



IAML Electronic Newsletter

No. 17, September 2005

IAML/IAMIC/IMS 2006



Our next meeting will take place on 18-23 June 2006 in Göteborg (Sweden), mark your calendars.

In the meanwhile, if you want to get acquainted with the language (including such life-saving sentences as ☺ or ☹), you should definitely spend some time on the [Learn Swedish](#) web site, as well as [prepare your palate](#) for smörgåsbord, lutfisk, ostkaka or lussekatter. My all-time favourite is gravlax.

Calls, requests and announcements

Call for papers by the Public Libraries Branch

The IAML Public Library Branch is interested to receive ideas, subjects and proposals for lectures/speakers from the National branches of IAML for next year's conference. As the deadline for papers is set to the beginning of October 2005, we hope to have some response before mid-September.

As it is customary to ask for papers from neighbouring countries as much as possible, we will especially focus on proposals from the Northern European countries. We are also anxious to start asking for ideas for future conferences, so that deadlines

will not be too close to the end of the previous conference.

Please send your proposals to:

Public Library Branch:
[Hanneke Kuiper](#) (chair)
Music department Public Library Amsterdam
Prinsengracht 587, 1016 HT,
Amsterdam, Netherlands

Outlining the future of the Public Library Branch

Only 14% of the attendees in Warsaw were Public Librarians and that will probably not be different in the future. Most of us will only be able to attend a conference if this is organised in our own or in a neighbouring country. We will thus have to deal with the organisation and communication of our branch in a different and much more structured way, in order to reach out to all our colleagues.

We therefore want to establish a network of *back-offices* for public libraries (BOP) in each country, a group of colleagues who will deal with both the communication nationwide as internationally in IAML. Each such group would include at least one person who is aware of how IAML works and who attends the IAML conferences regularly. They would report back to their BOP and from there to the network of each individual colleague involved. It is possible that an identical group of colleagues already exists in your country, if this is the case we would like to hear about that. It would also be nice to have a number of colleagues from public libraries of different sizes in the BOP. We like to start with a BOP of at least 4 or 5 persons in each country and invite you to take part in this process in your country too.

[Hanneke Kuiper](#)

Seeking new RILM national committees

RILM is working on establishing new committees in countries without active RILM participation at present, and we could use your help (see the [complete list](#) of our committees). If you would like to become involved in the RILM project by establishing a RILM committee in your country or by putting us in touch with colleagues who might be interested in doing so-or, if you just want to find out more about what this involves-please [e-mail](#) me.

Barbara Dobbs Mackenzie
Editor-in-Chief, RILM Abstracts of Music Literature

Changes of address

Georgina Binns is leaving Monash University to a new job at the University of Melbourne. Her new address is, as of August 29:

[Georgina Binns](#)
College Librarian
Victorian College of the Arts
234 St Kilda Road
Southbank Victoria 3006
Australia

From IAML 2005

Notes from the information session

Dorothea Baumann, secretary general of the [International Musicological Society](#), announced [their call for papers](#) for the IAML/IAMIC/IMS 2006 conference. The topic is "Contemporary Classical Music". The deadline for submissions is 1 October 2005. The chair of the IMS program committee is [Chris Walton](#), from the Music Department of the University of Pretoria, South Africa. ♦ [Federica Riva](#) is still looking for replies to her survey on copyright. ♦ Gabriella Hanke Knaus, Swiss RISM Office and Laurent Pugin, University of Geneva announced the [online availability of the RISM database](#) with 860,000

entries, in four languages. ♦ [Hartmut Walravens](#), director of the [International ISMN Agency](#), announced the intention of turning ISMN into a membership organization. On a separate issue, as ISBN is moving to 13 digits, ISMN has to evolve too. He also announced that the [Music Publishers' International ISMN Directory](#) now includes internet suppliers, but the database won't be funded any longer. ♦ [Roger Flury](#), from the National Library of New Zealand, announced that the online encyclopaedia of New Zealand music is on hold, and that digitization will proceed to the union catalogue (whose access is not free). [Cadence](#), the online catalogue of choral sets and orchestral parts held by music libraries, orchestras and choirs throughout New Zealand, will expand. In the future, links to Australian resources will be added. ♦ [Emilia Rassina](#), from the Taneyev Library, the [Moscow Tchaikovsky Conservatory](#), reported on the inventory of Russian diaspora music and on the publication of a reference book on archives of Russian composers outside Russia. She presented the Polish National Library with a copy of the inventory of the music Russian documents in their collections. ♦ [Simona Šivic](#), National and University Library, Ljubljana, reported on the collection of historical recordings, mostly from the period before World War II, which were digitized, according to the [Minerva](#) good practice recommendations. They can be listened to [online](#), with a clean sound free of noises and cracks. ♦ [Antony Gordon](#) from the British Library presented the JISC-funded [Archival Sound Recording project](#), which aims at providing increased access to the archive collections of the BL, by making 4,000 hours of digitized recordings accessible online for specific audiences and on the web, depending on the rights. The available collections include popular and classical music, rare Ugandan recordings, and other African material. It is scheduled to be launched in September 2006. ♦ [Thomas Aigner](#), from the [Vienna City Library](#), announced that

Franz Schubert autographs from its Schubert collection (the world's largest collection of Schubertiana) will be made available on the web at a downsized resolution.

◆ [Massimo Gentili-Tedeschi](#) reported on the recent publication by the National Library Braidense in Milano of the national catalogue of manuscripts held by Italian libraries of the Ufficio Ricerca Fondi Musicali. Its 162,000 records have been digitized and are available [online](#) and can be searched by any combination of author, word(s) from the title, form, performance means, numerical identifier or key (tonality). The site is still under development, and it necessitates using Internet Explorer and Quicktime (this may change in the future).

National reports in brief

These are *summaries* of the reports which have been sent thus far to Roger Flury. Further reports will appear in the next newsletter. Full versions will be available on the [IAML web site](#).

Austria

The Austrian national branch of IAML exists since 2002. During this time we had an increase of membership from 12 to 22 members. In 2004 the IAML Austria [website](#) was established. **Meetings** On November 18, 2004, it discussed the Austrian participation in the Hofmeister XIX project, the new web site and the Infolk database of the Österreichisches Volksliedwerk. ◆ On May 13, 2005, we held our General Assembly. Peter Rantasa (Music Information Center Austria) is now vice-president of IAML Austria, because Bernhard Guenther has moved to Luxemburg. Our dear colleague Zsigmond Kokits, who was secretary of IAML Austria, has died on January 1, 2005. New secretary is Mag. Stefan Engl. ◆ On May 24 2005, we met at the University Library of the University of Music and Performing Arts in Vienna. We heard a report on the General Assembly, news from the member libraries, and a presentation on *Retro-cataloguing in music*



Former president Pam Thomson in a rare moment of relaxation, outside the National Library (photo: Maureen Buja)

libraries: Possibilities, Problems, Claims. **IAML 2013** The international IAML conference of 2013 probably will take place in Vienna; an official invitation has been sent by IAML Austria.

Thomas Leibnitz

Hungary

The most significant event of the last year was the official reorganization of the Hungarian National Branch. On 11 April, we held our statutory meeting having ten institutional and two individual members. The members elected the management, discussed the Constitution, and prepared all the necessary documents which were handed to the Municipal Court afterwards. (A membership fee of a county library was paid by the IAML for 2005. Many thanks!) **Meetings** We held an additional meeting, in which we discussed the reports of the annual conference in Oslo by Zsuzsanna Szepesi and Julianna Gócza. We have been participating in the survey coordinated by the Hungarian Music Council (HMC) aiming to support decision makers by describ-

ing the status of the Hungarian music life for a while. Our members also take part in all music and librarian events of importance. **Dissemination** Two consultations have been held on IAML activities, one in Budapest as a part of the program of the Hungarian Librarians Association, the other one in Budaörs, a country town close to Budapest. The presentations have also summed up both the activity of the Outreach Committee and the opportunities to get support and donations of documents. **R projects** There has been little progress regarding the R projects. RILM and RIPIM activities have advanced a bit. As the importance of these projects is widely understood, we are doing our best to properly contribute to all R projects. ♦ I am glad to announce that with the cooperation of four libraries and as a result of a successful application we have been able to subscribe for the RILM and Grove Music Online databases for three years.

Julianna Gócza

Italy

Membership At the end of 2004 IAML-Italia members were 175. One half are institutions, some of which will not subscribe again because of the delay of "Fontes". ♦ Our 1997 agreement with AIB (Associazione Italiana Biblioteche) is proceeding well. **Meetings** During the annual AIB meeting we held a half-day session in which we discussed "International principles for cataloguing and music: rules evolution and international projects". ♦ During the last IAML-Italia Assembly, last May, we established two new working groups: "19th century authors (composers or musicians) libraries" that are often archives, and "Temporary workers". Our representatives will be members of the AIB working groups. ♦ For the first time, last April, we were invited by the Ministry of Culture to a meeting about the new law for legal deposit. **Training** We are following the new Italian cataloguing rules and the evolution of the national data base SBN. This incurs training our librarians

training, which is our main goal. Because of the still uncertain training of music librarians in Italy we decided to join with AIDA (Italian Association of Advanced Documentation), a partner of the DECI-Doc/CERTIDoc projects, with the aim to develop a European certification of information professionals' competences. Last March we had a meeting together in Parma on "Music! Resources and Standard for a new Millennium" and we are working on skills certification of music librarians. **IAML 2008** We are saving and working for the 2008 IAML Conference in Napoli and we hope to meet there many IAML members.

Agostina Zecca Laterza

Slovakia

Meetings The general meeting of the Slovak National Group (SNS IAML) took place on June 2-4, 2004 in the Juraj Fándly Library in Trnava, in conjunction with the 24th Slovak Librarian Seminary on the topic of *Actual questions of Music Slovak Librarian*, organized by the Music Library Commission. Our branch elected a new chair after the resignation of the previous one, who had held the position for 10 years. **The cataloguing commission** chaired by Anna Kucianová works on the introduction of such international standards and formats as Unimarc, ISBD and AACR2 into the practice of libraries in Slovakia, and has acquired the ISBD(NBM) and ISBD(ER) for its members. It also participates in the organization of seminars on the processing of all types of documents and media, including music. **R Projects** The national headquarters of the RISM commission, headed by Miriam Lehotská, continues working on previous projects. A revision and extension of a catalog published in 2001 is in the works, and will be sent to the RISM Frankfurt office. We took part in a project to make available historical music collections at the SNM-Hudobné museum through special subject catalogues. ♦ The RILM commission, headed by Eva Kurajdová, sent in



John Shepard, Cathy Canfield (Mrs. John Shepard) and Chris Banks on the Wednesday excursion (photo: Maureen Buja)

2004 ca. 70 contributions to New York, and plans to do the same this year.

Anna Kucianová

Slovenia

The National and University Library in Ljubljana is the only member of IAML from Slovenia, which doesn't have a national branch and doesn't organize conferences. This is my first participation in a IAML conference. ♦ The music collection of our library, established in 1948, houses 103,000 music items (80,000 manuscripts and printed items, over 38,000 recordings), mainly consisting of legacies of the most important Slovenian composers and of archives of music institutions, orchestras and periodicals. It is open to users – mostly professional musicians, in spite of the dire lack of staff, and newer documents can be borrowed. We have engaged in the digitization of 78 RPM gramophone records (see report in the *Notes from the information session* section above). We hope to increase our IAML membership in the coming years.

Simona Moličnik Šivic

Outreach news 2004-2005

The first session to be presented by the Outreach Committee on July 13 was very well received by everyone attending. The speakers were Carolyn Dow, Julianna Gocza, Patricia Frechon and Christian On-

yeji. We would like to hold another session next year and are looking for speakers. If you would like to tell colleagues about music library outreach in your country, please contact [Ruth Hellen](#) before October 2nd.

Australia: 7 boxes of music were sent to Maseno University, Kenya.

France: The outreach work of the Paris Conservatoire was the subject of a paper at the Outreach session in Warsaw. Details will appear in a future edition of *Fontes*, but a new initiative is the setting up of music schools for Palestinian children in refugee camps. Libraries can help by giving music which is suitable for young children and beginners. Contact [Patricia Frechon](#) at the CNSMDP for details.

Hungary: Miskolc Music School received a donation of CDs and music from the Tonhalle Orchestra Library, Zurich. ♦ 350 CDs were received from the Royal Northern College of Music, England, for distribution to Hungarian libraries. ♦ Presentations about IAML and outreach were given in Budapest and Budaörs. ♦ Colleagues from neighbouring countries visited Hungarian libraries to discuss development.

Lithuania: Scores and books were sent from the Royal College of Music, London, to the Vilnius Music & Art Library. ♦ A set of *New Grove* was sent to the Vilnius Academy of Music from the BBC, London. ♦ Training materials for 'Music for the terrified' were received from IAML(UK & Irl) to help Lithuanian music librarians to organise courses for library staff. ♦ CDs were donated to the Vilnius Music and Art Library by Enfield Libraries, London.

Nigeria: Needed: CDs for educational libraries – any kind of music. Offers of recording equipment and tapes would be very welcome to help with the University of Nigeria's project to record and preserve performances of traditional music. Contact [Christian Onyeji](#).



Dr. Wang of the Central Conservatory Beijing with his Chinese Instrument demonstration (photo: Maureen Buja)

Portugal: Fonoteca Municipal, Lisbon: CDs of Portuguese music were sent to other libraries. ♦ CDs, DVDs & books were received from various sources including embassies, the Calouste Gulbenkian Foundation, and recording companies. ♦ Preparations were made for a project in collaboration with a Brazilian ethnomusicologist. ♦ Promotional activities were held within Portugal for international visitors. ♦ Training in music cataloguing and classification was provided for public libraries in Portugal.

UK & Ireland: 20 boxes of music from Kent Libraries, Trinity College of Music and Faculty of Music, Oxford, were sent to the Muson School of Music, Lagos, Nigeria. This centre for pre-university students was set up by the Musical Society of Nigeria. ♦ Sets of New Grove were sent from the BBC, London, to Vilnius and to the Balkan Music Information Centre in Tirana, Albania. ♦ Music was sent from the Royal College of Music to Wroclaw Music Academy, Poland.

U.S.A.: A [website](#) has been created on the Penn Library server to include lists of material available through the Donated Music Materials Program. ♦ Donations list no.11 was available from February: donors included 8 institutions, 1 business & 1 individual. ♦ E-mail addresses of potential recipients are now being requested to reduce postage costs. ♦ A Naxos Music

Library subscription was donated by the company to the Jagellonian University, Krakow, Poland. ♦ A collection of contemporary American music was donated to Tashkent Children's Music School in Uzbekistan

IAML Outreach Fund: The fund paid for postage for many of the donations mentioned here. Read more about IAML Outreach on [the website](#). The French and German translations were kindly provided by Patricia Frechon and Thomas Kalk. ♦ The outreach fund and your donations helped colleagues from 8 countries to attend the Warsaw conference.

Music (in) libraries

Vivaldi redux

While working on a research project at the [Saxon State Library](#) in Dresden (Germany), [Janice Stockigt](#), a musicologist at Melbourne University, found the manuscript of a choral work, an 11-movement *Dixit Dominus* for choir and soloists, which had been attributed to [Baldassare Galuppi](#) (1706-1785, also known as Il Burnello), a contemporary of [Vivaldi](#), by Iseppo Baldan. The latter, a priest, was running a music copying shop in the 1750s notorious among musicologists (especially Haydn scholars) for the exceptionally large number of deliberately misattributed works among its products, which supplied by commission the Dresden court, in the decades immediately following Vivaldi's death in 1741, with large quantities of sacred vocal works by Galuppi;. A careful study of the work by Stockigt and by [Michael Talbot](#), a leading Vivaldi expert of the University of Liverpool, led them to conclude it was indeed a work of Vivaldi. [Other pieces](#) have been reattributed from Galuppi to Vivaldi. An excerpt of the larger work was premiered at the Melbourne University a few weeks ago. The composer didn't attend.

The Saxon State Library was founded in 1556 when Prince Elector Augustus started



The unveiling of the final dinner with Auricka of Estonia (photo: Maureen Buja)

systematically to acquire learned books and literary works. In World War II, its most precious holdings were moved to sites in the vicinity of Dresden. Because of this, they largely survived the bombing raids that virtually destroyed the old city of Dresden and about 200,000 volumes of twentieth-century holdings. The library holds rare musical documents, such as a four-part and five-part *Magnificat* in complete form by Giovanni Battista Pinelli, the original score for *The Love Feast of the Apostles* by Wagner (who had been Hofkapellmeister in Dresden from 1842 until his flight in 1849) and which had been premiered under his direction by 1,200 singers... Its *Deutsche Fototek* departments owns about 2 million images, some of which have digitized and are available online, including [a specific section dedicated to music](#) (people, documents, instruments...). The Library of Congress organized an exhibit, *Treasures from the Saxon State Library*, on the occasion of its 440th anniversary.

(Thanks to John Wagstaff for pointing this story to me).

Events

Mozart 250th anniversary

Austria will be honoring in 2006 the 250th anniversary of the birth of its musical genius with a rich and varied [calendar of events](#): new museums, attention-getting

operatic performances and extraordinary concert series, festivals and galas, expos, special exhibitions and discussion forums - the entire year of 2006 will revolve around its beloved, one-of-a-kind musician - in Salzburg, in Vienna and everywhere else where his legacy lives on. A short film designed as an invitation to the celebration of Mozart's 250th birthday next year in Austria won a First Place Gold Camera award and was a nominee for Best of Festival at the 2005 U.S. International Film And Video Festival. The production blends old and new by recreating scenes of Mozart's life and moving seamlessly from a period setting as it must have been in Mozart's time into the same location being visited by current-day tourists. Mozart's music is complemented by a modern score. Hopefully, Salzburg will recover by then the head of a life-sized wax rendition of Mozart which was stolen on August 27 from one of its museums. It is estimated at 15 000€

The Czech Republic will commemorate that year with the [Mozart Prague 2006](#) program, comprising number of cultural events held within the regular programmes of the individual organizers as well as unique cultural and social projects including, but not limited to, performances of leading orchestras and soloists from the Czech Republic and abroad.

In the **UK**, the British Library is pleased to announce a two-day conference, 29-30 January 2006, to celebrate the 250th anniversary of the birth of Mozart. The target audience for the conference is the musically educated general public and while there is as yet no set theme, something along the lines of "Mozart as a cultural phenomenon" is likely to be the focus of the event. Proposals of not more than one page for individual papers of 30 minutes, themed sessions consisting of 3 or 4 papers, or round-table discussions of one-and-a-half hours can be sent to [Cliff Eisen](#). The deadline for submission is 30 September. Decisions will be made immediately

thereafter and the results announced by 15 October. ♦ The **BBC Symphony Orchestra** will [celebrate](#) this event on the actual birthday, in a series of concerts involving also the Skampa Quartet and soloists.

In **Italy**, the Società Italiana di Musicologia and the Arcadia Foundation, Milan will hold an international meeting, *Interpretare Mozart*, for the 2006 Mozart celebration, on May 19-21, 2006 at the Castello Sforzesco, Milan, and is focused on the following topics: (i) performance practice in Mozart's time; (ii) interpretation of Mozart in the 19th and 20th centuries; (iii) musical analysis as a help to performance. Scholars are invited to [send paper proposals](#). Abstracts must not exceed thirty lines and should include a title. Abstracts are due before January 30, 2006. For further info, please contact [Sara Ciccarelli](mailto:Sara.Ciccarelli@sidm.it) at segreteria@sidm.it.

In the **US**, the music department of Scripps College is pleased to announce a conference, *Mozart at 250*, to be held March 24-26, 2006 at Scripps College, Claremont, CA. Prof. Neal Zaslaw (Cornell University) will be featured as keynote speaker. Proposals are invited for papers and panel discussions on Mozart's life and legacy, his works, performance practice, and Mozart's cultural context. Papers should be 20-25 minutes, and panel discussions should be 30-40 minutes, with time following for discussion. Please send by mail only a one-page abstract (three copies, double-spaced), by November 21, 2005, to

Professor Preethi de Silva
Program co-ordinator *Mozart at 250*
Scripps College Box 1018
1030 Columbia Avenue
Claremont, CA 91711
USA

An exhibition, Wolfgang Amadeus Mozart (1756-1791), prepared by the Internationale Stiftung Mozarteum, Salzburg, in cooperation with the Austrian Ministry of Foreign Affairs, will be held concurrently at the Clark Humanities Museum at

Scripps College. More information will be forthcoming [online](#).

Across the world, many ensembles and orchestras will include in their season performances related to this event. Schott has already foreseen this, by preparing a special [Remember Mozart catalog](#).

Awards, grants

Polar Music Prize 2005

This [yearly prize](#), established in 1989 by the late Stig Anderson, was awarded this year's to the Brazilian composer and musician Gilberto Gil and the baritone Dietrich Fischer-Dieskau. Gil is cited "for his unflinching creative engagement in bringing to the world the heart and soul of the rich music of Brazil. A unique composer powered by immense talent and curiosity. A unique musical ambassador powered by firm cultural conviction." Fischer-Dieskau is cited for "his unique artistry in every area of classical singing and for his unparalleled achievements as a penetrating and innovative interpreter of art songs in the German language."

New Music Award

Musician, artist and founder member of The Pogues Jem Finer won the first [New Music Award](#) in July for his *Score for a Hole in the Ground*. He now has until September 2006 to create the work and present it to the public. It is a "post-digital" work - it uses sounds created only by nature. Finer was inspired by the water chimes of Kyoto, Japan. His score uses bowls and pivots as the instruments, and water as the performer. The New Music Award allows total creative freedom and is open to absolutely anyone, working in any genre and artistic context. Submissions are judged on artistic considerations alone. Rather than being retrospective, The New Music Award sets an innovative challenge to the UK's creative music community to extend the boundaries of its work.

Other news of interest

For a European licence for online music

Uncontrolled peer-to-peer access to music recordings and the difficulty of proposing legal access to online music have prompted the European Union to search for more efficient and simpler ways to protect rights owners on the Internet across its boundaries. It has recently published a [study](#) on the cross-border collective management of copyright whose main finding is that the most efficient way to address these issues is to come up with a unified distribution licence, valid for all Europe and all types of music distribution.

Musical neurons

A [recent article](#) in Nature reports the discovery of pitch-sensitive neurons in the brain within the primary auditory cortex; these are cells which respond to specific frequencies. This might help explain why some people have absolute pitch while others can't seem to differentiate between higher and lower notes but just notice that they are different.

Transition

Melva Peterson (1925-2005)

Melva Peterson died last June at her home in New York. She had retired from her position as Music Librarian at [The City College of New York](#) (one of the senior colleges of the City University of New York) in 1995, after 39 years of service and transforming what was essentially a departmental collection into a substantive library. She was a member of the Commission Internationale Mixte, the IAML/IMS joint committee that governs



RILM, in the eighties/early nineties and was awarded the Music Library Association's citation for distinguished service to music librarianship in 2001. Melva was undaunted by age or infirmity. She travelled to Oslo last summer for IAML and what turned out to be a final visit to her beloved Denmark. She was an avid concert and museum goer and sang with a choral group at her church.

A memorial service will take place in New York, probably in September.

Ruth Henderson

Irena Czarnecka

On Nov. 3, 2004, after several months of battling with serious illness Irena Czarnecka passed away. She was a musician and music librarian. She studied theory of music at the Higher State School of Music in Gdańsk and librarianship and information science at the Adam Mickiewicz University in Poznań. In 1966 she began to work as a librarian at the Higher State School of Music in Gdańsk (later [Music Academy](#)) and she became its Head Librarian in 1973. In the early 70s she started her activity in the [Polish Librarians Association](#) (PLA). She was a vice-chair of Gdańsk Branch of PLA, and then for a long time secretary of Music Librarians Section. She organised many seminars for music librarians. For her activity in the field of librarianship she received the *Medal of Polish Librarians Association*. The Library of Music Academy in Gdańsk which has been chaired by Irena Czarnecka received a prestigious award *Bibliotheca Magna*.



We shall remember Irena Czarnecka as a great music librarian and good colleague.

Anna Michalska
Stanisław Hrabia