

AIBM – IAML – IVMB  
ANNUAL CONFERENCE 18<sup>TH</sup>  
CONGRESS  
DONOSTIA-SAN SEBASTIAN  
JUNE 21<sup>ST</sup>-26<sup>TH</sup> 1998

ABSTRACTS

## **Public Libraries Branch**

Chair: Kirsten Voss Eliasson

Date: Monday 22<sup>nd</sup>

Time: 9:30-11:00

### **Aurora Rodriguez Martín Biblioteca Musical, Ayuntamiento de Madrid**

“V́ctor Espinós Moltó (1871-1948) and the creation of  
the Music Library”

On the occasion of the 50<sup>th</sup> anniversary of the Victor Espino's death, It is a question of reminding this official's pioneering work in the Council of Madrid, as researcher and musicologist. The creation of the Music Library and the most of its services (books, scores and method's lending since 1919, instruments' lending since 1932) is on account of his leadership.

His innovative ideas and his creative energy, taking the form of his proposals to the Council in 1919, are the main assets in a music library with a clear and determined vocation for public service, which is adapting to the new situations and necessities in the city that it is serving.

## **Public Libraries Branch**

Chair: Kirsten Voss Eliasson

Date: Monday 22<sup>nd</sup>

Time: 9:30-11:00

**Carmen Hervás Cortés**  
**Biblioteca Musical, Ayuntamiento de Madrid**

“The Music Library of the Council of Madrid:  
nowadays and future prospects ”

The Music Library of the Council of Madrid provides education, information and leisure through the music, giving the usual and others more original services like: studio's lockers or musical instruments' lending to several users with different necessities and formation's level increasing constantly, by means of very different kind and support holdings.

The cataloguing, computerized since 1992, is the work that has needed the most time, because of the necessity for having efficient and manageable finding aids.

The shortage of human media and the lack of physical room are questions to solve at an early date.

## **Bibliography Commission**

Chair: John Howard

Date: Monday 22<sup>nd</sup>

Time: 9:30-11:00

**Timothy Maloney**  
**National Library of Canada, Ottawa**

"The Canadian Music Periodical Index" &  
"Disc-o-logue"

The Canadian Music Periodical Index (CMPI) was one of the two earliest digitization projects undertaken by the Music Division of the National Library of Canada (NLC). This web site was created in two phases between January and September of 1996, and was undertaken as a pilot project for future NLC web-mounted databases. Holding in excess of 30,000 records about articles pertaining to all aspects of musical activity in Canada indexed from 475 Canadian journals, magazines and newsletters, some dating back to the late 1800s, CMPI has quickly proven to be an indispensable research tool. It is refreshed every 2-3 months with additional data from the approximately 200 current periodicals we continue to index. The site now averages over 50,000 hits per month with almost 40,000 pages downloaded per month. This presentation provides an overview of the site and sample searches, as well as background on its development and plans for its future.

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Disc-o-logue is a database devoted to sound recordings of French-language popular music available in Canada 1955-85. This was an era since referred to by some as a "golden age" of French popular song. Disc-o-logue originated as a card file created by a record-store owner in Quebec, who sold it to the National Library of Canada (NLC) in 1986. Digitized during the summer of 1997 by a team of student contractors, Disc-o-logue was the third digitization project and second web-mounted database developed by the Music Division of the NLC. In addition to the database itself, which contains about 90,000 records, this site also features ancillary pages devoted to "Top 10" lists published in the 1960s and 70s, information about its creator, graphic representations of LP album covers, and so on. This presentation provides an overview of the site as well as background on the original Disc-o-logue and plans for the site's future.

## **Working Group on Copyright**

Chair: Anne Lelay

Date: Monday 22<sup>nd</sup>

Time: 9:30-11:00

**Timothy Maloney**  
**National Library of Canada, Ottawa**

"The New Canadian Copyright Legislation/ La  
Nouvelle loi canadienne sur le droit d'auteur"

In 1997 Canadian copyright law was revised for the first time since 1932. Because of the long process of study and consultation undertaken by the government, and pressure exerted by various interest groups which caused late revisions, it was unclear up to the last minute exactly what the changes would stipulate on a number of issues. Moreover, sharp differences between the thrust of existing copyright laws in the U.S. (oriented towards broad access to intellectual property) and Europe (oriented more towards protecting creators' rights) left Canadians wondering which way their government would tilt. This presentation endeavours to clarify what changes were made to Canadian copyright law in 1997 and how those changes compare with corresponding European and American laws.

**Research Libraries Branch**

Chair: Ann Barbara Kersting-Meuleman

Date: Monday 22<sup>nd</sup>

Time: 11:30-13:00

**Hugh Cobbe**

**British Library, London**

“The reorganisation of the Music of the  
British Library”

The new British Library in London is to be opened formally by Queen Elizabeth II on 25th June. However the first reading room opened last November and the rare Books and Music Reading Room became fully operational on 12th May. Hugh Cobbe will describe the history and main features of the building and in particular will show how the Library's music collections were moved and how its music services have been reorganised to take advantage of the new facilities. The paper will be illustrated with slides.

**Joint session:**

**Commission on Service and Training – Commission on Audio-Visual Materials**

Chair: Mary Kay Duggan

Chair: Thomas Gerwin

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

**Miguel Angel Plaza-Navas  
(AEDOM, Asociación Española de Documentación Musical)**

“Music databases in Spain: an approach”

The view of the musical data-bases in Spain is like a puzzle in which we know the existence of many pieces (big, small, of different format and contents) which have to be identified and definite for putting in the due place that corresponded to them in the board where the musical documentation of our country is framed.

They exist. But How many? Which are their contents? How and where to consult them? Who are at the bottom of them and which are their objectives?

There isn't any directory-catalogue that indicates it to us neither in an exhaustive nor in an approximate form. It is not our purpose, although we would have desired, even though only a little, to bring near to it; the breadth of itself surpasses it and it would require the institutional collaboration and not a merely personal effort.

We offer a little sign of some of the data bases that we have localised for attempt to us an idea of what that musical view is able to be in our country. We are aware of offering some little pieces of the puzzle may make us not to see our whole musical image, but it is worthier a minimal knowledge than a void one.

What is the meaning of data base? And musical data base? If we understand that any orderly structured information in records and fields which permit a rapid location is a data base... We are able to realise the magnitude that encompasses such definition. Any directory, telephone directory, cards or printed catalogue would enter completely in it. And, musically speaking, We have to include those that have got scores, sound recordings, files of sound, etc. In our work we will limit ourselves to those ones that they are at electronic format (although some of them were more known like printed product) not only catalogues of centres and libraries, but directories or bibliographic compilations.

A view that we don't think differs too much to we are able to find in most countries, so, in default of a more thoroughly studio, we should welcome this sketch here. The diversity of objectives, contents, utilised programs, number of records, possibilities of quest and by-products is being the guideline which all of them could be defined with. The line, which puts together them in the puzzle we are talking about, is just its subject matter, the music.

If with all of it, we could contribute to make a little step in the knowledge of the developed work in our country as musical data bases refers to, we will have obtained the proposed objective.

## **REPERTOIRE INTERNATIONALE DES SOURCES MUSICALES (RISM)**

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

**Gabriele Buschmeier**  
**Akademie der Wissenschaften und der Literatur, Mainz**

“The analysis of the composers’ letters  
in Germanic Research Centres”

The German musicology is known because of his monumental publications. They aren't only simple publications but they enclose a lot of information about the works, sources and about the history of the reception mechanism, too.

Therefore each time is clearer that it is necessary to gather all the documents about the composers' works like letters, diaries, papers and so on.

In fact there are already initiatives in Germany to enclose this information in the publication of the completed works.

It is proposed the creation of a data base which collected the information owning in these letters and other composers' papers. In this way it could be made an international repertoire of musical letters.

## **REPERTOIRE INTERNATIONALE DES SOURCES MUSICALES (RISM)**

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

**Irina Bezuglova**  
**National Library of Russia, St. Petersburg**

“Retrospective Union Catalogue of Russian Music Editions”

This paper intends to describe the work done since mid-1980s by the Division of Music and Recorded Sound in the National Library of Russia as the centre for the retrospective Union Catalogue of Russian Music Editions. The project follows the two basic lines: 1. Investigations in the range of music publishing in Russia, and 2. Bibliographic control of published music in library collections. In terms of geography and chronology, it covers music published and currently extant in successor states to the Russian Empire and the USSR (Russia, Byelorussia, the Ukraine, Poland, Finland, Estonia, Lithuania and Latvia) Russia's earliest printed music in the 18th century, and until 1931 when Music Annals, State register of current music publications, was established. The catalogue will include every publication containing notated text, i.e. full or piano scores, hymn books, collected pieces, instructions for various instruments, music theory, journals, book supplements. Work will proceed by stages, each to be represented in an individual printed issue. The categorisation will follow specific features of music publishing in Russia. Thus for instance, since due to a whole range of economic and technological difficulties, like engraving or notes lithography, 18th- early 19th-century editions were typically few and in a limited number of copies and even fewer have survived today, they are all designated as antique. By contrast, in the second half of the 19th century, with the major publishing monopolies and multiple provincial publishers, the output of printed music grew dramatically.

## **Broadcasting and Orchestra Libraries Branch**

Chair: Kauko Karjalainen

Date: Monday 22nd

Time: 15:00-16:30

### **John Stevens British Broadcasting Corporation - BBC**

“Information on PANDORA, which is used for cataloguing sheet music, and CAIRS which is used for cataloguing commercial gramophone recordings”

The CAIRS system came on-line in January 1992, replacing the Gramophone Library card index. No systems development work has taken place since that date, apart from some necessary updates to the VAX servers. In order to increase cataloguing productivity and also to enhance the system so that it equates more to user requirements, a great deal of reprogramming is required. The system is divided into two databases - The Stock Database and the Catalogue Database. Both sit independently on the system, with no connections between them. This is one major disadvantage with the CAIRS system.

PANDORA is the system which provides to BBC with the cataloguing system. The application database (TINLIB) was originally designed for American Libraries and is supplied by a company called IME. The report details the existing configuration of PANDORA system. It covers all major technical and user issues that are creating problems. It makes specific recommendations to PANDORA, that may require a Business Analyst for further feasibility studies on various options.

## **Broadcasting and Orchestra Libraries Branch**

Chair: Kauko Karjalainen

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

### **Finn Kaisner Danmarks Radio Nodearkivet**

In the fall of 1997 the Music Library of the Danish National Radio introduced a data base (constructed in Microsoft Access) for controlling loans.

All loans from the Music Library are entered into this database, as well as the loans from external sources, i.e. libraries, publishers, institutions, orchestras, etc.

All information concerning the loans is stored in the data base so that any particular loan can be reconstructed.

The data base has a facility for automatic reminders.

Information concerning names of composers, titles of works, archive numbers etc. Are being stored for later use in a data base that will, in time, replace the existing card catalogues.

## **Broadcasting and Orchestra Libraries Branch**

Chair: Kauko Karjalainen

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

### **Martie Severt Music Centre of the Netherlands Radio and Television**

The Music Library of the Foundation Music Centre of the Netherlands Radio and Television has a new library system in use since December 1997.

The old library system (in use for more than 15 years) was part of Music Catalogue of the Netherlands, a co-operation of 5 music libraries, which was discontinued at the end of last year.

Therefore the new system needed to be ready at the end of that year; we wanted modern technology and a user-friendly interface (both for librarians and library visitors).

Because we were not satisfied with the library systems for sale on the market, we finally decided to have a system constructed for us, using our detailed specifications (writing down the specifications was a lot of work in itself; fortunately we could hire external expertise).

It was a great relieve for all of us that the new system was ready at the beginning of this year, with all the data from the old system successfully implemented.

The new system:

**software**: STAR/UNIX/CLIENT/WEB: Quadra STAR Multi-User Information Management Program; Client-Server architecture; Internet and Intranet facilities; Windows 95.

**Hardware**: Unix-configuration (IBM RS/6000); workstations: Compaq DeskPro 2000, Compaq V70 17-inch monitors; HP-printers

Although the new system is an integrated one we have for daily use 3 modules: one for cataloguers, one for librarians (including a lending system) and one for visitors (WEB-orientated).

The library collection is divided in several databases:

Classical printed music (140.000 title records; 95.000 volumes)

Popular printed music (150.000 title records; 10.000 volumes)

Arrangements (40.000 records)

Books (7.000 records)

Names (45.000 records)

For cataloguing classical and popular music and books we use ISBD. We no longer use a specific MARC-format, but all records are divided in many fields (and combinations of fields) can be searched.

We use Dewey-classification and all orchestral works have a code for instrumentation.

## **Broadcasting and Orchestra Libraries Branch**

Chair: Kauko Karjalainen

Date: Monday 22<sup>nd</sup>

Time: 15:00-16:30

### **Kari Jacobsen Norwegian Broadcasting Corporation-Music Library**

“Data processing archive system”

Since the beginning of 1989 The Music Library has had data catalogued sheet music. In 1995 Statens Datasentral developed our two databases in the **free text system SIFT+**.

Our collection consist of 55.000 titles divided by instrumentation and/or musical into 44 categories. We estimate that the musical manuscripts are one third of the collection. Today about 22.000 titles are data catalogued. Retrieving often seems difficult because we have to use the old card catalogue and other title-indexes in addition to our database. Besides our local database of our own collection, **the sheet music database**, we register the music material we have to hire from different publishers in a separate database, **the hire material database**. This database is a great help when ordering hire material.

## **Broadcasting and Orchestra Libraries Branch**

Chair: Kauko Karjalainen

Date: Monday 22nd

Time: 15:00-16:30

### **Swedish Broadcasting Corporation**

“Database systems at the Music Library, Swedish Broadcasting Corp”

All the archives and libraries at Swedish Broadcasting Corporation uses the TRIP database system (version 3.1). The strength in the TRIP system are the search procedures, searches are created using a handful of simple commands and the words of phrases (terms) that you want to find; from the most simple search sessions you may proceed to more advanced techniques.

Each department have an *database administrator*, who creates and modifies databases for specific use. The administrator also gives access to the databases, creates and maintains individual users and users groups.

All databases in TRIP are created in three steps: *database design* (all the fields that a database consist of), *data entry forms* (the process of manual insertion of data into a database) and *output formats* (specifies how a record in a database is to be output). To a specific database you can connect several different data entry forms and output formats; at the same time you also can bring together databases with similar information, as you can separate big databases to smaller ones.

The information in the databases can be stored in main records and in sub records (for example a book as a main record and different chapters in the book as sub records). The databases in use at the music library consists of one main catalogue, divided to three smaller databases as follows; books, periodicals and music (scores and parts); also we use databases as tools in administration (for example handling orders). The databases can be connected to different help programs, like in our case the lending system (a bar-code system).

## **Libraries in Music Teaching Institutions Branch**

Chair: Federica Riva

Date: Monday 22<sup>nd</sup>

Time: 17:00-18:30

### **Koldo Bravo Conservatorio de Música, San Sebastián**

#### “Conservatoire’s Libraries in Spain”

The situation in the conservatoire’s libraries and music schools in Spain is not exactly fine. In general we can say that there are a very few music teaching centres that have a library and there are a very few staffs in the libraries we have.

Besides this little group of “privileged” centres the situation is characterized by a scarce presence of musical documentary holdings and, that it’s just worse, by a very little developed awareness of the importance of this problem.

Positive elements can be found at the same horizon. I am having no intention of doing an statistical exposition about the panorama I am trying to delineate. On the contrary, I am going to do an overview in which we will go back to the precedents of this situation and we will also see the ways and strategies that will allow us to advance in the improvement of our centres.

Later on a detailed analysis of the direct results that the application of the LOGSE (Rule about the General Arrangement of the Teaching System, 1990) has supposed for the music teaching centres and the way in which all these changes will influence in our libraries, will be presented.

**Archives and Music Documentation Centres Branch**

Chair: Inger Enquist

Date: Monday 22<sup>nd</sup>

Time: 17:00-18:30

**Judy Tsou**  
**University of California, Berkeley**

“Virtually a Reality: The Working Group on Registration  
of Music Archives”

The aim of Working Group is to create a register of music archives of the world through electronic means, using national branches as centers for the project. The talk will include a progress report of our work and a demonstration of the database designed for the project.

**Archives and Documentation Centers Branch**

Chair: Inger Enquist

Date: Monday 22nd

Time: 17:00-18:30

**Timothy Maloney  
National Library of Canada, Ottawa**

"The National Library of Canada's Glenn Gould  
Archive on the Worldwide Web"

The Glenn Gould Archive web site was one of the two earliest digitization projects undertaken by the Music Division of the National Library of Canada (NLC). Begun in the summer of 1996, it was created in three phases by student contractors, ending in January, 1998. As a pilot project for future archival web sites at the NLC, it was developed as a multi-faceted site which would offer not only a variety of features and gateways to further information about Gould for visitors to the site, but would also present multiple challenges for the design and technical teams. The site has proven to be of great interest to Gould fans and researchers, recording an average of almost 100,000 hits per month so far this year. This presentation provides an overview of the site as well as background on its development and plans for its future.

## **Archives and Music Documentation Centres Branch**

Chair: Inger Enquist

Date: Monday 22<sup>nd</sup>

Time: 17:00-18:30

### **Margarita Vázquez de Parga**

Directora Área de Negocio  
Informática El Corte Inglés  
Madrid

#### **“DIGITAL IMAGING IN ARCHIVES: ADVANTAGES AND DISADVANTAGES”**

The development of the information and communications technologies has a direct impact on the management, preservation, access and diffusion of the archives and libraries holdings. The possibility of converting textual information into digital format is completely changing the concepts of communication of archival and library information access to the documents.

Image electronic restoration of damaged ancient documents is now possible thanks to digital technology: the enhancement of images presenting different kind of problems, facilitates the reading of ancient documents and it is an important support to academic research and scholars, being at the same time a very effective method for the preservation of the original documents.

From the archival perspective some strategic and logistic aspects should be taken into account when planning a massive digitization programme. In that aspect the experience acquired with the project of automation of the *Archivo General de Indias* in Spain, with more than four hundred descriptive references and more than eleven million pages digitized, the migration of the software to Windows 95/NT to adequate it to the technology development and the installation of the system in several other archives, will be presented in the communication.

## **PLENARY SESSION**

Date: Tuesday 23<sup>rd</sup>

Time: 9:30-13:00

**Diego Bosquet**  
**Mendoza, Argentina**

“19<sup>th</sup> Century documentation on Latin American Music”

Taking into consideration the difficult situation of the musical documentation in Argentina, the set of problems of the documents in the XIX century become more complicated due to:

- The musical documents are disseminated between some institutions which are generally no musical, and most of all, in private archives of researchers' and composers' relatives.
- Significant losses of musical holdings that, in some cases, have been generated by negligence and in other cases, they are surrounded of a great unknown.
- The most of production on musicology that is referred to this time don't give a date of the musical sources. In some cases, the documents are not even given a date.

Nevertheless this last negative semblance, some researchers have done a very appraised works, mainly if we have in mind the impediments that they have had to overcome to be able to localised crucial documents to achieve their musicological work.

A feature we must consider is that we can notice some subjectivity, sometimes too much, in the jobs that have been carried out in the first part of this century, because we can watch evaluations and omissions that are tainted with the irreconcilable ideas from the attitudes which have controlled the politics during the last century .

At the present time we are revealing all the private and publish institutions in Argentina, as well as private archives that have musical holdings from XIX century.

## **PLENARY SESSION**

Date: Tuesday 23<sup>rd</sup>

Time: 9:30-13:00

**José Peñín**  
**Fundación “Vicente Emilio Sojo”, Caracas, Venezuela**

“Venezuelan Institutions with 19<sup>th</sup> century musical documentation”

Starting from the sociopolitical environment in Venezuela, the main stratum of the composition activities like the composers of the Chacao School, who established the religious genre in the first middle of the century, are denoted. In the second middle of the century, very important musicians will come into the scene, some of them had a great international influence like Teresa Carreño, and others, like Felipe Larrazabal, Federico Villena or Ramon Delgado Palacios had got a good musical level.

Certainly, the most outstanding in this period is the salon music, which was divulged by the main publishers, like Tomas Antero, who was on active since 1824 until 1852, or Cedillo, Salvador Narciso Llamozas, Jesús María Suárez, and so on, in the second middle of the century.

The present holdings and institutions that keep the documentation are shown, for example the archive of the music school “Jose Angel Lamas”, today in the National Library, “Vicente Emilio Sojo Foundation”, private collections and periodical archives, as well as the access to the documentation.

Bibliography is included.

## PLENARY SESSION

Date: Tuesday 23<sup>rd</sup>

Time: 9:30-13:00

**Benjamín Yépez Ch.**

**Centro de Documentación Musical, Instituto Colombiano de  
Cultura-Colcultura**

The Musical Documentation Centre of Colcultura, **MDC**, was established with the aim to encourage the knowledge and the protection of the Colombian musical heritage. The different signs of the national musical life is trying to cover, both the popular expression and the classical music, besides compiling the business music and leaving room for documents from other countries.

The MDC includes score, audio, video and bibliographic archives. In order to arrange and classify the documents, standards, which are made suitable for the characteristics of the materials, have been prepared resting on the Anglo American Cataloguing Rules, with the advising of several institutions. Since 1987 the archives have been computerized by means of ISIS program, which has been donated by UNESCO.

The work of spreading is realized in two levels: publications like partial catalogues of reels and scores; and the production of broadcasting and TV programs like "*Panorama de la Música*" and "*Escenario sin límites*"

The MDC has the aim of decentralization, promotion and development of the cultural activity in the areas on behalf of protection, preservation and spread of the cultural heritage, included those signs that are contemporary expression of this reality. All of this must be made through agreements with interested institutions. Covering all the musical signs is impossible for the MDC, and less keeping in its archives all the documents. Having the information relating to them is more important than the documents themselves. It will be only possible if other centres that work with the same general standards, collect the documents from a determined area and share the information for reciprocal enrichment.

## **PLENARY SESSION**

Date: Tuesday 23<sup>rd</sup>

Time: 9:30-13:00

**José Antonio Robles Cahero**  
**CENIDIM, INBA, México**

Different kinds of documentary resources preserving documentation and information about nineteenth-century Mexican music are presented (especially at Mexico City): books, scores, periodicals, recordings, manuscripts, iconography, wardrobe, etc. Eleven types of libraries and archives will be discussed as follows: cathedrals and churches, universities and colleges (National Library), public libraries and museums, conservatories and music schools, research libraries and archives, composers' guilds, music theatres (opera and zarzuela), catalogs of music press houses, performing groups plus radio and TV companies, private collections, and sound archives (with 19-th century music).

## **Working Group on Music Periodicals**

Chair: Imogen Fellingner

Date: Tuesday 23<sup>rd</sup>

Time: 15:00-16:30

**JOANA CRESPI**  
**(Biblioteca de Catalunya, Barcelona)**

“Music periodicals in Catalunya”

The research has been based, on the one hand, on the periodical trade journals published by J. Givanel i Mas, F. de P. Baldelló, J. Torrent and the last and the most completed one by J. Torres; on the other, it has also been based on the own collections from bibliographic and periodicals centres in Barcelona.

The journals appeared in Catalonia, to a large extent in Barcelona, are enumerated in chronological order. In the same way their location is annotated as well as the description relating to the years and the numbers that could be consulted today.

## **Working Group on Music Periodicals**

Chair: Imogen Fellingner

Date: Tuesday 23<sup>rd</sup>

Time: 15:00-16:30

**Antonio Alvarez Cañibano**  
**Centro de Documentación de Música y Danza, INAEM, Madrid**

“Dumping the news items in the *Gaceta Musical de Madrid*”

Dumping from the *Gaceta Musical de Madrid* is a part of a larger enlarged project – driven from the *Centro de Documentación de Música y Danza del Instituto Nacional de las Artes Escénicas y la Música del Ministerio de Educación y Cultura* – that tries to gather on a data-base, the holdings about music and dance in Spanish printed newspapers since the Ancient Regime to earlier decades in the XIX century.

In association with other institutions it is started by more significant general periodicals – like “gazettes”, “daily newspapers”, “informs”, “happening references” – which were born in Spanish cities in the course of the annotated time.

Until the appearing of the musical newspapers we can catch with some aspects of the musical activity in the Country through the documentary dump of these periodical sources.

The music at the court, the commerce with the musical instruments and scores and other news have already been coming in for some fragmentary and thematic dump by the community of the researchers, so it is being tried a completed dump from the collections that has gone up to now. It is important to indicate that some Spanish newspapers at that age not only take care of the news of the kingdom but also of European courts through the corresponding news post of embassies – during the Habsburg dynasty as well as the Bourbons – therefore it would be very useful crossing the results of this dump with others which could be carried out from the “gazettes” in Vienna, Paris, Milan, Naples, Lisbon and some more journals, all of this could be an international project.

In order to an useful realization of the dump it has been designed a card with a definite number of fields for a connected database, considering the experience in works like RIPM, on top of others. In this report it is explained the work that has been done starting from the *Gaceta Musical de Madrid* during the XV century, since 1661, to accession to the throne by the Bourbon with Felipe V, starting the XVIII century.

## **Répertoire Internationale de la Littérature Musicale (RILM)**

Chair: Barbara Dobbs Mackenzie

Date: Tuesday 23<sup>rd</sup>

Time: 15:00-16:30

**Teresa Abejón**

**CINDOC-CSIC, Madrid**

"RILM and Spanish Music Bibliography: from individual contributions of Spanish musicologists to the work of Spanish RILM Committee"

After a brief introduction about first contacts between RILM and Spanish music bibliography, through authors who sent abstracts to New York office, the aim of this talk is to show and explain the work of Spanish RILM Committee to elaborate the Spanish Music Bibliography, according to RILM format, to serve as Spanish contribution to RILM. The co-ordination between New York office and Spanish Committee would be discussed as essential for the purpose.

## **Bibliography Commission**

Chair: John Howard

Date: Tuesday 23<sup>rd</sup>

Time: 17:00-18:30

**Emilio Casares**  
**ICCMU, Madrid**

“The new dictionary of Spanish and Latin-American music”

In October 1988 an agreement to achieve a *Dictionary of Spanish and Latin-American Music* was signed between the *Instituto de las Artes Escénicas y de la Música del Ministerio de Cultura* and the *Sociedad General de Autores* in Spain. The aim was to write our musical history, the well-known one and the unknown one, too.

No other project has supposed so enlarged collaboration in personal and economic participation. About 900 qualified collaborators, the half Hispanic, have worked very hard in this project that has more than 28.000 musical entries.

This dictionary is a scientific and encyclopaedic work that concentrate its aim in the Spanish and Latin-American musical culture and their contributions to the universal musical culture; It is approached to everybody, and especially to circa 400 millions of Spanish speakers. It is a work tool that, on the one hand, synthesizes what has been studied until the present and their sources and, on the other, gives new prospects of analysis and new ways of researching. But it hasn't wanted to be only a data addition, but an interpretation of the history in his social significance, especially the rich musical interlaced cultures in the Latin-American world.

We bring an encyclopaedic work where everything could be found: since the refined music until the popular or urban music; it includes all the fields connected with the music, giving terms and new concepts, composers' biographies with very detailed catalogues, in many cases, non-existent at this moment. Performers, musicologists, pedagogues, critics and music promoters among other personalities linked to music culture have been also subject of a biography. The ethnic and popular music has had a special importance here.

The dictionary of Spanish and Latin-American Music will come out at the end of 1999. It will be computerized, what will allow us later to update and to do the consequent improvements in a work like this one, which is coming out at the market for the first time.

## **Bibliography Commission**

Chair: John Howard

Date: Tuesday 23<sup>rd</sup>

Time: 17:00-18:30

**Emilio Ros-Fábregas**  
**(Boston University / Universidad de Granada)**

"The Music Library of Federico Olmeda (1865-1909)  
at the *Hispanic Society of America* in New York"

After the death of Federico Olmeda (1865-1909), Spanish organist, chapelmaster and writer, his important music library was sold to the German bookdealer Karl Hiersemann. The latter published a detailed sales catalogue (ca. 1911) of this and other Iberian libraries thanks to which they were bought by Mr. Archer M. Huntington, founder of the 'Hispanic Society of America' in New York. Today Hiersemann's catalogue is a rare item and - owing to the lack of a music catalogue of the library of the Hispanic Society- it has an important musicological interest since it contains manuscripts and prints not mentioned in RISM or the New Grove Dictionary.

## **Research Libraries Branch**

Chair: Ann Barbara Kersting-Meuleman

Date: Wednesday 24<sup>th</sup>

Time: 9:30-11:00

**José Gonsálvez**  
**Real Conservatorio de Música, Madrid**

“The music collection in the National Library”

The report will lay in a general description of the musical holdings in the National Library and the High Conservatory of Music in Madrid.

The Service of Scores, Audio-Visual and Sound Recordings in the National Library is one of the most important Spanish libraries and, undoubtedly, the one that keeps the most completed collection of Spanish musical printing dated from all the ages.

The institution where is comprised was established in 1712, but it didn't have any specialized section on music until the present century. Since its origins, the library is receiver of the Spanish legal deposit, which is described in the corresponding national bibliography, which publishes a printed music supplement since 1985. The Royal High Conservatory of Music in Madrid was established in 1830 and has also got an excellent bibliographic collection specially valuable in printed and manuscripts holdings from 18<sup>th</sup> and 19<sup>th</sup> centuries holdings.

## **Répertoire Internationale de la Presse musicale (RIPM)**

Chair: H. Robert Cohen

Date: Thursday 25<sup>th</sup>

Time: 09:30-11:00

### **JACINTO TORRES**

**(Real Conservatorio Superior de Música, Madrid)**

“Strategies and criteria for the Spanish volumes of RIPM”

The first of the RIPM volumes to Spanish periodicals has appeared just in this year. Over the 19<sup>th</sup> century more than one hundred and fifty periodicals of music were published in Spain. Those periodicals, together with local information, provide lots of data and details of international interest, since the Iberian peninsula was a strategic crosspoint of reference in the musical itineraries between Europe and the Americas, for artists and companies as well as for merchandises and ideas. This contribution presents the selecting criteria for establishing the most periodicals of the time.

## **REPERTOIRE INTERNATIONALE DES SOURCES MUSICALES (RISM)**

Date: Thursday 25<sup>th</sup>

Time: 11:30-13:00

### **El trabajo de RISM-España**

Antonio Ezquerro Esteban

RISM España, Consejo Superior de Investigaciones Científicas, Barcelona

The foundation of a national working team RISM-Spain in 1988 (with the participation of the Spanish Culture Ministry, Universities, Bishops' Conference, and the Spanish CSIC -Consejo Superior de Investigaciones Científicas), and its later starting up thanks to the establishment and equipment of its national Central Offices by the end of 1991 in the CSIC, Barcelona, has opened new perspectives for cataloguing and studying the Hispanic (it's to say, not only Spanish and Latin-American, but also from Philippines, Africa and overseas) musical heritage and treasures.

Al, that, has brought a change -a turn- of the systematic researches when shaping the main action lines for Historical Musicology in the Hispanic area (joining this area more than 20 countries, 400 million people, with a common language and musical past).

Until not many time ago -and still today, unfortunately, even though to a lesser extent, due to the international trustful spirit, and, why not to say that, to our own silent work-, the Spanish studies and projects directed towards cataloguing and analysing musical sources were made on the basis of individual works (sometimes, even selfishly), or isolated public and private initiatives, usually restricted to an autonomous or local field of activity. Those initiatives, of course, even though they were, with no doubt, praiseworthiness and laudable, were in need of a methodology and catalographic guidelines which were interesting for Musicology (and not only for libraries' users), and internationally accepted.

From this point of view, and from the very beginning of the Spanish working team of RISM, our intention has been to undertake the critical study of Hispanic documental sources, from the, -to our opinion-, only possible way opened to the future: the introduction and establishment of infrastructures.

That means a task on a nation-wide basis, and, even more, a supranational task (covering the complete Hispanic area, and in spite of that idea were sometimes not very visible from outside in short term results), which makes possible the co-ordination of many

## **Archives and Documentation Centres Branch**

Chair: Inger Enquist

Date: Friday 26th

Time: 9:30-11:00

### **Enrique Sánchez Marina, Beatrice Martínez of the Fresno Archivo de Música de Asters, Oviedo**

“The Music Archive of Asturias, service of musical documentation, main course of actions. Approximation to the project Inventory-Cataloguing of Archives of Civil Music Bands in Asturias”

Main course of actions of the Music Archive of Asturias around to two organisational rules: The first one, like a compiler and custodian of the Asturian musical heritage centre, and the second like a source of reference of the different Asturian musical documents whose negotiation himself setting in through the following data bases: Composers, Discography, Music of oral tradition (audio, video), Musical resources, Musical bibliography, Musical press.

Report on the project Inventory-Cataloguing of Archives of Asturian Civil Bands developed in the Music Archive of Asters following the next points:

1. Interest of the project for our centre. Significance of the music of band in the Asturian community and historical context. Selected bands.
2. Peculiarities of the archives of music of band. Administrative situation, status of the holdings, absence of a systematic cataloguing .
3. Reasons of mixed posing of the project in two viewpoints: Cataloguing and Inventory. Standards of used cards.
4. Specific problems of the sources of music for band. Absence of scores. Standards of patterns. Changes in the instrumentation.
5. Results. Holdings of special interest. Proportion of works of Asturian authors or subjects in some archives.

## **Archives and Documentation Centres Branch**

Chair: Inger Enquist

Date: Friday 26<sup>th</sup>

Time: 9:30-11:00

**Luisa Cymbron**  
**Universidade Nova de Lisboa, Lisbon**

“L'opéra au Portugal au XIXème siècle: une vue  
à travers les archives”

Pendant la fin du XVIIIème et les premiers années de nôtre siècle, les spectacles d'opéra au Portugal sont presque exclusivement liés à deux théâtres: à Lisbonne le Théâtre S. Carlos, inauguré en 1793, et à Porto le S. João, qui a ouvert ses portes en 1798. Le premier a été toujours un théâtre d'État, loué systématiquement à des imprésarios qui montaient les saisons et partaient ensuite, en apportant avec eux leurs archives, qui se sont naturellement dispersés. Le théâtre de Porto, où il y avait un riche archive organisé par les propriétaires, a été détruit par un feu en 1908. Ces circonstances font que l'histoire de l'opéra au Portugal au XIXème doive être faite à partir de petits noyaux documentaires provenant d'institutions qui étaient d'une façon ou d'autre liées aux théâtres. On essaiera d'exploiter les différentes perspectives que ce type de matériaux d'archive peuvent offrir au musicologue.