



IAML Electronic Newsletter

No. 33, July 2009

Reports from IAML 2009

The joint IAML-IMS conference took place at the newly constructed [Conservatorium van Amsterdam](#) and – [very impressive](#) – [Public Library](#) of Amsterdam on July 5-10, 2009. Both buildings (see photo below) are located on the Oosterdok Island between the IJ River and the city center, a major 200,000 m² urban project area on the banks of the IJ, which includes the construction of a hotel and a congress center, a trading center, office buildings, shops and restaurants, leisure facilities and a housing area. On a nearby island, the [Muziekgebouw aan't IJ](#), a concert hall dedicated to contemporary music which opened its doors in 2005, was the site of the Tuesday evening concert.

[The conference program](#) was such an embarrassment of riches that, unless gifted with ubiquity, there was no way to attend all the talks one was potentially interested in. The coming together of both organizations in a single conference provided the opportunity for stimulating and hopefully fertile exchanges on common subjects, with the potential to bring about needed synergy on similar and related projects.

Council sessions (Sun., Thurs.)

Here is the Secretary General's report to the General Assembly on both Council sessions. Additions are in square brackets.

The President of IAML, **Martie Severt**, welcomed delegates to Amsterdam, and



IAML survey

The Programme Committee is asking you to express your thoughts on the annual conferences [by filling in a short survey](#) **before September 1, 2009**. If you have an account on the IAML web site, **do not log in** (and log out, if you were logged in) when you fill the survey, so as to preserve your anonymity.

began the session by asking Council to permit non voting members and observers to participate.

He noted that two long-standing and very active members of IAML had recently passed away. Tributes to **Anders Lönn** and **Wolfgang Krueger** would be heard at the General Assembly and Closing Session on Friday afternoon.

One of the main reasons for inviting delegates to Amsterdam this year was to visit two splendid buildings – the new Public Library and the even newer Conservatoire. The extensive reconstruction going on around the centre of Amsterdam should be taken as an invitation to return again.

In matters arising, the President reported that the Working Group on ISBD and Music had been wound up in Naples, but this had unfortunately not been formalised at the Council meeting in 2008. The President thanked **David Sommerfield** for his work in this area.

President's Report

During the year, the President had sent congratulations to the Finnish Branch as it celebrated the 50th anniversary of music in public libraries in that country. He also attended the special meeting of the Italian National Branch in Florence to mark their 15th anniversary.

And he also had contact with many colleagues and associations throughout the year.

To submit an item to this newsletter, please fill in [this form](#).
To enquire about ad placement, please fill in [that form](#).



On behalf of IAML the Board had nominated two initiatives for consideration for the IMC awards. The first was the Norwegian Project to support music in Vietnam, and the other was a project to ensure every child had access to an instrument.

Wolfgang Krueger's passing had created a vacancy Council on the RILM Commission Mixte. Council was asked to approve the appointment of **Thomas Leibnitz** for the remainder of Wolfgang's second term of office, due to end in 2012. This was approved unanimously.

For the RidIM Commission Mixte, Council was asked to approve the re-appointment of **Zdravko Blažeković** for a second term. Two other members were stepping down from their roles, **Veslemøy Heintz** and **Florence Gétreau**, and it was proposed that **Paul Banks** and **Laurent Pugin** be appointed to replace them. This was agreed unanimously.

The President reported that the positions of Secretary General and Newsletter Editor needed to be filled and asked Council Members to suggest possible candidates. A reasonable knowledge of English and some experience of attending conferences would be useful.

Secretary General's Report.

The Secretary General [**Roger Flury**] reported on the Board's activities since the Naples Conference. A successful day and a half, midyear meeting had been held in Cologne at the invitation of **Jutta Lambrecht**.

He reminded members about the National Report session and also the need to



keep information up-to-date on [the web-site](#). Thanks to the webmaster, **Gabriele Gamba**, Quick Links had been added to the site so that it was easier to find documents such as the Conference programme and Conference website. The programme was updated frequently and members were notified on IAML-L when this happened.

Much of the year had been taken up with work relating to the Programme Committee and the Amsterdam Conference. He thanked **Jim Cassaro**, **Martie Severt** and **Hanneke Kuiper** for their help.

Apart from the usual updating of directories and yearbooks, and correspondence with members on a variety of matters, preparatory work had begun on election for President and Vice-Presidents.

Treasurer's report

The Treasurer, **Kathy Adamson**, had circulated her report to Council members prior to the Amsterdam meeting. This was the first report for which she had been solely responsible.

There were concerns that branches were often very late in sending in their dues, and this could affect their right to vote at Council.



The Treasurer outlined some ways in which IAML can reduce costs, for example an online membership directory instead of a printed one, and some economies relating to *Fontes*.

Council was asked to approve a proposal that the increase in membership fees for 2011 be amended downwards to 62 € for institutions and 37 € for individuals. This was less than had been originally set by Council because the Treasurer was concerned we might run the risk of losing members. It was essential that this did not happen as our strength was in our membership.

This was approved unanimously, and will be put to the General Assembly for approval.

Elections

The President announced the following nominations for the 2010 elections for President and Vice Presidents.

There were two nominations for President - **James P. Cassaro** and **Roger Flury**.

There were six nominations for the four Vice-President positions - **Jon Bagüés** (Spain) and **Jutta Lambrecht** (Germany) were standing for a second term, and the new candidates were **Elizabeth Davis** (USA), **Johan Eeckeloo** (Belgium), **Anthony Gordon** (UK), and **Stanislaw Hrabia** (Poland).

No further nominations were received at the meeting.

The elections will be conducted in 2010, with ballot papers mailed out in the last issue of *Fontes* for 2009. The Ballot paper will also be on the website, along with CVs of the candidates. Postal voting will open at the end of February and close on 1 May. The results will be announced at the Moscow Conference.

[*Fontes Artis Musicae*

Fontes editor, **Maureen Buja**, reported on the latest issues: after two very large-volume years, a slimmed down *Fontes* came out. Issues this year had been delayed because of the teething pains of moving the conference issue into the last issue

of the year, but all problems were finally resolved. Just as a reminder: 2009:4 is the Amsterdam conference issue. All material is due to Maureen by 15 August.



The Special Topics issue for 2009 is, at the request of many members, an issue on Asia and we have fascinating articles from around the Pacific Rim from Japan to Vietnam. The 2010 Special Topics issue will be on Public Libraries, guest edited by **Hanneke Kuiper**.

Reviews. In 2008, we printed an average of 14 reviews per issue (56 total); and in 2009, in issues 1-3, we have an average of 13 reviews per issue (39 total). We have been including reprints of significant reviews from *Forum Musikbibliothek*. Other national journals are encouraged to contribute reviews of international interest.

Advertising. Six different organizations have placed ads in *Fontes*, and one in the Newsletter.

Indexing. **Alison Hall** has taken charge of the indexing of volumes by author and subject. In order to reduce the volume (and duration) of the work, it was decided to not index the Recent Publications List.

As always, *Fontes* is the journal of the IAML membership – if there's anything you'd like to contribute, anything that your local branch has been working on or thinking about, please let Maureen know.]

Website

The webmaster **Gabriele Gamba** announced that there are now 450 pages on [the site](#). There are 193 registered users, of which 117 are IAML members.

An input form to facilitate national branch reporting will appear soon.

He reminded Branch Chairs that if they did not already have [dedicated pages](#) on the site, they should send information to him and the pages will be created on their behalf.

In response to a request for some analysis of site usage, the webmaster responded that this information was not currently collected but could be provided in the future.



Electronic newsletter

[Four issues of [the newsletter](#) have been published since the last conference.] The Newsletter Editor, **Michael Fingerhut**, reminded members that the post-conference issue would be his last. A new editor was urgently needed if the newsletter was to continue. He pointed out that although English was useful in this role, it did not need to be the first language of the editor.



The IAML-L mailing list

Bonna Boettcher reported that [IAML-L](#) continues to be hosted at Cornell University and runs on Lyrus software with no problems. As of 29 June 2009, the list had 562 subscribers. Although the software is stable and management of the list requires little time and effort, she commented that the loss of **Anders Lönn** as co-list-owner, was deeply felt.



Advertising on IAML-L

The Treasurer had received an enquiry earlier in the year about advertising on IAML-L. Council was invited to discuss this possibility. There were some concerns that it might be illegal in some countries, and may not be allowed by the *listserv* owner.

The general feeling seemed to be that it was not a direction in which we wanted to

move at this time. There were other ways to advertise, such as in *Fontes* and the Newsletter, that would not fill our mailboxes.

EBLIDA

Richard Chesser is our liaison with EBLIDA, and he has forward information to IAML-L.

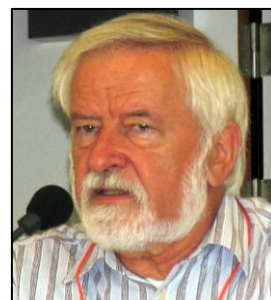
ICA

Inger Enquist reported on the activities of the [International Council on Archives](#), of which we are a member. The new President, **Ian Wilson**, is from the National Archives in Canada. The 2008 ICA Congress was held in Kuala Lumpur and a wide range of topics were discussed. The IAML Working Group on Access to Music Archives has approached ICA to collaborate on a project to register and search for music archival information. There is general interest in this, but nothing concrete has been developed yet.



ISMN

Hartmut Walravens presented his report to council. A successful meeting had just been held and the existing Board was re-elected.



As previously reported, the [ISMN](#) number has been bought into line with the ISBN. This new standard has yet to be published by the ISO, but approval has been granted to go ahead based on the draft version of the standard because the technical parts of the document were correct. It is hoped that the standard would be published by the end of this year.

Membership covered most of Europe. Iceland and the Netherlands are yet to join. There is now a possibility that the USA

will join, but is dependent on the US Branch of IAML's ability to convince the Library of Congress to take it on.

The [IDNV database](#) now contains 400,000 records of sheet music. If others contribute it will become a real 'music in print' resource.

Publications Committee

The Chair of the Publications Committee, **Jutta Lam-brecht**, reported that guidelines had been established for all IAML publications including the website, *Fontes* and the Newsletter. These guidelines will be translated and put on the website.



It was decided to transfer the Recent Publications list from the print version of *Fontes* to the website. It will now appear as a downloadable PDF file, issued as an online supplement to the fourth issue of *Fontes* each year. This has the advantage of saving some printing costs because, thanks to **Gerry Ostrove's** efforts, the list has flourished in recent years and become extensive. Another advantage is that, with no space restrictions, it will be possible to include material that was previously excluded. The suggestion that advertising could be added to this list was criticised on the grounds that it could increase the amount of paper required to print the list.

The Treasurer and **Massimo Gentili-Tedeschi** have tested a membership database which will allow us to monitor payment of fees. This will also indicate which issues of *Fontes* should be supplied to members. From next year, it will be possible to offer PDF files of *Fontes* as an option to members.

Copyright

Last year in Naples, **Richard Chesser** and **Federica Riva** stepped down from their roles in the Copyright Committee. Richard

generously agreed to continue as Acting Chair until the Board had identified a successor. The President reported that **Helen Faulkner**, who is extremely experienced in this important area, had been identified as an ideal candidate, and Council was asked to formally approve her appointment.

This was agreed unanimously, and the President thanked both Richard and Federica for their work.

At the copyright committee meeting, some consideration had been given to clarifying the purpose of the committee. It was felt that a continued mix of presentations and working meetings would be sensible, and such activities were being planned again for Moscow.

Committee meetings should be open to all in order to get input from as many countries as possible.

Outreach.

The Chair of the Outreach Committee, **Aurika Gergeležiū**, reported that there had been 19 applications for financial support. It had been possible to assist 14 people from six countries to attend the Amsterdam Conference.



Programme Committee and Plenary Session.

The Chair of the Programme Committee, **Jim Cassaro**, reported that its procedures, guidelines and membership were now available on the website, with links to travel support pages.

[A short online survey](#) had been designed to give us feedback on the Amsterdam con-

ference, and this would be invaluable in planning for the future. An email on IAML-L will tell members when it is available.

There had been a very productive meeting with the organisers for the Moscow Conference in 2010. An excellent variety of papers had been proposed and the list had been distributed to Chairs. Antony Gordon attended to report on plans for the Dublin conference in 2011, and it was good to now be able to have planning in train two years ahead.

The passing of **Wolfgang Krueger** and the end of **Pam Thompson's** term of office have created two vacancies. **Michael Fingerhut** and **Antony Gordon** have agreed to fill these positions. Pam Thompson had had been a strong advocate for the establishment of a Programme Committee, and Jim acknowledged her vision and hard work over several years.

A Plenary Session was being planned on the future of IAML or IAML in the future. Position papers from key speakers would stimulate discussion and debate. In order to get discussion underway as soon as possible, it was suggested that the papers be circulated in advance, so that delegates could have time to formulate ideas prior to Conference.

Preliminary Programme

The Secretary General canvassed opinion from Council members as to the continued need to produce a Preliminary Programme document in print. This document is expensive to print and distribute, and much of the session information is out-of-date by the time it is received. He suggested that



the two parts of the document be placed on the website. The first part would contain all the practical information on registration and the social programme. The second document would contain the timetabled sessions with titles of papers and names of speakers.

Members could then print out the registration material, and the session programme if necessary.

There was considerable discussion on this topic, with some concern expressed about disadvantaging those members without access to computers, printers, or even paper.

This could be resolved by mailing all the information to those members, although at this stage there has been no attempt to identify the size of the problem.

Another concern was that deadlines might slip if the programme did not need to be printed.

For the Moscow conference, a compromise was reached. The practical information containing a formal invitation to register for Conference would be printed along with a summary of the session papers to be presented. This would give Members plenty of information to from which to make the decision to attend.

The same practical information, as well as the fully timetabled programme would be available on the website as usual.

Electronic Voting

The chair of the Ad-hoc Committee on Electronic Voting, **Roger Flury**, reported that progress had been made on identifying potential voting software, but it would not be possible to use this method of voting for the forthcoming elections. The Board had agreed that CVs and photos would appear on the website only. The ballot paper would appear on the website and also be mailed to members with the last issue of



Fontes for 2009.

Antony Gordon presented a report which outlined the advantages and disadvantages of electronic voting. Our webmaster, **Gabriele Gamba**, had identified a potential voting software package currently used by the University of the Philippines. If some modification was possible, it could be a possible solution. A small test was being undertaken, with a large-scale trial of say, 100 participants, to follow. Council agreed that the Ad-hoc Committee should continue its work on this.

Survey

The Danish and Norwegian branches proposed a survey of members to enable IAML to meet current and future needs of its members.

- What would members expect from IAML: 2010-2015
- Conference languages
- Length and frequency of conferences
- National branches' role in the IAML
- Keynote speakers at conferences
- Membership fee
- Possible areas for cooperation in librarian education
- Communication form(s)
- The Website as a tool for communication and information? Other possibilities
- Possible themes for future conferences

Council agreed that this would be a useful project, but would need to be carefully planned to avoid duplicating information gathered by [the Programme Committee survey](#) and the outcome from next year's plenary session.

Roger Flury
Secretary General

Opening ceremony (Sunday)

The first part of the ceremony took place in the Bernard Haitink Hall of the Conservatoire.

Fritz Zwart (chair of the Organizing Committee of IAML 2009), **Hans van Beers** (director of the Conservatoire of Amsterdam) and **Hans van Velzen** (director of the Public Library of Amsterdam) welcomed the attendants, followed by **Gert Floor** (chair of the Dutch branch of IAML), **Martie Severt** (president of IAML) and **Tilman Seebass** (president of the IMS), who also thanked IAML for having taken the burden of organizing the joint conference.

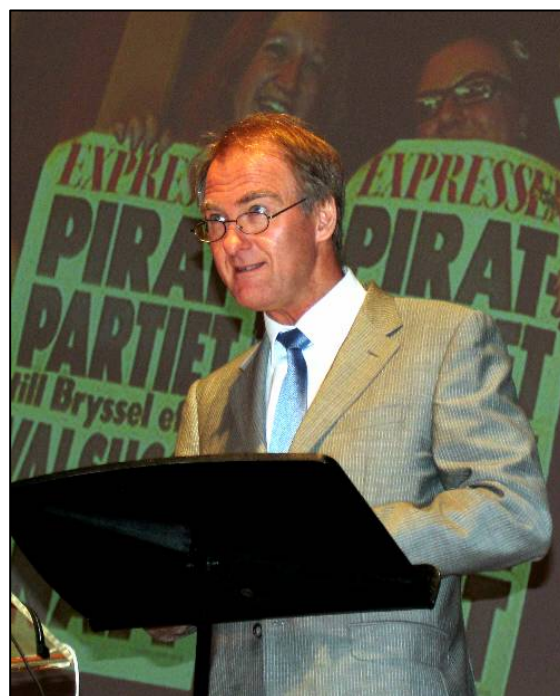


The speeches were interspersed with live music by jazz trio *Fugimundi*: **Eric Vloeimans** (trumpet), **Gulli Gudmundsson** (bass) and **Harmen Fraanje** (piano).

The speeches were followed by a reception and a memorable *buffet* at the La Place restaurant on the seventh floor of the Public Library.

Opening session (Mon.)

After welcome words by **Fritz Zwart**, **Martin Bossenbroek** (photo), director of collections and services at the Koninklijke Bibliotheek gave the keynote address, *The*



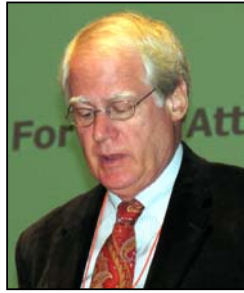
Sirens of Pirate Bay. The full text of his speech and the accompanying slides can be found on page 23 of this newsletter.

The information session followed, chaired by **Jim Cassaro**. He asked the attendees to fill in the short survey which the Program committee had devised in order to collect thoughts on the annual conference program and allow for "more interesting, relevant and vibrant" programs in the future. **Rudolph Rasch** spoke on behalf of IMS.

John Roberts reported on the situation of *Grove Music* following January's decision by the publisher, Oxford University Press, to dismiss **Laura Macy** and her assistant, transfer the editorial offices to New



Rudolph Rasch



John Roberts

York City, and appoint a part-time, external editor-in-chief. The Grove Advisory Panel, comprising representatives from IAML, the American Musicological Society, the International Council for Traditional Music, the International Musicological Society, the Music Library Association, the Royal Musical Association, the Society for Ethnomusicology and the Society for Music Theory, has been holding monthly conference calls with OUP and hopes that progress will soon be made in three directions: (i) appointment of a new editor-in-chief, (ii) implementation of functional enhancements in the online version, and (iii) inauguration of a systematic revision of existing articles.

Gerry Ostrove announced that the Library of Congress had made available its [authorities and vocabularies as a web service](#), usable both by humans and computers. Library of Congress Subject Headings concepts within this service include links to associated RAMEAU concepts found in the [TELplus service](#). Additionally, the genre-form headings are now moving into music. Gerry also reported on the Virtual International Authority File ([VIAF](#), jointly administered by the Library of Congress, the French National Library, the German National Library and OCLC and more recently the National Library of Sweden) which includes ca. 9,000,000 names (including non-latin ones), and is extended to geographic ones and to uniform titles (see recent news [here](#)). Last, IFLAnet has published the final version of



the [Statement of International Cataloguing Principles](#) (see also Other news of interest, p. 20).

Antony Gordon introduced a statement from **Malcolm Jones**, Chair of the Working Group on the Exchange of Authority Data, who was unable to attend the Amsterdam conference. The scheduled meeting of the Working Group did not therefore take place. *“At the time I was asked to chair the group, the main aim appeared to be the safeguarding of the specific interest of music uniform titles, particularly in the context of the Virtual International Authority File project (VIAF). That project’s goal is to ‘lower the cost and increase the utility of library authority files by matching and linking the authority files of national libraries, and then making that information available on the Web.’ The methodology involves taking data sets from several national libraries, and using ‘OCLC’s proven software’ to find matches. I was, and remain sceptical of this strategy for music works. Matching personal names is not a specifically music problem; nor, theoretically is matching titles, but it is this that is the present interest. After several years’ work, there is a test version [available online](#).”*



He then proceeded to list the results of searching for several well known titles such as *Così fan tutte*, *Nozze di Figaro* and *Kindertotenlieder*. Each result set contained a scatter of completely unrelated titles. He noted that these were title only searches and that searches for titles with their authors would probably elicit better results. However, as Malcolm was not to know, **Gerry Ostrove** gave a short presentation on VIAF just prior to this and confirmed that its present strategy is to work match and link only between names; similar work on titles would be a long way off, if it ever occurred.

He noted that the group had “also discussed the *Amadeus* project, which attem-

pted the achieving of similar ends by different means, but this failed through lack of funding” and suggested that “something along these lines is the best way forward, though it would need resources beyond [his] imagining, and those, [he thought], of IAML.” Malcolm suggested that another approach might be to involve the agencies responsible for standard identifiers such as ISWC and ISNI (as discussed later in the week in Antony Gordon’s presentation to the Cataloguing Commission). He went on to suggest that developments with ontologies might have a role and that he would watch with interest to see how RDA handles such problems.

In conclusion he wrote: *“I do not see a clear role for the group at this time, especially if it is restricted to annual meetings. I remain ready to take part in any development which will involve collaboration, by machine, through the year, and look forward to hearing of the views, or even developments, of others”.*

Massimo Gentili-Tedeschi informed the audience, on behalf of **Patrizia Rebulla**, of the status of the project of [online publication](#) of the letters of Mozart during his travels (see [IAML Newsletter no. 32](#) p. 4).



Keynote address (Monday)

The second keynote address was delivered by [Ton Koopman](#), the world-famous Dutch harpsichordist, organist and conductor. In his lecture-recital, he spoke of his life-long passion for old and rare editions, which he started collecting as an adolescent, with his first emoluments.

He opened by stating that *“Holland has a long tradition of collecting”*, and reviewed some notorious Dutch private collections of books and musical instruments. He then spoke mostly of his own collection which is so vast he has a librarian who takes care of it, and the sales he attends (or



has someone attend for him so as to bid anonymously).

His collection comprises rare books about music (e.g., by the famous Strasbourg organist Silbermann – and then related books on the history of Strasbourg) as well as modern facsimiles, book plates, scores, engravings (mainly of 19th-century organs), letters (e.g., by Lizst), photos, old catalogues...

He regretted that RISM is not asking private collectors about their very rich holdings; there should be a way to preserve their anonymity if they so wish.

He expressed his reservations about urtext editions, which he views as a synthetic reconstruction and mix, to which he prefers the publication of one well-identified source.

He interspersed his talk with a very enjoyable performance of a few harpsichord pieces, including one by Pieter Bustijn (1649-1729).



The second photo of Koopman (bottom of previous page) has an amusing detail: the back of the paper on which Koopman had scribbled notes for his talk shows an 18th-century engraving of an eye surgeon at work. It is actually John Taylor, who “was appointed oculist to King George the Second, and afterwards to every crowned head in Europe”, so wrote his son. But he is remembered for having butchered two of the greatest musicians (as well as many other patients):

“By the time Bach and Handel began losing their sight, Taylor was travelling widely on the continent. During a visit to Leipzig in 1749, Taylor operated on Bach’s ailing eyes. When



the first operation failed, he tried a second one. After those operations, Bach’s blindness was total and his health failed. He died less than a year later. Taylor had probably killed him.

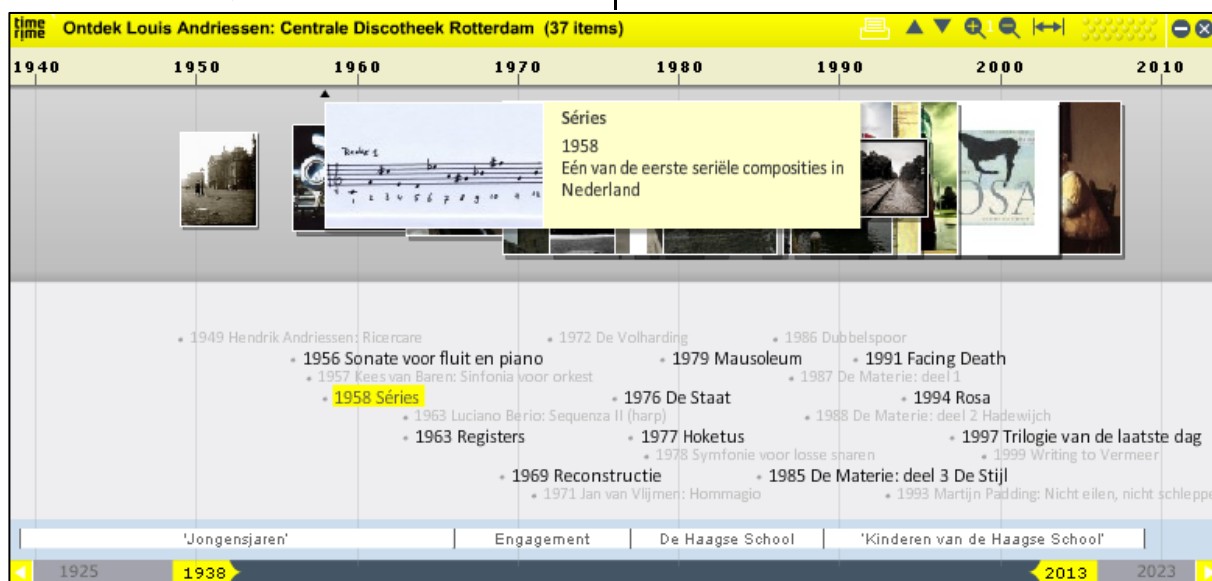
By then Taylor’s unsavory reputation was well known. As early as 1740, an anonymous comic opera, *The Operator [A satire on John Taylor, the oculist]*, ridiculed him. Samuel Johnson called him ‘an incidence of how far impudence will carry ignorance.’

You’d think that Handel, a surgeon’s son, would’ve known better. But in 1751 he too submitted to Taylor’s knife, and he too came out none the better for the surgery.” (*Sourceq: John Lienhard, U. of Houston; John O’Shea Music & Medicine*)



Keynote address and concert (Tuesday)

The third keynote address took the form of an interview, that of renowned Dutch composer [Louis Andriessen](#) (photo, left) by musicologist [Bob Gilmore](#), interspersed with recordings from a few of his works: an excerpt from *De Staat*, then *Letter from Cathy* (based on [the text of a letter](#) Cathy Berberian wrote to Andriessen in 1964) written for, and performed by, Cristina Zavalloni, an excerpt from *La Commedia* (a conference exclusive, it is not on CD yet). Andriessen spoke about the many influences – musical as well as non-musical – which have marked him: his father (a “romantic” composer), Dutch landscapes (“*the sun on the other side, the still water, the two boats, also still...*”, from the first of his works played at the concert that evening), America, jazz and (post-)minimalism, Stravinsky, Italy and Berio and Berberian... A few words of advice he gave to the audience: “Follow your crazy obsessions” and “be as creative as possible in what [you] do.” He certainly has not refrained from doing so.



The recording and transcript of (another) interview of Andriessen by John Tusa is available [on the site of BBC's Radio 3](#). An interactive timeline presenting [Andriessen's life and works](#) with notes and sound excerpts) has been devised by the Centrale Discotheek Rotterdam (see screenshot page 10).

The Tuesday evening concert, *Music around Louis Andriessen*, took place at the nearby Muziekgebouw (picture below). It opened with a few welcome words by Amsterdam's mayor Job Cohen, and included three of Andriessen's works: *Christiaan Andriessens uitzicht op de Amstel* (on a painting of the river Amstel by a 19th century painter unrelated to the composer), *M is for Man, Music, Mozart*, with a film by Peter Greenaway, and, last but definitely not least, the very interesting *Y después* on a text by Federico García Lorca. In addition, we heard *Shifting lines, shifting colors* by Joey Roukens, a young Dutch composer with a wide range of styles. The works were performed by the [Orkest De Volharding](#) under the direction of Jussi Jaatinen, with mezzo-soprano Cristina Zavalloni whose recorded voice we had heard earlier during the interview of Andriessen.

Excursions (Wednesday)

Six excursions were available (and a seventh was organized *impromptu* for those who hadn't managed to get on any other on time): the Concertgebouw (the famed concert hall) and the Jordaan area; historical Amsterdam; the Amsterdam school architecture; organs in Haarlem; Holland a land of polders (which joined the Organ group in Haarlem for the last part of its tour) and windmills in the Zaan area.

The Organ tour, in which this writer took part, brought us first to the [St. Bavokerk](#) (church of [St. Bavo](#)) in Haarlem, which dates back, in most of its present form, to the 14th and 15th centuries. We heard a recital on its all-time famed [Christiaan Müller organ](#) (see photo), which dates back to 1738, and on which Händel and later the ten-year old Mozart, played. Here is what



Elkanah Watson (1758-1842), a noted American traveller, wrote about it in 1784, in *Men and times of the Revolution, or, Memoirs of Elkanah Watson: including journals of travels in Europe and America, from 1777 to 1842, with his correspondence with public men and reminiscences and incidents of the Revolution*:

"I saw, in the old cathedral at Haarlem, the finest organ in existence, made by the ingenious Müller, 1788. It is a stupendous work, as vast in its dimensions as it is ingenious in its execution and contrivance, containing eight thousand pipes, the largest of which is sixteen inches in diameter, and thirty-eight feet long. It combines sixty-eight stops. This organ imitates, with admirable accuracy, the human voice, both in solos and in chorus, various kinds of birds, trumpets, fifes, flutes, and the kettle-drum. The deep-toned flourish of trumpets is succeeded by the softer notes of gentler instruments, and then sinks into the melodious harmony peculiar to the organ itself. Its power and the variety of its tones are most wonderful. The instrument is played, twice a week, for the gratification of the citizens and strangers; and on other occasions gratuities are paid to the performers."

The program, played for our gratification by Anton Pauw, included: W.-A. Mozart, *Kirchensonate D-dur*, KV 144 (arr. for organ solo); two choral preludes by J.-S. Bach, *Herr, Gott, nun schleuss den Himmel auf*, BWV 617 and *Wachet auf, ruft uns die Stimme*, BWV 645; Jan Zwart (grandfather of Fritz Zwart, chair of the IAML 2009 organizing committee), *Abide with me*; and J.S. Bach, *Tocatta & Fugue d-moll*, BWV 565. You can listen to the famed *Tocatta* from Charles-Marie Widor's *Fifth Symphony* played on this organ [here](#) (the audio excerpt is missing from the corresponding page in English).

A pupil of Piet Kee, Ton Koopman and Jean Boyer, Anton Pauw is the city organist since 1991, and cantor of the St. Bavo and New Churches, where he also conducts their choirs.



The second stop – no pun intended – took us to the [Draaiorgelmuseum Haarlem](#) (museum of mechanical organs), where we saw and heard several impressive instruments, as well as interesting explanations on their operating modes. We had also the opportunity to view them from almost every angle, including the interesting “back stage” and see their machinery.

More pictures of both sites and instruments [can be found here](#) (photos 21-54).

Concert (Thursday)

Thursday's concert, *East-West Relations*, took place in the Bernard Haitink Hall of the Conservatoire.

Its program consisted of four contemporary compositions based on texts from the Orient: the *Song of Songs* (from the Bible) for Ton De Leeuw's *Car nos vignes sont*

en fleur (1981), and Omar Khayyâm's poems for Rokus De Groot's *Bee Bade Mast! – Drunk without wine!* (2009, also on texts by Jalâl ad-Dîn Rûmi), Kambiz Roshanra-van's *Asrâr-e-Azal* (2009) and Lex van Del-den's *Rubáyât* (1948).

They were performed by the Nedelands Kamerkoor, under the direction of Klaas Stok, with Helena van Heel (soprano), Albert van Ommen (tenor), Hans Eijsackers and Sepp Grotenhuis (piano) and Paula Brouwer and Reinhard Wilkens (percussion). The concert was introduced by Rokus De Groot.

General assembly (Friday)

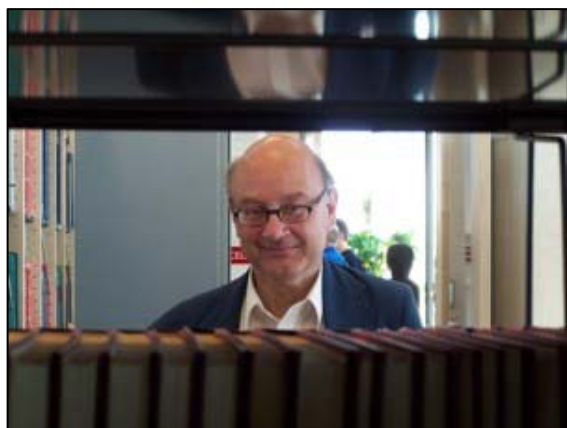
The General Assembly closing session included various reports which will appear in *Fontes*, two tributes (see below), and finally a warm pitch by Pam Thompson to convince us all to come to Moscow for [IAML 2010](#), followed by a video showing the wonders of the Russian capital.

Remembering Anders Lönn

Pia Schechter read this homage to Anders Lönn (photo below by Chris Banks, 2006) which Veslemöy Heintz had written.

Anders Lönn, chief librarian at the Music Library of Sweden, died on May 13th. He had been ill for some time, in fact he was feeling so poorly last year that he did not come to the annual IAML meeting in Naples, the last IAML meeting he attended was therefore the one in Sydney. He had by then been to all IAML meetings – with the exception of Leipzig in 1970 – since the meeting in Amsterdam in 1969.

Anders was born in 1943. He grew up in a prosperous suburb southeast of Stockholm. His father was an avid piano player and the grand piano, standing in the family living room, also became Anders instrument. However, he was realistic enough to accept that his talent was not good enough for a professional career as a musician. Instead he decided to read musicology at Uppsala University. Professor Ingmar Bengtsson quickly realized that here was a student with exceptional talent and en-



gaged Anders to teach music history as soon as he had finished his bachelor degree. More important, however, was that Bengtsson made sure that Anders got a permanent position at the Swedish Music History Archive in 1965. This archive – which was not an archive in the traditional sense, but rather a documentation centre for information about Swedish music and Swedish music history – prospered under Anders. No, he was not the head of the institution, but to all intent and purpose he ran the organisation. It was as a representative of this institution that Anders first went to IAML, and what he learnt there influenced his work at home. His special field was cataloguing of music literature, and the systematic indexing and thesaurus used were adapted versions of RILM documents.

In 1981 Anders became chief librarian at the Library of the Music Academy in Stockholm. This library, established in 1771 by king Gustavus III, is one of the finest of its kind in Europe with extensive research collections. To reach such a position before the age of forty was a major achievement.

Anders had a very analytical and logical mind. He liked categorizing and systematizing music and information about music. His credo was information retrieval – so that anybody – from professionals to the general public could find what they were looking for. That is, of course, if the material as such existed, and if it did, he was going to make damn sure that the cataloguing rules, systematic indexing, thesaurii,

abstracts, all the tools we use to identify an item, were quality controlled and included well formulated and clear help texts. To this end he worked ceaselessly in the various groups and commissions within IAML dealing with cataloguing standards and he was also deeply involved in the RILM work.

He was of course, also interested in other parts of the IAML work, the bibliography commission, the research libraries branch and RIPM comes to mind. But perhaps his greatest achievement in IAML was the way he “ran” our organisation for nine years as secretary general from 1974-1983 and then as president from 1983-1986. These were years of IAML expansion and achievements, years when IAML documents made their way to other international bodies, such as IFLA, and were accepted as standards. And IAML understood how important he had been for the organisation and thanked him by making him an honorary member in 2001. This was one of the great moments of Anders life. The fact that his lifelong partner and co-IAML-worker Lenore Coral was made honorary member at the same time made the moment even greater. That was their finest hour.

Anders worked with great commitment for the Music Library of Sweden. His door was always open for the staff, who appreciated his somewhat quiet personality and dry sense of humour. He mostly read technical literature or musicology, but would relax with a crime novel. He was also interested in modern art and architecture, an interest he shared with Lenore Coral.

One cannot talk about Anders without mentioning Lenore. If you saw one of them at a IAML meeting, you would know that the other would not be far behind. Actually Anders was usually behind, because Lenore would run, whilst he walked, and she would talk whilst he remained silent. Together they shared a passionate commitment to music library work. When she died some years ago, the light went out of his life, and he retired into himself.

Anders will be greatly missed by colleagues at home and abroad. But his and Lenore's legacy, will live on.

Veslemöy Heintz

A letter from Gertraud Voss-Krueger

Susanne Hein read this letter of thanks for the marks of sympathy which followed Wolfgang Krueger's death.

Liebe Kolleginnen und Kollegen in der großen IAML-Familie,

Sehr herzlich möchte ich mich bedanken für die große Anteilnahme, die ich aus aller Welt von Ihnen erfahren durfte und die für mich überwältigend war, - sei es in persönlichen Briefen, sei es in Nachrufen in Zeitschriften oder auf Websites.

Es ist für mich tröstlich zu wissen, dass Wolfgang so sehr geschätzt wurde:...für seine fachliche Kompetenz ebenso wie für seinen unvergleichlichen Humor und sein hilfsbereites Wesen.

Er ist mit Leib und Seele ein guter Pädagoge gewesen und hat vielen seiner Studentinnen und Studenten nicht zuletzt durch seine guten IAML-Kontakte zu Praktikums-Stellen und Stellen weltweit verholfen. Die Ausbildung der Musikbibliothekarinnen und Musikbibliothekare hat er zu seiner eigenen Aufgabe gemacht.

Wir hatten beide so sehr gehofft, in diesem Jahr in Amsterdam wieder dabei sein zu können, aber die heimtückische Krankheit hat ihn und uns beide am Ende besiegt, nach noch nicht einmal einem Jahr der Diagnose. Ich bin sicher, Sie werden auf der Mitgliederversammlung und darüber hinaus seiner gedenken und bitte um Ver-



ständnis dafür, dass ich es in diesem Jahr noch nicht schaffe, allein zum Kongress zu fahren.

Seien Sie alle sehr herzlich begrüßt und bedankt von

Ihrer

Gertraud Voss-Krueger

Banquet (Friday)

The closing banquet took place at The Kras (or, more formally, The Grand Hotel Krasnapolsky). Its Wintertuin (winter garden), a



wonderfully looking space, was actually the starting point of this sprawling hotel, founded in 1866 by a [Polish tailor turned entrepreneur](#). "Victorian ladies and gentlemen sipped wine and nibbled pancakes beneath the hanging plants and lofty skylight ceiling" (Frommer's *Amsterdam*). This is where many of the IAML and IMS were greeted a rose (which had not only an aesthetic role but a functional one: its color indicated which kind of food one had ordered), sipped a glass and not only nibbled but enjoyed [a tasty dinner](#), followed by the traditional and friendly thank-you session to the conference organizers. Emilia Rasina was then presented with a *matrioshka*-like boxes within boxes, at the heart of which she found a paper roll wishing her, in three languages, success for the Moscow 2010 conference. Last but not least, an irresistible string of lilting rhythms had couples form on the floor and dance into the late evening. See photos page 22 and [here](#).

National reports

These are short summaries of those national reports which have been received before going to press. Full reports will appear in Fontes. See pictures of the delegates who actually reported at the session on page 21.

Belgium. The main topics in the working field of music libraries are heritage and digitization. ● In the domain of heritage a top-ranking list of indispensable musical documents is established as well as a meeting focusing on best practices of the field. A promising working group just started in order to create a federated search tool to give access to the music collections of more than 30 different institutions. ● Different digitization projects are established: *Belgica* by the Royal Library, *Vlaams Muziekinstituut* by the Centre for Flemish Music and *DIVA* by the Flemish Broadcasting Company. Exchange of digital information is the topic of a research project called *Dublin Core is more than enough*.

● In order to stimulate more communication between all Belgian IAML-members, [a blog](#) has been created.

Johan Eeckeloo

Canada. CAML/ACBM held its annual conference May 28-31 in conjunction with the Canadian University Music Society. The keynote address was delivered by Mark Miller, who presented a digressive review of thirty-five years of jazz journalism. ● The 2009 Helmut Kallmann Award was presented to Marie-Thérèse Lefebvre. ● Volume 37 no. 1 of the *CAML review/Revue de l'ACBM* was issued in April. Electronic versions of all issues of the journal are available on line. ● CAML is communicating with Library and Archives Canada in order to confirm support for RILM Canada beyond the end of the year, when Lisa Emberson, who has coordinated RILM Canada's indexing for many years, retires. ● CAML is already looking forward to 2012 when it will host the IAML conference in Montreal.

Peter Higham

Czech Republic. The annual plenary session of the Branch took place at the [Bohuslav Martinů Institute](#) in Prague. Its library contains about two thousand Czech and foreign language book materials, dissertations, diploma projects, printed scores and photocopies of autographs and manuscripts of most compositions by Martinů, collections of his correspondence, articles from newspapers and journals and other resources including an ever-growing audio and video archive, specializing in Bohuslav Martinů recordings from all over the world, as well as copies of documentary films and video recordings of concerts, operas and ballet performances. [The fiftieth anniversary](#) of this Czech composer's death in 2009 was a good opportunity to present several interesting projects. The most important and monumental task of the Institute is [a critical edition of his collected works](#) comprising 100 volumes to be published over 50 years. ● After a few years, we have revived two working groups in the Branch: the Public Libraries Group and the Cataloguing Commission. The first workshop of this Commission took place in the National Library on 15 April 2009 and was devoted to uniform titles of musical works. ● Last May, the Music Department of the Jiří Mahen Library organized the tenth anniversary two days' seminar for the music libraries in Brno. The cycle of lectures from musical history continued this year with several interesting lectures about Moravian folklore. ● We plan to initiate new negotiations on printed music with the participation of rights holders and the Czech Ministry of Culture.

Jana Navrátilová

Germany. The Branch annual meeting took place last September in Bremen. Many interesting papers were presented on such questions of quality management,



digitization projects and new services of the Deutsches Musikarchiv. Two workshops in music cataloguing and a special training on search strategies in online databases were highly attended. ● In March the conservatory branch met in Detmold. Prof. Joachim Veit, chief-editor of the Weber collected works editions, gave a presentation on new developments in the field of online editions. Furthermore the colleagues discussed ways of imparting electronic resources. ● At this year's *Bibliothekartag* (the most important meeting for librarians in Germany), our vice president Barbara Wiermann organized a panel with a IAML label on digitizing musical sources. After an introductory talk which outlined the expectations of the musicologists on digitization activities in music libraries, four projects were presented: *Bach Digita* (Bach autographs), *Schubert Online* (Schubert autographs), *Dresdner Instrumentalmusik* (a former collection of the Hofkapelle) and a project on Leipzig concert programmes. ● As of February, there is a new head of the music department at the Bavarian State Library Munich: Reiner Naegele succeeds Hartmut Schaefer, who retired last winter.

Susanne Hein

Hong Kong. Librarians and musicologists from the Hong Kong Academy of Performing Arts, University of Hong Kong, Chinese University of Hong Kong, and Baptist University of Hong Kong, as well as an archivist from a private music collection, and myself, have met to discuss the possibility of creating a Chinese Music Library Association, with the goal of creating a Hong Kong branch of IAML. There also has been communication with IAML institutional members in Beijing and they are also interested in joining such an Association. The group is currently looking at the actions necessary for creating a Society or a Company under Hong Kong laws and will meet again in September to continue the discussions.

Maureen Buja

Hungary. The Branch has expanded by two institutions in 2009. [Our membership](#) contains 17 members at which 14 belong to the international association. We had our elections this year and the board of the IAML Hungary was re-elected. ● The IAML UK and Ireland Branch does an exemplary job in music librarian education. We are thus cooperating with them on a joint work whose goal is to expand the expertise and training among Hungarian Musical librarians using the UK practices and adopting it to Hungarian standards. In May, Marianna Zsoldos and I went on a study tour to the UK; we visited 4 libraries and took part in a seminar organized in the Birmingham Conservatoire. A consultation was held with the IAML UK and Ireland Branch president and past-president and the chair of the Courses and Education Committee. This visit was very successful, I wish to express my heart-full appreciation to all IAML UK and Ireland participating members and above all to Liz Hart and Ruth Hellen who made possible this most fruitful programme. We presented [a summary of the trip](#) on our website and [detailed reports](#) are available in the Hangtárnok blog. The next part of the project is to organize next spring a study tour in Budapest for UK colleagues followed by a seminar in a very nice little town, Eger. For this tour, we have only received limited financial support from the Hungarian Civil Fund so we continue to raise money.

Julianna Gócza

Italy. At the end of 2008, IAML Italia had 130 members: 52 individuals and 78 institutions. ● In May 2009, the Branch had its joint meeting in Florence: elections were held during the General Assembly, and a new board is in place (see [the Branch website](#) for details). During the conference, the reopening of the reading room of the Conservatorio Cherubini was celebrated. ● Many continue to cooperate with ICCU (Istituto centrale per il catalogo unico delle biblioteche italiane) for the new *Guida SBN Musica* for printed music, librettos and sound recordings. The guide for cata-

loguing in the Italian national database is supposed to be published at the end of this year (draft on the [ICCU website](#)). A few days ago, ICCU also published the new *REICAT* (Italian rules for cataloguing).

Federica Biancheri

Japan. 2009 commemorates the 30th anniversary of the founding of the IAML Japan. Discussions are under way as to how to celebrate this event. ● An important meeting was held last December, sponsored by the Research Institute for Digital Media and Contents, Keio University and cosponsored by the IAML Japan and the Yomiuri Nippon Symphony Orchestra (YNSO) to report about “The Digitalization of Important Materials of the Nanki Music Library”. Since the library owns some historically important manuscripts and early prints of music, including the famous Cummings Collection, unavailable to scholars for years because of the private ownership, the news is a very welcome one. This has been made possible as the present owner (the YNSO) has agreed to digitize its possessions and Keio University will undertake the project. ● Another effort to do research on original materials of music in Japan is the establishment of the research committee “Musical Materials in Japan” by the Musicological Society of Japan. IAML Japan and the Music Library Association of Japan have agreed to cooperate in the project by sending two delegates each. It is expected that the committee’s work would eventually lead a way to establish RISM in Japan.

Masakata Kanazawa

New Zealand. The Branch annual conference was held in Auckland in November, during which a new executive committee was elected. Many of the sessions focused on physical resources – what to do with donations, new ideas for handling and binding music scores, as well as sessions on the latest electronic resources coming on stream. ● Other successful ventures for the year include a hands-on seminar on *Music for Non-music Librarians* presented



at the NZ Libraries’ conference by five IAML members which was happily over-subscribed. ● The beginning of 2009 was more difficult, with the announcement in March of the long awaited review of the National Library Music Services. Among all the publicity the National Library very quietly announced in June that they had received almost 200 formal submissions and would be reconsidering the whole scheme of creating the next and brightest digital playground.

Phillippa McKeown-Green

Norway. The Norwegian Music Library Association has 85 members; 27 of these are individual memberships. ● The Association worked last year on a resource for libraries that wish to include music documents in their collections. It collaborates actively with the Danish Music Library Association in regard to a common content and presentation of the material in such a tutorial. ● The Music Library Association has financed and implemented a new website for the [Norwegian Sound Archives Conference](#). ● Work is in progress to revise the document *Subject headings index for musical terms in electronic catalogues*. ● The Association’s newsletter, [Stikk-noten](#), is now available via the Association

website. ● We held one joint meeting with the Danish Music Library Associations in Oslo. ● Three grants were offered to our members to participate in various conferences and meetings.

Siren Steen

Poland. The 3rd annual working meeting of librarians cataloguing music was organized by the National Union Catalogue Centre in Warsaw last May. The new rules for uniform titles for music were presented and discussed. A paper about music subject headings was also presented. ● The Music Libraries Section of Polish Librarians Association – Polish National Branch of IAML is preparing the [12th National Conference of Music Librarians](#) which will take place in November jointly with the Sound Archives Section which will have its 3rd National Conference. ● The new publication [Europejska kultura muzyczna w polskich bibliotekach i archiwach](#) [*European music culture in Polish libraries and archives*] (ed. by Aleksandra Patalas, Stanisław Hrabia, 2008) was prepared in cooperation with the Institute of Musicology of the Jagiellonian University and published by Musica Iagellonica. It contains 25 papers from the 2nd edition of the conference *Music in European Culture* which took place in Łańcut near Rzeszów on 17-19 September 2007. The papers have been gathered according to two main topics: 1. characteristics of selected musical sources and collections, and 2. music library today. ● A project *Polish libraries and music collections in Poland* started in March 2009. It will be the new website maintained by Polish National Branch. The goal of the project is to gather detailed information about all type of documents related to composers, musicians, music societies, local music life, etc.

Stanisław Hrabia

Russia. The Branch took part in the *St. Petersburg Reading* conference held in November, 2008 by the Scientific Music Library of Saint Petersburg State Conservatory Rimsky-Korsakov, dedicated to 70th anniversary of its Manuscripts De-

partment. ● In March, 2009, a scientific conference on *Russian musical archives abroad – foreign archives in Russia*, took place in the Taneev Library. In May, we all gathered in Vologda for annual congress of Russian Library Association. ● I have to underline that the activity of musical departments of public and municipal libraries in many Russian cities has greatly increased. The Russian IAML Branch plays a significant role in this process. ● The leaders of the Branch continue working for RISM, RIPM and RILM projects and correspond with the members of IAML. ● The main goal of the Branch is the preparation of the IAML Moscow Congress. It will also be a wonderful opportunity for Russian music libraries and archives, spread over the vast national territory, to connect.

Emilia Rassina

Spain. The Branch annual assembly took place in March in Getxo (Basque country). ● The annual bulletin has been substantially renovated, with a new design and more sections and contents; this paper magazine of around 100 pages accompanies AEDOM since its foundation and has found a solid place between the main sources for music documentation in Spanish language. ● The Branch has also recently redesigned its [web site](#). ● In addition to the orchestral archives and iconography groups, our more active ones, we started a new group to develop the Access to Music Archives project in Spain, headed by Jon Bagüés. ● We were invited by the Ministry of Culture to make formal suggestions for a future music law, so we organized also a specific group around this question. ● In November 2008 we gave two courses in Bogotá, about internet sources for music and music subject headings, in collaboration with the National Library of Colombia and the regional government of Valencia (Spain). ● The number of members in the Branch has slightly decreased but stays around 160.

Jorge García García

Sweden. The Branch now has 88 individual members and 46 institutions (an increase of 11 members since last year). ● The Branch organized three meetings during the fall, including two courses, one for the not-so-experienced music librarians and the other one for advanced cataloguers. The annual meeting of the Swedish IAML Branch took place in the Music Library of Sweden in Stockholm, focusing on the centennial of *The Traditional Music Commission*, which was appointed by collectors and researchers in folk culture. ● The Branch experienced a great loss in May when Anders Lönn, who had served as a chair of our Branch for more than twenty years, passed away after a period of illness. A symposium had been organized by the Swedish IAML Branch last year in Uppsala in honor of Anders Lönn on the occasion of his 65th anniversary. During the symposium many friends and colleagues of Anders took the opportunity to express their affection and appreciation. Pamela Thompson was invited as a representative of IAML and held a wonderful speech about Anders' deep devotion to our organization. I know that Anders was both happy and proud of the recognition.

Pia Schechter

UK and Ireland. Membership slightly rose in 2008. ● The Branch recently added a significant number of library holdings to our *Encore!* catalogue of sets of performance music. The contents lists for recent issues of our journal *Brio* are now available online on the Branch's website. ● The Branch's 2009 Annual Study Weekend took place in Edinburgh, with professional updates and presentations on new resources, Scottish music, library buildings and Haydn. ● We have continued to run a full programme of courses and seminars, and we organised a new introductory session on music cataloguing at University College London. ● We have co-operated with the Hungarian National Branch in a joint programme to study music library education in each of our countries and share best practice. ● The



Branch has joined with others in making the strongest representations against much draft copyright legislation, including the proposal – now passed by the European Parliament – to extend the term of protection for sound recordings to 95 years. ● Work has really begun in earnest on planning the 2011 IAML International Conference at Trinity College Dublin.

Liz Hart

USA. The IAML-US Branch sponsored a 90-minute session on IAML Projects during the MLA conference in Chicago in February, chaired by Jane Gottlieb. Barbara Dobbs Mackenzie spoke on RILM, Antonio Baldassare on RIDIM, Robert Cohen on RIPM, and Sarah Adams on RISM and the Hofmeister Project. ● This year, the Branch held a tea in memory of Suki Sommer, long-time IAML member, also at the MLA conference. ● As re-

ported two years ago, a travel grant was established in honor of Lenore Coral, and we awarded the first grant last year for the Naples Conference. We have now established a fundraising committee, co-chaired by Gerry Ostrove and Linda Blotner, to put our grant funding on solid ground. ● Due to the economic climate and the increase in US postal rate, the Donated Materials Program has been on hold since last summer. However, with the encouragement of the IAML-US Board, Marjorie Hassen, long-time program coordinator, is restarting the program later this summer. ● Unfortunately, Naxos has informed us that it is ending its free 5-user subscription to its Digital Library that it had been providing Jagiellonian University since 2005.

Judy Tsou

Awards, grants

Kyoto Prize to Boulez

The Kyoto Prize, awarded by the [Inamori Foundation](#), “honors those who have contributed significantly to the scientific, cultural, and spiritual betterment of mankind”. The prize is presented annually in each of the following three categories: advanced technology, basic sciences, and arts and philosophy. The latter category alternates disciplines; the past music laureates were Olivier Messiaen (1985), John Cage (1989), Witold Lutoslawski (1993), Iannis Xenakis (1997), György Ligeti (2001) and Nikolaus Harnoncourt (2005). It is now being awarded to Pierre Boulez (in the photo with Sophie Quéré of the Ensemble intercontemporain and Astrid Schirmer), “a musician who has consistently set trends through his composition, conducting, writing and organizational operation”.



Other news of interest

Google on IFLA's future?

[First Person Narrative](#), the blog of Anne Welsh, a lecturer in library and information studies, reports on the publication by IFLA of the International Cataloguing Principles. It is curious that the most fitting ad Google has found for this item is “*Quand vas-tu mourir?*” (“When are you going to die? do the death test”, see screen copy).



Contributors

Many thanks to the following people who have contributed directly or indirectly to this issue: **Federica Biancheri, Martin Bossenbroek, Maureen Buja, Johan Eeckelo, Jorge García, Roger Flury, Liz Hart, Susanne Hein, Veslemøy Heintz, Peter Higham, Stanislaw Hrabia, Masakata Kanazawa, Phillippa McKeown-Green, Jana Navrátilová, Emilia Rassina, John Roberts, Pia Schechter, Siren Steen, Yasuko Todo, Judy Tsou, Gertraud Voss-Krueger.**

Photos by Chris Banks (Anders Lönn), Michael Fingerhut, Massimo Gentili-Tedeschi (Michael Fingerhut).



National Reporters



Liz Hart
United Kingdom



Judy Tsou
USA



Pia Schechter
Sweden



Jorge García
Spain



Emilia Rassina
Russia



Stanisław Hrabia
Poland



Siren Steen
Norway



Roger Flury
New Zealand



Gert Floor
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Lithuania



Susanne Hein
Germany



Laurence Languin
France



Jaakko Tuohiniemi
Finland



Aurika Gergeležiū
Estonia



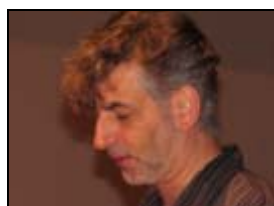
Ole Bisbjerg
Denmark



Jana Navrátilová
Czech Republic



Joseph Hapner
Canada



Johan Eeckeloo
Belgium



Thomas Leibnitz
Austria



Pauline McNee
Australia

After the banquet



Akos Laki (center) and his band

Keynote speech:
The Sirens of Pirate Bay
(Music) Libraries in the Digital Age

**Martin Bossenbroek, Director of collections and services,
Koninklijke Bibliotheek, The Hague**

Ladies and gentlemen, good morning,

Eleven days ago, on Thursday 25 June, Michael Jackson died. You can hardly have missed the fact, since it was the news event of the week all over the world, with “Neverland” being the hotspot of global media attention. His fans mourned the death of “The King of Pop”, the yellow press made its final cracks about “Wacko Jacko”, but one way or the other, everybody agreed that a legendary icon of pop music had died.

And so do I. But that’s not the reason I start this keynote address for your annual conference with this remarkable songwriter/singer/performer. The reason is that Michael Jackson in more than one sense embodied – and therefore symbolizes – the revolutionary changes in the music industry as a whole during the last decades. And to give you the most important clue right away, Michael Jackson not only was The King of Pop, he also rightfully deserves the title of The King of Copyright.

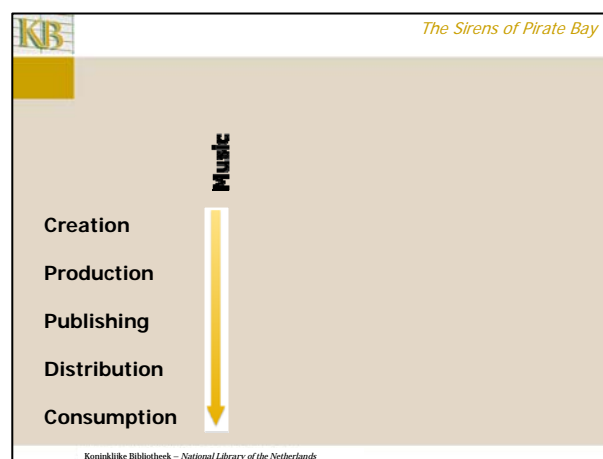
Therefore, he’s the perfect starting point for my presentation, which will focus on the actual debate on copyright. The main question I’d like to pose – and answer – is: how, from a library point of view, are we to deal with this much debated issue, now that we are going digital on such massive scale and at such breathtaking speed?

My presentation breaks down into three parts. Firstly, I’ll illustrate the far-reaching effects of the digital revolution for the music industry and the rest of the media landscape. In the second part I’ll give you an idea of the extremely diverse reactions in society on the transformation of the media landscape, and its implications for copyright. And finally, I’ll come to the most important question: how can librarians – including those far away from the turbulent pop music scene and devoted to classical music – how can librarians cope with

these shifting realities of the digital world, in other words withstand the Sirens of Pirate Bay?

The digital revolution and its effects

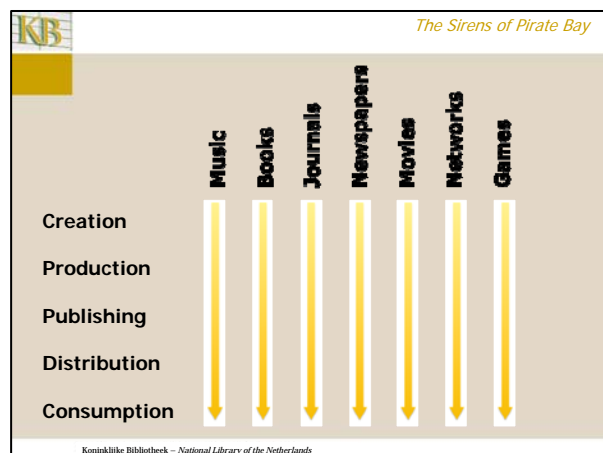
As a basic principle, copyright is no rocket science. It protects makers against the copying of their creative achievements without their permission. In exchange for copying makers may ask for a payment, and copyright thus offers an incentive to keep on creating. For these creators it acknowledges a basic human right, namely the right on intellectual property. But, as a consequence, copyright clashes with what is also considered to be a basic human right, namely the right to freedom of information. Traditionally it is left to the legislator and the judge to weigh the interests of the rights holders against those of the users or consumers.



Back in the old days of analogue music, the situation was not too complicated. There were the original creators of a musical work, the composers and the text/songwriters. Then, in case of any recording, there were the performing artists and producers (who could execute so-called ‘neighbouring rights’), engaged by the music companies, who published the results on records (later CD’s and DVD’s), distributed by record-shops, where the consumers

could buy them – and of course, in this way paying for the publisher's and the distributor's efforts as well.

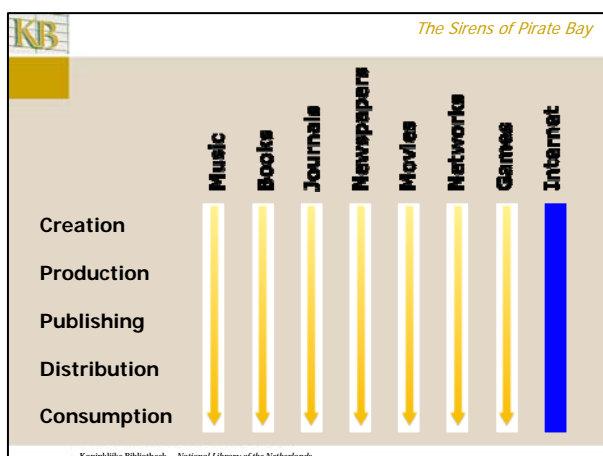
Chains like these – as you can see, vertically and downwards directed – functioned not only in the music business, but also in the book, journal and newspaper trade, the movie industry, radio & television networks and also in the new, and very fast growing branch of games.



A rather clear and straight-forward picture, which was only complicated by some unexpected moves within the same – vertical – chain. For instance, in 1985 Paul McCartney was not amused to find out that the copyright on all Beatles songs – mostly written by himself and John Lennon – had been bought by a fellow artist. Yes, your guess is right, by Michael Jackson, who acquired in the same deal the music rights of other famous pop stars like Elvis Presley and Bob Dylan.

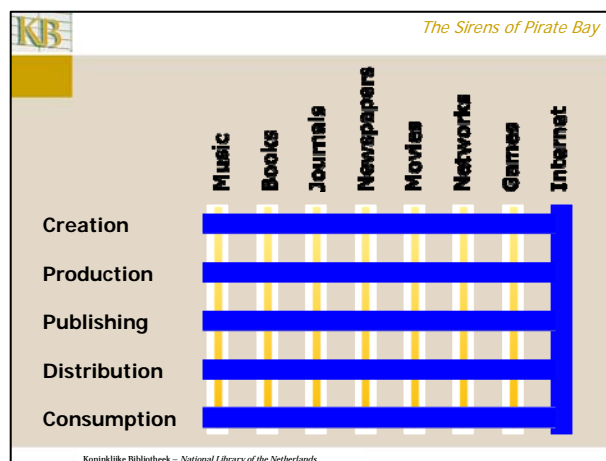
Paul McCartney bitterly commented: “You know what doesn't feel very good is going on tour and paying to sing all my songs. Every time I sing Hey Jude, I've got to pay someone.”

Well, one can understand the personal frustration Paul McCartney must have felt – and his curiosity what's going to happen now that



Michael Jackson has died – but it turned out to be only the beginning of the disturbance of the media landscape.

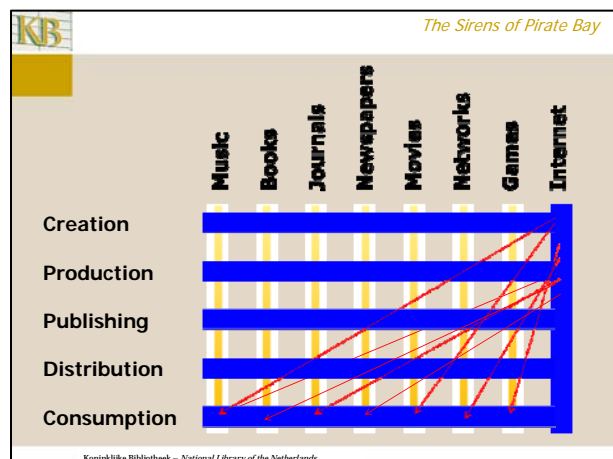
During the 1990s the digital revolution started off, with the internet as the digital medium *par excellence*. Internet turned everything upside down. It not only provided an additional and fiercely competitive chain of information, media and entertainment, altering the rules of the game, but much more than that, it completely transformed the structure of the landscape. Traditional publishers like Elsevier and Springer turned digital, and new born digital companies arose like Google and Amazon.com, which penetrated the traditional – vertical – chains, adding their own horizontal cross media chains of online-distribution.



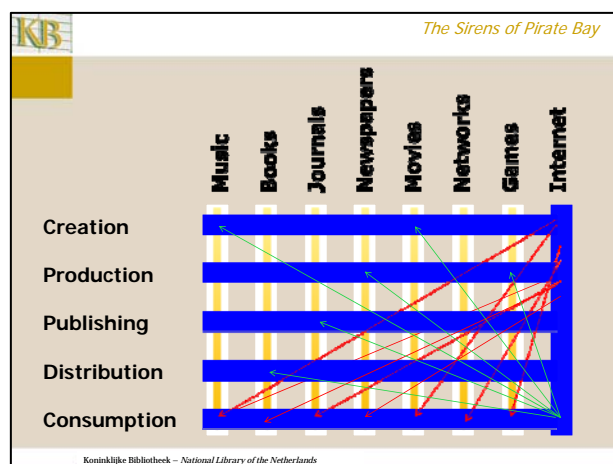
Furthermore, websites like iTunes (a service of Apple) made it possible for individual consumers to skip most of the chain, and download whatever they wanted directly and instantly at, I quote, ‘the world's largest juke-box for digital music’ – which by the way nowadays offers also a variety of audio-books, videogames and such unexpected features like courses and lectures of Stanford University professors.



Please take notice of the very appropriate design of this homepage, with these beams exactly visualizing the new ‘third dimension’ in the pattern of the media landscape: first there were only the vertical lines, next came the horizontal lines, changing it to a cross media landscape, and in recent years the diagonal lines have joined in, transforming it to a criss-cross media landscape.



And the picture still is not complete. As I said, Internet did turn everything upside down, and by all means the most revolutionary effect it has, is the opportunity it offers to reverse the direction of the lines, be it the vertical, the horizontal or the diagonal ones. Every user of the internet can become a creator, producer, publisher and distributor, simply by uploading his or her text, music and/or video.



So, this is the ultimate criss-cross media landscape, which I'd like to illustrate with one final, most instructive, example. It's the story of a young Dutch girl, named Esmee Denters, who always wanted to be a singer, couldn't make it to a talent show on national television, and then as a second chance, tried her luck on the internet. On 25 August 2006 she made her

own page on the video website YouTube, and since then uploaded several video clips of herself, singing own songs and covers of famous pop stars. I'll just give you a glimpse.

Video-clips like these drew attention worldwide, people reacted most enthusiastically and in astonishing numbers, including the professional music world. Within six months she was offered a contract by several record labels, amongst which Tennman Records, the label of pop-star Justin Timberlake. Since then she's really got the status of internet celebrity, with invitations to show up in concert halls and talk shows all over the world, even the Oprah Winfrey show. To give you an idea of the mass publicity she generated since she uploaded simple home-made video-clips like these, I'll tell you how many times they have been watched on YouTube. I don't think you would guess it, it is more than one hundred million times...

Extremely diverse reactions in society

And that brings me to the second part of my presentation, surveying the extremely diverse reactions in society on the transformation of the media landscape, and its implications for copyright.

To start with the general public, it's justified to say that it has massively discovered and embraced the possibilities of internet, especially in the music business. The direct online availability of ever more titles has attracted an enormous appeal, especially since the introduction, in 1997, of the Mp3 format, which enabled faster downloading with guaranteed quality. The expanding services of companies like Amazon.Com and iTunes have proven too harsh a competition to the traditional CD and DVD retail-stores, which are losing ground by the week, and will probably all be restyled as game stores within the next 5 years, if not have disappeared completely.

Another traditional pillar of the media society suffering serious damage because of the digital revolution is the newspapers, which hardly can live up to the primary role they used to have: bringing the latest news. Nowadays the latest news is permanently available on internet, whenever, wherever and in whatever form you would like to take notice of it.



And when the readers are leaving, advertisers are soon to follow.

So far, the book trade seems to put up a stronger fight. That is mostly due to the special position of its medium. The book has a centuries-long and very successful history as an information bearer in our society. And although “the end of the book” has been proclaimed over and over again, it still seems to hold a magic spell on its users, the readers. But that doesn’t guarantee eternal sacro-sanctity. On the one hand, reading itself seems to change in character under the influence of the digital revolution, on the other hand e-readers are improving in quality with every new version. And the example of the music industry can tell us that the general public is driven by convenience and comfortable availability.

In doing so, most people don’t draw very strict lines between legal and illegal downloading. It’s a well known fact that most of the downloading of music and films is formally and/or actually illegal, although sometimes perpetrators are not even aware of breaking the law. Such was, for instance, the case with those two public figures, who were accused of piracy because one of them, President of the

United States Barack Obama, gave the other, Queen Elizabeth II of Great Britain, a present. It was an iPod, and that would have been quite okay, if not he had filled it with 40 Broadway tunes he had, according to copyright legislation, only permission to download for his own personal use.

It’s examples like these that strengthen the argument of the opponents of copyright in its present form. They state that it is too complicated for the digital age, and restricts consumer rights in an unreasonable way. Some of them go as far as to call for an abolition of copyright altogether, because it would obstruct everyone’s fundamental right to access to and use of the Internet.

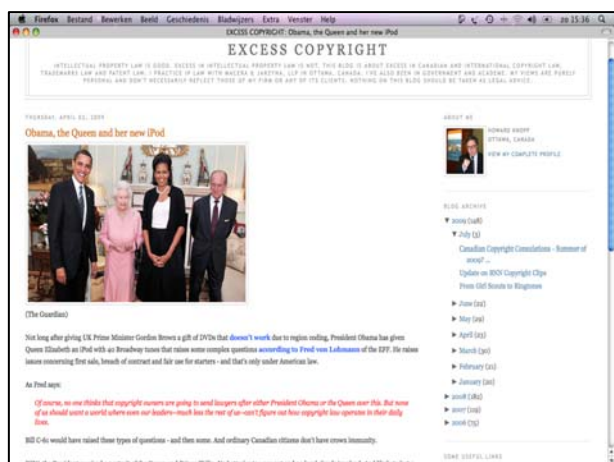
Very principled advocates of this line of thought are to be found in Internet sharing networks like the Sweden based website Pirate Bay. A couple of months ago its founders were sued and convicted to a 2.7 million euro fine and a year in prison, for giving (instructed) access to illegally uploaded music and films. They were convicted alright, but they are appealing to a higher court, and they’re not without public support.

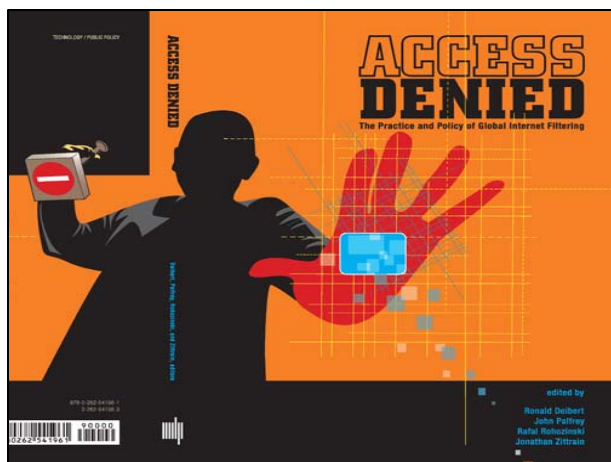


To illustrate this, the political party they founded, the Pirate Party, managed to win a seat in European Parliament during last month elections.

This is one extreme side of the spectre of opinions on copyright in the digital age. Right at the opposite side one can notice a reverse tendency, that is to stick very tightly to, even strengthening copyright rules and regulations.

The clearest example is to be found in France. Recently the French government drafted a bill to disconnect illegal downloaders from the Internet after three warnings – with-





out court intervention. Although the constitutional council since then decided that the bill would be contrary to the French Constitution, president Sarkozy now tries to introduce a revised version of the same bill.

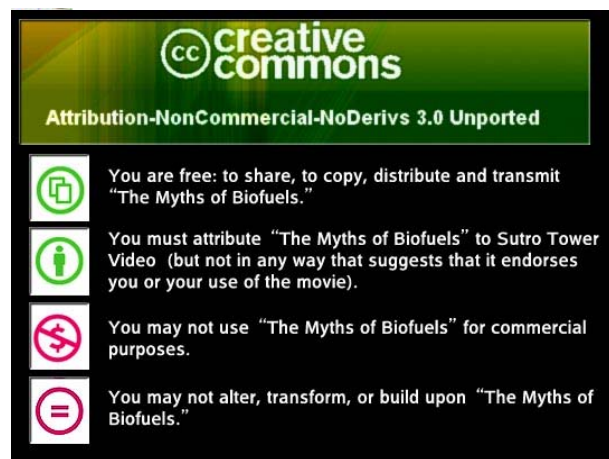
And this tendency to tighten the rules is not only present in France. In the Netherlands, parliamentary support had been expressed last month for prohibiting downloading from an illegal source, as well. And as we speak, the European Commission is discussing to extend the so-called 'neighbouring' rights from 50 to 70 years.

So, these are the two extreme points of view in the recent debate on copyright in the digital age. Both tend to take a firm ideological stand, but right in the middle of these extremes one can also identify more pragmatic approaches.

Some music companies seem to kind of accept the status quo of massive illegal re-use and gear new innovative business models, for instance by giving away parts of sound tracks as a teaser, so that people are triggered to buy the whole CD.

And then there are the initiatives of rights holders themselves. Quite a lot of them, amateurs as well as pros, are not interested in maintaining copyright in a strict way, and allow others to re-use their works. For instance, starting musicians want their music to be heard as widely as possible, for which the Internet is the ideal medium (compare Esmee Denters). The same holds for academics whose reputation is being boosted by their publications becoming accessible worldwide.

Therefore, more lenient license systems have been developed, which permit certain re-use for free: rights holders do not reserve all rights, but only some rights. So-called 'Creative Commons' licenses do allow non-



commercial re-use of creative work, provided the creators' name is always mentioned.

How to cope with the new realities of the digital age?

So, now we have, in a nutshell, the full spectre of opinions on copyright in the digital age. That means we are ready for the last part of my presentation, and the final question: how can librarians cope with the new realities of the digital age, and especially with all of its hot copyright items?

By professional nature, librarians – and I guess music librarians are no different – are quite ambivalent in this respect.

As dedicated collectors and caretakers of so many wonderful, precious pieces of intellectual and artistic brilliance in our collections we feel obliged to – and yes, simply admire – all of these creative minds, responsible for them. And of course we sympathize with the notion that they should be adequately rewarded for their creative performances. I don't think any librarian would oppose the legitimacy of claims, based on the right to intellectual property.

On the other hand, it's not against our professional nature either to feel at least a little sympathy for the devil, which means in this case feel attracted to the seductive Sirens of Pirate Bay. After all, next to acquiring and taking care of our collections, it's also our mission, and in fact our job, to give as wide as possible access to them. And, well, this digital revolution offers us the most splendid opportunities to give the widest access possible, in fact to everybody on the planet Earth with an internet connection. So, yes, there are competing sympathies within the librarian's soul.

The most fundamental way of resolving this ambivalence would be to plead for a revision of copyright legislation. As you probably know, within the European Union libraries, archives and museums enjoy certain exceptions to the copyright rules. We are allowed to make a copy for preservation purposes, and make a work – for instance sheet music – available in a closed network, provided that this network can only be consulted within our own building. So, if this privilege would be, under specific circumstances, be extended to internet use, it would help us very much.


However, since Brussels would be the place to plead for such an European wide online extension, and the rights holders lobby over there is much better organized, legal revision would really take a long and winding road, whereas digitization projects cannot wait.

For that last reason, one of the big, if not the biggest player in the digitization field, the Google Book Search project, has taken another approach. After being sued by American authors' and publishers organizations, Google proposed a settlement which follows an opt out approach. One can't deny that it's a practical and cost-efficient proposal: Google only pays a licence fee to rights holders who show up on a claims-made-basis.

Formally this implies copyright infringement: instead of clearing rights beforehand, Google waits whether rights holders will claim afterwards. Interestingly, this opt out approach is already used by heritage institutions with little to nothing copyright expertise. Occasionally, they have been taken aback by high copyright claims, in which case a disclaimer on your website will not help you.

And there is one more reason the Google proposal is under criticism. For instance, the director of Harvard University Library Robert Darnton argues that the settlement, in its present form, leads to the most unwanted situation, in which a private company will monopolize access to public domain works.

Next to the legal revision and the opt-out approaches, there is of course one very secure option, which is to avoid the copyright problem completely, and to restrict digitization to public domain works. That's for instance the choice that's been made by the International Music Score Library Project (IMSLP). Its ambition is 'to gather all public domain music



Options

- Revision of Copyright Legislation
- Google Book Search
- Restrict to Public Domain Works
- DIY: Do It Yourself
- Choice KB: Collective License Agreements

Koninklijke Bibliotheek – National Library of the Netherlands

scores, in addition to the music scores of all contemporary composers who wish to release them to the public free of charge.'

It's a very fine ambition, but institutions who want to offer more, and give access to works under copyright, have to come up with other, pragmatic and workable solutions, while abiding the law.

That last condition doesn't make it easier, especially in international projects like the Repertoire international de la presse musicale (RIPM), which has to deal with differing copyright regimes in different countries.

So, what choice to make if you're a publicly funded institution, with the ambition to digitize material under copyright? The way I see it, there are only two possible options.

One is DIY, in other words Do-It-Yourself. When a project involves a relatively small number of rights holders who are easy to locate, it may be feasible to clear the rights yourself by asking them all for permission. This is the approach taken by the EU High Level Expert Group in the context of the Europeana project. DIY requires a rights holder search for every single work, which may take a lot of effort.

For large scale digitization projects, such as the newspaper database of the Koninklijke Bibliotheek (a project in progress, eventually to produce 8 million digital pages of Dutch newspapers from the 17th century up till 1995), it is undoable to search for all rights holders. Not only would it take years and years and thus lots of money, in the end, even after the most diligent search ever, many rights holders would still be unknown or untraceable.

To solve this so-called orphan works problem, there's only one solution, and that's the one the Koninklijke Bibliotheek has chosen,

freely improvising on Scandinavian models. We have to negotiate, with the publishers of course, but we also strive to conclude collective license agreements with collective rights management organizations, which also include warranties for orphan works. Unlike for instance in Norway, in the Netherlands we do lack the formal legal base for not seeking permission of the rights holders themselves beforehand. However, in practice this kind of contractual agreement is supported by the Dutch government. [that's the Dutch way, you know: law-abiding here in practice means law-bending].

At this moment, we at KB have made deals for the newspaper project with the respective publishers, and we are right in the middle of the negotiations with the collective rights management organizations. The main challenge now is how to reach agreement over the key question: what is a reasonable licence fee? We will have to negotiate and see.

It won't be easy, but we'll keep up high spirits, and keep in mind that we reached, on a smaller scale, some favourable agreements before. And that's how I'd like to end my presentation, in high spirits, by showing you a successful case study of digitizing copyright material in the Netherlands, on a field you're familiar with.

It's about a project in which we collaborated with the Theatre Institute of the Netherlands. They wanted to digitize their collection of 12,000 pieces of sheet music, dating from 1900 to 1950, and put it online by their own

website and the website of the Memory of the Netherlands, which is hosted by KB. Seventy percent still in copyright, so we did have to sit around the table, in this case with MusiCopy, the Dutch collective management organization for sheet music publishers.

Well, I won't give you the details, but in the end we reached an agreement over a bulk licence contract, including a warranty for unknown rights holders, who are not members of MusiCopy.

As a result, the sheet music now is available on the internet in such a way that it can freely be downloaded by the public, that is, for private use only.

Well, now I've really come at the end of my presentation, and I realize you're still waiting for the musical climax. You didn't get the luring songs of the Sirens of Pirate Bay – sorry, we're not in Sweden and we just don't have Mermaids over here – but I've got something that comes very close. I started off with Michael Jackson, who named his estate Neverland, inspired by the movie of Peter Pan. In this imaginary Neverland, as you probably know, Peter Pan's opponents are pirates alright, led by the infamous Captain Hook. And especially for you, I found a video-clip, in which the pirates themselves are singing, and yes, to give it a touch of authenticity, they're singing in Swedish.

Fellow librarians, I thank you very much for your attention, I wish you a very successful conference and I hope you'll have a very pleasant stay in Amsterdam!

