facing the Music*, a documentary about the University of Sydney's Department of Music. (Source: [AMC](#)).

[David Miller](#) (piano), [James Kortum](#) (flute) played three of her pieces: *Goldfish Through Summer Rain* (1978-79), *Cloudy Mountain* (1981) and *Bali Moods No. 1* (1987). While the first two are based on the same Japanese mode and inspired by the shakuhachi (the Japanese end-blown flute), the last one explores Indonesian music.

The concert included a performance by the Sekaa Gong Tirta Sinar (Tirta Sinar Gamelan Club), led by Gary Watson who introduced each work. This ensemble was founded in October 1992 when the Australian Museum in Sydney acquired a new gamelan gong kebyar, commissioned and

* Link to the full online score.

built at the Gabeleran foundry in Gianyar (Peliatan village), Bali. They perform both traditional and modern, sacred and secular Balinese musical forms including the prevalent gong kebyar and gamelan gong, as well as gamelan palegongan, semar pagulingan and balaganjur. The sets they performed that evening were *Tari Pan-yembrama* (Welcome dance), *Bapang Senang Hati* (court instrumental piece), followed by *Gilak Baris Slendro* (Temple ceremonial piece), *Sinom Ladrang* (court instrumental piece), *Tari Rejang Dewa* (sacred temple dance). Dancers were Ni Nyoman Sumerti and Ni Maya Dewi. The concert was organized by Bligh Glass and Claire McCoy.

Transition

The following obituaries were delivered at the General Assembly.

Brian Redfern

I should like to pay tribute to Brian Redfern, a former President of this Association, who died aged 84 on 12th December 2006, after battling gamely with ill-health for several years. It was typical of Brian that despite this he remained alert and involved with life right to the last.



Brian began his career in town and county libraries both before and after the Second World War, and after studying part-time for his library qualification he moved to Southall Public Library in London, first as Mobile Librarian and then as Deputy Librarian. In 1961 he became a lecturer in the School of Librarianship at the London North-West Polytechnic, teaching particularly courses in cataloguing and classification and library management. He progressed to Principal Lecturer, and finally Acting Head of the School before retiring in 1981. That was the day job, and you'll notice there's no mention of

music in there – in fact he never was a music librarian as such. But from his earliest days in the profession he had been developing the idea of music librarianship, in public libraries particularly, as something much more than just looking after the gramophone records, and it's a little ironic that Southall appointed its first music librarian just as he left to take up lecturing. Once at library school he designed a specific module on the Bibliography and Librarianship of Music, building a collection of books and recordings to support it, not to mention a piano which he had delivered from the makers next door. This module is what attracted to me to study librarianship at the Poly, where I first met Brian when he interviewed me, coming away with a first impression of a thoughtful and kindly man. Among other music initiatives he also initiated a research project into music library services which was published as an invaluable directory used by us all for many years, and another into orchestral sets provision. And in retirement – for 16 years – he edited the UK Music Publishers' Association's *Music in Print* catalogue, making it an infinitely better research tool in the process.

Brian was very active in the United Kingdom Branch of IAML, particularly in the nineteen sixties and seventies, guiding its development and shaping its future, and he was awarded honorary membership for his outstanding contribution to the Branch. He was its President from 1972 - 1976, and as Branch Secretary at that time I greatly valued his support and encouragement. Indeed Brian was very generous in spotting potential in his students and younger colleagues, and there are many among us who remember with gratitude the opportunities he gave us at the beginnings of our careers. At the same time he was becoming a prominent figure in IAML itself, culminating in his being elected President – a position he held from 1980 – 1983. Despite an unassuming manner he had a quiet authority about him, and this combined with a very practical and pragmatic approach to prob-

lem solving ensured that IAML was in safe and productive hands.

Some of that authority came from his wide range of knowledge and abilities. In music his great love was Haydn, but he also had a passion for jazz. At our Branch's Annual Conference in 1979 he presented a session on staff training in the morning, and a talk on Duke Ellington in the evening! Outside music he was among other things a member of the counselling organisation The Samaritans, a Methodist lay-preacher and a wood carver. His publications reflect this diversity, among them *Organising Music in Libraries*, a seminal work dealing with arrangement, classification and cataloguing which was published in two volumes between 1966 & 1979, and *Haydn: a bibliography, with a survey of books, editions and recordings* published in 1970. He also developed considerable language skills, and a nice demonstration of this combined with his ready sense of humour occurred at the Stockholm Conference farewell dinner where he gave a personal interpretation of the French acronym for IAML – A.I.B.M. - to which we might all relate today: "Äch, ich bin mude"!

When people pass away after many years in retirement (25 years in Brian's case), they are of course still remembered by many, and only yesterday I was talking to a distinguished member of IAML who recalled how when he was a timid first-timer at a conference it was Brian who took the trouble to come over and introduce himself. To others however they are just a name from the past. But also in 'retirement', Brian edited our journal *Fontes* from 1987 – 1992, and his editorials carried messages that are still relevant today. While gentle in personal manner he could be – often was - forthright in print. In his editorial to the July to September 1991 issue he notes how libraries are having to provide services on restricted funds, while some have their services closed or are battling against such a possibility. "Most people enjoy music", he says, "and expect it to be instantly available, quite often without

too much thought for the many who contribute to that provision. Research, bibliography, cataloguing etc. are all important, but so too is the battle against the Philistines". Finally come these words from his last editorial in the New Zealand special issue of 1992, illustrating his forward-thinking nature and appreciation of the work of others: "It is a pity that we cannot arrange international conferences in both New Zealand and Australia. They both have so much to offer". Well Brian, it has taken respectively 7 years and 15 years, but you were right, would have known it was happening, and we're here!

Liz Hart

President, IAML (UK & Irl)

Brigitte Berenbruch (1933-2007)

On Monday July 2nd, 2007 Brigitte Berenbruch died at the age of 74. She was born and studied musicology in Eastern Germany. Before starting to work in Bonn in 1965, she had worked with Anthony Hoboken and several music publishers. She was the second head of the Bonn public music library that was and is still situated in the building in which Schumann died in 1856. Having to share the building at first with a catholic home for the elderly and the Max-Reger-Institut she managed to claim and receive the whole building for the library. Without her dedication neither the two commemorative Robert-Schumann-rooms on the first floor would exist nor would the initiative for securing the existence of the house itself have been successful. The foundation of the *Schumannhaus* Bonn Association was based on her initiative and work. Thanks to her personal achievement several Schumanniana made their way from the former housekeeper of Schumann's daughters Marie and Eugenie to Bonn, Zwickau and Düsseldorf. Opening the library's upper reference department and reading room she established a long tradition in presenting successful concerts in music libraries and insisted that the Bonn library be equipped with a grand piano. With her passion she was able to convince renowned artists to perform at the

Schumannhaus. As a sociable person she found networking easy and made contact with the other Schumann-institutions and –researchers, such as the American musicologist Nancy Reich. The centenary of Clara Schumann's death in 1996 was her final year of service in which she still managed to present a wide range of concerts and other presentations to the public.

In Brigitte Berenbruch we lose a Schumann-passionate, valued colleague and friend who never hesitated to speak frankly. In former times she was present at international IAML –conferences and used to attend and enrich our German national IAML-conferences even after having retired.

Ingrid Bodsch, transl. by Jutta Lambrecht and Thomas Kalk

Contributors

Many thanks to the following people who have contributed contents and information to this newsletter: **Maureen Buja, Laurel**

Naples 2008

Mark your calendars: our next conference will take place at the Conservatorio di musica S. Pietro a Majella in Naples (Italy), from the 20th to the 25th of July 2008.

The Programme Committee invites proposals of papers preferably concerning musics, collections, and/or library issues that focus on Italy, Italian music and Italian publishers, although presentations of a general nature are also appropriate.

Proposals must be [submitted](#) by the **15th of September 2007** in order to be considered.

Dingle, Roger Flury, Malcolm Gillies, Bligh Glass, Liz Hart, Thomas Kalk, Meredith Lawn and Carolyn Symes.

All pictures are by Michael Fingerhut, except Brian Redfern's photo which was provided by Liz Hart.



Tuesday's and Thursday's concerts



William Barton tuning his didjeridu, with Carl Vine looking on



Anne Boyd



William Barton (center) and the Greenway String Quartet



David Miller (piano) and James Kortum (flute)



William Barton, Elena Kats-Chernin, Prue Neidorf, Delmae Barton, Peter Sculthorpe and Carl Vine



Sekaa Gong Tirta Sinar



Robyn Holmes, Delmae Barton and Peter Sculthorpe



Keynote address:
From pencil to podcast:
maximizing musical resources
by Malcolm Gillies

I wish to pay tribute to the many librarians and archivists who have supported my research and become such wonderful friends over recent decades. In particular, I think of Margaret Greene at the University of Melbourne, Mary O'Mara at the University of Queensland, Gordon Abbott at the University of Adelaide and Robyn Holmes at the National Library of Australia. They are outstanding examples of the cream of Australian music librarians: informed, committed, passionate seekers after knowledge and truth. Internationally, too, I pay tribute to the support received over many years from the Library of Congress and the Institute for Musicology in Budapest. And, most specifically I acknowledge the huge boon to my research bestowed by the Bartók Archive in Budapest through many decades of direction by László Somfai, and the Grainger Museum in Melbourne, under curators Kay Dreyfus, Rosemary Florrimell and Brian Allison. The common qualities of all of these music information specialists has been a love of music, a love of systems and their use to enhance access and collection usability, and an ability to go beyond the request made – to suggest workarounds when something was not easily accessible, or to inform you of materials you did not know about but which they thought might benefit your research. I do want, as a preface to my paper, to record my appreciation of over three decades of service, collaboration and friendship.

I now want to talk about what I have learned over the three decades during which I have been involved in music scholarship – decades of revolution in production, distribution and access of scholarly musical materials, a revolution in which so many of you have played such leading parts. My title is “From Pencil to Podcast”, and I believe *that* is original. I am however, influenced by a wonderful book, not about music at all, but about learning, education and libraries. It is *Avatars of the Word*, with the subtitle “From Papyrus to Cyberspace”. Its author is James J. O'Donnell, currently the Provost of Georgetown University in Washington. O'Donnell provides something much more profound than I shall give to you today, namely, an exposition upon the promise and the threat of electronic technology for our literate future. But when I met him recently, I took issue with his beginning being papyrus. Being a Latinist he had not looked so much at the oral traditions of the word, going back, at least as far as we can say with documentary certainty, to the oral origins of the Homeric epics. Of course, as musicians we are presumably at least as interested in that cultural transmission by mouth and by ear, as we are by eye, given the sonic, hence aural, essence of our subject. So perhaps our equivalent of O'Donnell's papyrus is some primeval scream, from which the first musical utterances might have originated, or at least its first documented emulation in ancient Greek or Chinese musical notations.

When I refer in my title to the “pencil”, however, I refer to my own passage from working in Hungarian archives towards the end of the Communist era, where photocopiers were forbidden and – anyway – it was an archive with invaluable manuscripts, so writing in ink or even that wonderful Hungarian invention, the biro, was forbidden. So, I took down virtually all of my research over a ten-year period by hand, in pencil, on 6x4-inch file cards. Although to a young mind today this might sound just immensely laborious, I did not think so, because by writing – by copying – and simultaneously often, by translating, one was absorbing and digesting the material. It is through scribing that, over the ages, so many people have learned their music stylistics, and also developed their internal hearing, such an important skill espe-

cially in a pre-recording age. Let's remember that that is the way so many of the great composers also learned their tricks of trade, not just in terms of technicalities of harmony and melody, or features of style, but also in terms of musical proportions and scoring. Some even added in a few twists and turns of their own, and passed off the works as being theirs! Through scribing also, musicians of up to the 1970s or so, developed their sense of calligraphy and orthography, sometimes even having to draw the very staff lines using a rastrum² – one of the first things my theory teacher at the Royal College of Music taught me to do. Now, there were advantages in reducing my wordly knowledge to a carefully catalogued series of 6x4 filing cards. While others went through the discontinuities of different technological systems, my file cards remain as fresh and accessible as the day they were written. And accessing them is very quick. When a Hungarian colleague recently contacted me with one of those infuriating archival questions: did I remember the location of a particular detail in a project we were both working on twenty years ago, I could instantly draw out the card and tell him that that document was sitting about two metres to the left of his desk in Budapest! In an age of do-it-yourself digital everything, and now appalling calligraphy, I think the educational advantages of scribing should not be forgotten. Johannes Trithemius writing “In Praise of Scribes” in 1492 (as the printing revolution was just getting underway) said it all:

“In no other business of the active life does the monk come closer to perfection than when caritas drives him to keep watch in the night copying the divine scriptures... The devout monk enjoys four particular benefits from writing: the time that is precious is profitably spent; his understanding is enlightened as he writes; his heart within is kindled to devotion; and after his life he is rewarded with a unique prize.” ([De laude scriptorium](#))

Trithemius was also the man who suggested that while the word, written on parchment, might survive for a thousand years, the word, printed in some flimsy paper book, was likely to survive only two hundred!

As against that beautifully simple and relatively unchanging world of the pencil, we have the podcast (the equivalent of Jim O'Donnell's “cyberspace” for the word). Podcasts, as with so many digital forms of information, can readily and instantaneously be made available to mass audiences. Or, rather, to mass audiences right now. As with Trithemius's parchment versus paper debate, the key question is not one of immediate access, but of what we continue to make available to posterity – how we archive such forms, so that, like Trithemius's parchment, they are available in a thousand years' time. To get there, to that millennium in the future, those podcasts will need to cross countless hazards of changes in technology platforms, and archival guardians, not to mention a rash of electronically transmitted diseases. We are all aware, and I think now embarrassed about, how poorly we managed to archive the first generation of digital output. I note that my own first two books, although digitally born are now digitally dead. Yet their paper copies live on unconcerned, just yellowing slightly at the edges, at about the same rate that I seem to be doing. In the realm of music, with its burgeoning – indeed, out of control – production and dissemination over the last decade, above all since MP3 became popular, how do we record and make available to succeeding generations this massive musical activity? Or what slice of which part of whose activity should we be trying to archive? Apart from permissions problems, how you capture a decent slice of the web (especially byte-hungry audio-visual materials) is still a daunting problem. The massive [Internet Archive](#) project calculates that to archive twenty channels of television for a month takes almost the same digital space as would a digital scan of all books in the Library of Congress, namely 20 to 24 terabytes. While the Internet Archive does take regular web slices, and other

² A multi-nibbed pen, specially designed to rule staves (Ed. note, from [NotaQuadra](#)).

selective collection systems, such as the [PANDORA](#) project of the National Library of Australia, seek to capture digital materials of cultural and historical significance – ranging from simple files to complex multi-media Web sites - the challenge is still that posed by the National Library of New Zealand in May 2004, when it launched its national “trusted digital repository”: “Significant amounts of our thoughts, writings and publishing as a nation are now only ever in the electronic form – which is no less precious and no less fragile than its print counterpart – and it would be a real tragedy for this country if it was lost for the want of somewhere to store it.” (Media release, 30 May 2004) I note the great work that the [Australian Music Centre](#), here in Sydney, is doing not just to preserve the physical, but also the electronic, residue of several hundred Australia composers. Of course, that residue involves not just the digital score, but also that much more difficult residue -- the electronically generated original, or facsimile, of the music itself.

So, my theme “From Pencil to Podcast” leads to the other half of the title: how we use our dollars best to maximize the access of students, professionals, music-lovers and citizens to the brave new world of musical materials in the most bewildering variety of technological formats, artistic styles, legal (or illegal) frameworks, and a multiplicity of simultaneous connections with other artistic or scientific forms of expression. This is a world in which the chain of creator, producer and consumer has been disturbed, if not destroyed: where it is often unclear who is the publisher, or for which international jurisdiction, where the composer is often the equivalent of the engraver and the marketer, where the copyright period around the world is various yet communication across these different copyright domains is instantaneous, and where user-created content fills up more and more of the digital space. The challenges to the music librarian and archivist are immense, but what a great age in which to be living! And what opportunities the last decade in particular has provided for linking up the scores, recordings, manuscripts and scholarship, so that the library user has opportunities of connectivity and interconnection undreamt of only twenty years ago! Of course, with such opportunities for so many millions, the role of the librarian and archivist must change. That word “keeper” said it all: the role was to select, conserve, preserve and provide access to worthy and approved users. Now the genie is completely out of the bottle at all stages of the library and archival spectrum of activity. The user is often neither worthy nor approved, indeed you have often not even met the user personally or had the opportunity to check out their credentials. In selection and preservation legal complications are multiplying, and conservation, in a digital world, is not so much a matter of acid-free folders and protection from light, but of ensuring your university administrator pays the access fee on time and that the latest software is fully compatible with your holdings.

Let’s take a new tack on my topic, maximizing musical resources. I have spent about three weeks of the last year on planes, and a few more accumulated days in airports. Now, you might envy my frequent flyer points balance, yet so many of you today, right here and now, will be sympathizing with my total accumulation of jet lag! Despite pharmaceutical advances, we have not yet learnt how to turn night instantly into day. And I do always feel cheated, when I fly west across the Pacific, of those days that I have never had. You know, when you leave Los Angeles on a Saturday night and suddenly you are in Sydney early, but not so bright, and discover it’s Monday morning and everyone is going off for the week’s work. I have a log of some forty-five missing days, lost in action across the Pacific, and I am hoping that when I meet my maker I’ll get credit for those days that never were.

During those three weeks of flying, I’ve experience in-flight entertainment systems ranging from the wonderful to the woeful. Worst of all, was one airline still with the one statutory film on the not-so-big screen at the front of each cabin. Best was Emirates’ magnificent in-flight system, with its hundreds of channels. Now, I know I probably should – as a former opera and

music critic – have been listening all the time to the opera or the classical music selections, but in truth it's the weekly British top-of-the-charts selection, accounting for every week since 1953, that I mostly tune in to. It is an in-flight archive of the best tunes, associated for me (like you) with key moments in my life, and providing a panorama of the special concerns of the moment (wars, booms, celebrities, disasters) amid the perennials of love, spring and sex that never miss a beat. On my last Emirates flight one top-of-the-charts entry from last year (2006) caught my attention. Sandwiched between "So Sick" (one week) and the slightly ungrammatical "I Wish I was a Punk Rocker" (3 weeks) was two solid months of Gnarl Barkley's "Crazy", with its immortal and risk-averse lines: "Think twice, that's my advice." The Emirates guide politely explained that "Crazy" was "the first single to reach No. 1 by downloads alone" – and it held that position for eight weeks.

Now, this led me to observe a few things: that Emirates sound system had more, and a more immediately available, selection of music recordings than a couple of college music libraries that I had used back thirty or forty years ago; more impressively, I could instantly segue from "Crazy" to *La Traviata*, and then on into American basketball, if I wanted, which I could certainly not do in those college libraries of old. What Emirates achieves in mid-air, the average citizen, especially with a credit card and a modest respect for copyright law, can achieve much more extensively on the ground. You can now beg, borrow or buy a performance of just about anything over the web, so why do we need music libraries or archives at all? (Moreover, as music journals more slowly but inevitably follow the now-completed digitization and disaggregation of science journals, can't we do virtually the same with music scholarship? Does the library just get in the way between the producer/publisher/marketer and the client/user/consumer?)

The new, 2006 phenomenon for the top-of-the-charts of having a work reach No.1 by downloads alone is another sign of the massive changes in direct consumer access to music, above all in the decade since MP3 came on the scene. This has been coming upon us for thirty years, firstly through the introduction of digital recordings in the 1970s, then the roll-out of fiber-optic cabling and broadband, and then in the mid-late 1990s through the advent of MP3. Both the publisher and the library were once filters for selection and promotion of works of a certain quality. Students actually appeared to take seriously the few sanctioned texts recommended by the lecturer! Now, it is clear that quality selection is left increasingly up to the whims of the web. If a sanctioned text is not readily available on the web, it is just not used in student essays, even in research papers. With such direct and unmediated consumer access, that role of selection, censorship and selective promotion for the library is under threat. The library and archive become more portals of convenient access (for libraries) and selective promotion (for archives). In discussions I have recently had, by chance, with publishers both of music and of music books they are recognizing the need to become more focused on speedy provision of access and less focused on time-honoured processes of selection, quality control and editorial standardization. If they are to remain in the market they need to be more than a badge of scholarly or creative honour before the elites of the world. They need to be out there, and beating their competitors to market.

I want now to highlight three areas where I have recently seen wonderful advances in the use of music library and archival resources. And I hope I do not embarrass any of you in the process.

Our students. The questions of collection, preservation and access take on new emphases with each decade. For a library, such as a university library, with many students as users, a key issue seems to be how much relevant access I can buy for my users to materials than might not otherwise be available to them or which they might not be able to afford. I keep in mind here that the library, once one of the few locations of consolidated musical information,

is now only one of *many* sources of music, ranging from that Emirates entertainment system through course anthology listening guides to the infinite, but unregulated, sources of the web. And I do remember that, none the less, many of our students, in an age of escalating fees and charges, do still struggle to buy a computer or afford having a credit card, and so may still be very dependent upon what is on the shelves of their music library for most of their listening, score or scholarly needs. Of course, bulk consortial purchasing of access – such as is done so well by the CIC universities in the US, or the consortium of all Australian universities – may take that issue out of your individual hands, as music librarian, but there will still be many smaller, and specifically sound resources, that need to be accessed to meet the particular interests in performance, analysis, therapy or composition of your school or department. On the collection side, and especially in music, there are the issues of what you continue to collect because it is not digitally available – musical instruments and furniture, for instance, have so far stoutly resisted meaningful digitization, which still clings to just two dimensions. If you are an archive, then composer manuscripts and memorabilia still need to be purchased, as otherwise – and especially if they fall into private hands – these materials may be totally unavailable for generations to come. Although humanities and music books have more stoutly resisted digitization than most other fields of scholarship to this point in time, that lag is now being overcome, not least because of the several mass book digitization projects now underway.

With undergraduates I observe that their increasing sophistication of digital searching has led to more innovative approaches to learning. Ten years ago the textbook-plus-anthology style of undergraduate learning was very popular; it still is fairly popular, and regrettable when it encourages the diligent, but inert and uninquiring scholar. A decade ago I recall that formulaic assessment questions were increasingly scoring formulaic answers, some drawn, unfortunately, from essay banks on the web. Now, while such plagiarism is still a problem, the increasing number of web-available resources over the last decade is leading to much more imaginative approaches to learning and to assessment tasks. So many archives, in particular, have over the last ten years started to place their core materials on the web, and have sought to realize the promotional potential for the themes and historical figures at the very heart of their existence. Whereas once the archive was a forbidding place, to which personal access had to be negotiated after a suitable scrutiny of credentials, now through virtual tours and displays, on-line catalogues, digital scans of key holdings and associated scholarly references, the far-away undergraduate or the keen music-lover can jump into the very heart of scholarly citadels at only a few seconds' notice. (Indeed, such archives now demonstrate their vitality to funding agencies by quoting the number of site hits.) I have found that setting a well-chosen quotation, as the basis of an undergraduate essay question – and myself pre-checking that it throws up a wealth of disparate sources on the web – leads to a similar diversity of answers – a far cry from inept paraphrasing of *The New* – or not so New – *Grove Dictionary* and cribbing from a few heavily underlined core texts kept, like the tablets of gold, in multiple copies at the reserve desk.

Of course, for every time-hallowed archive launching itself out upon the web, there are one hundred independent scholars, music practitioners and enthusiasts with varying of scholarly awareness and distinction, keenly pumping out their own websites. But my experience here, too, is that while accuracy and site quality may be compromised the undergraduate student of today recognizes practitioners and enthusiasts for what they are, and knows with how many grains of salt to accept as gospel what they have placed on the web, or the hypotheses and speculations into which they from time to time may launch with more passion than substance. That is, I believe that the cornucopia of the web has encouraged a more resourceful and in-

quiring undergraduate. Indeed, its ubiquity has led to greater discernment in the sifting of information.

Let me touch briefly on a second area: music biography. Twenty years of digitization has led now to some truly wonderful sites dedicated to famous musicians, collections or institutions. Now, to have not just comprehensive catalogues but also comprehensive e-archival collections breaks down the tyrannies of distance and time that previously made such intimate knowledge of far-flung resources impossible or, even if visited, only partially understood. With the historical research with which I have been involved in recent years, biographical materials are constantly incomplete. The letters or essays volume is completed and published, only to be rendered out-of-date or misleading by discoveries of the next month or the next year. The ease with which websites now allow interleaving of new materials and instant reordering makes them ideal – indeed, better than hard-copy – repositories for source materials. I know that some publishers are considering whether they should now start winding back print copies of documentary collections because of their worrying permanence and inflexibility, and instead to place their publishing imprint on websites allowing for infinite upgrades and reorderings. I would like to mention one archival collection in particular: that of [Edvard Grieg in the City Library of Bergen](#) in Norway. I know Siren Steen is here today from that collection, so I shall not seek to embarrass her. But I was bowled over by the sheer functionality of this Grieg site. Its digitization of letters – and Grieg was a prolific letter-writer – is nearly complete. And essays, scores and other materials are also readily available to users of the Library's site. After many decades of careful hard-copy curating and now will thoughtful and systematic digitization, this collection is available to the world. It also has the advantage that it lacks so many of the copyright hassles that bedevil those who want to be similarly comprehensive but for musicians of more recent times. I mention it as just one example of a documentary site that has, over the years, become mature, and – with consistent but modest levels of government investment – become a really useful tool for music-lovers and scholars the world over.

A third area where many changes have occurred, as archival and library electronic access has evolved, is music analysis. For the last decade I have been editor of Oxford University Press's series entitled *Studies in Musical Genesis, Structure and Interpretation*. Around 2000 I was starting to come to the conclusion that we might be seeing the end of traditional sketch study. Fewer and fewer universities seemed to be teaching the rigorous skills needed to engage in such painstaking genetic analysis. And then, from around 2002, as more and more archives and libraries rolled out major digitized collections of composers' creative materials – from early thematic sketches right through to continuity drafts and printer copies – a renaissance of the field became detectable. In short, the student or scholar could look at creative materials, hitherto exposed to only the occasional archival visitor. Now, you could browse, print out and study these materials of previous obscurity without even leaving home. Well, the series is now thoroughly rejuvenating itself, both with traditional sketch studies, and some quite revolutionary approaches to recently composed music, where the source materials may include oral testimonies, computer software, and electronic drafts. And the new technologies are allowing for the studies themselves to be presented in new and exciting formats, e.g. to have all the sketch materials of a work presented in an attached CD, or through special website access, while previously only a few select examples could be presented in facsimile within the pages of the book itself. And for the analyst wanting contextual back-up there is now the growing digital letters collection of the master analyst, Heinrich Schenker, in a carefully curated Columbia collection.

I have landed on these three areas – undergraduate studies, music biography and music analysis – as they are illustrative of how new ways of conducting research, and so, new ways

of learning have evolved as a result of the electronic promotion of library and archival collections. Many of you have been at the forefront of these advances, and I salute you for what you have done.

Of course, these advances have opened up many cans of worms concerning issues of continuity and ambit – both of specialist music libraries and, with that, of specialist music librarians and archivists. We need to ask how much has music remained a self-contained and integral study, and how much has it become unextricably intertwined with the discourse of other subjects? And the answer would seem to have to be that music's edges are blurring increasingly with the years. New academic approaches in the humanities and the arts have required greater contextualization to musical phenomena, and greater knowledge of the methodologies of other disciplines. Post-modernism has pushed questions of the how, where, what, why and with whom, with a greater vigour than the baldly positivistic approaches of the 1960s and 1970s, which were fairly content with letting sleeping cross-disciplinary dogs lie. Also, the greater frequency of multi-arts and cross-disciplinary productions in a digital age has meant that there are more shades of gray even about how to categorize artistic production, let alone understand it.

I ask these questions of continuity and ambit because some of you will be under pressure to justify your continuing existences. Why do we need specialist librarians or archivists when an increasing percentage of once disparate materials have been reduced to the apparent similarities of digital format? The answer, I think, still lies in that especial *aural* nature of music. While the more plural perspectives of the last twenty years demand more interaction and juxtaposition of musical and extra-musical materials, this in no way means that musical materials can just be rolled holus-bolus into broader library or archival holdings. Although the digital world has made different source materials more immediately reconcilable, and more convenient to use, the specialist musical needs remain but with a different balance. While acquisition and cataloguing may be more automated or even out of our hands, there are growing areas of disciplinary and institutional repositories, where, for instance, the work of students and staff needs to be lodged – not a minor matter for the music librarian. Legal issues of permissions and copyright feature more strongly in an age when hard-pressed recording companies and publishers are more prepared to pursue cases of infringement of their rights, and the pressure to increase the length of copyright yet again continues to grow. Preservation issues now extend across both hard-copy and digital materials, especially those that we rent rather than own, and specialist advising services are needed, as ever before. In short, we still need dedicated specialists:

- who understand the intrinsically *aural* nature of music and how best it can be made available to a range of publics;
- who know how to listen to, read, and appreciate the written trace of music;
- who appreciate the nature and history of music's many subdisciplines, and the educational, therapeutic and social manifestations of the art; and we need people
- who have that sense of excitement about discovery of new information, new sounds and new artistic expressions, and can encourage that excitement in others.

In short, despite all the technological change and the opportunities opened up by it, the world still needs its music information specialists as much as ever. Yes, it needs YOU, my friends.

Ladies and gentlemen: I hope you will enjoy beautiful Sydney this week, and gain inspiration from the wonderful array of papers that lie before you.

Professor Malcolm Gillies also mentioned a paper he delivered at the Archiving Web Resources Conference in 2004, which might be of interest to this audience: [Born Digital Born Free? The Cultural Impact of the Web](#).