



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

IAML CONFERENCE 2006

GENERAL ASSEMBLY

Friday, June 23

Göteborg, Sweden

Konserteralen, Artisten

Minutes

1. Opening remarks by the President

The President, Massimo Gentili-Tedeschi, welcomed IAML members to the combined General Assembly and Closing Session. He felt it had been very beneficial to meet with our sister international associations, and that it was an opportunity that we should seize again as soon as possible.

2. Summary of the 2006 IAML Council Meeting

Under the new format of The General Assembly and Closing Session, it had been decided that there would be no reports from the Secretary General and Treasurer on activities since the last General Assembly in Oslo. These triennial reports would be scheduled for Sydney in 2007.

The Secretary General presented a summary of the two Council Meeting meetings that had been held during the week. The full Minutes of the Council Meeting are circulated to IAML Council members and are available on the IAML website.

3. Obituaries

Antanas Auškalnis

Antanas Auškalnis (14 March 1961 – 3 March 2006) worked at the Lithuanian Music and Theatre Academy, where he was head of the Phono library for 10 years. He attended IAML conferences since 1999. During these years we worked with him. This early spring he left us forever, eleven days before his 45th birthday. He was rich with good ideas and knew how to realize them. The result of his creativity was the establishment of the Audio-Video and Internet Centre at the Lithuanian Music and Theatre Academy. Antanas was a good musician, played the birbynė, a Lithuanian national wind instrument. He organized a traditional folk music group. The arrangement of Lithuanian music was another arena for his wide interests. Antanas Auškalnis was a nice friend, perfect colleague, and unique person. We will always remember his sense of humour. Sorry, but I can't speak about him in the past tense. It seems to me that he is on a long concert tour. He will return soon, open the door and say with a warm smile on his lips, "Don't stand up..."

Eglė Kriščiūnaitė

Djurdjica Break-Lugaric

Djurdjica Break-Lugaric has passed away on 16th September 2005 after a short and severe illness in her 54th year of life. She was the Head of the Music Collection and Audio Media of the Croatian National and University Library, and a long-term IAML associate. The Croatian National and University Library has not yet announced a new representative.

Igor Miliavich



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Joana Crespí

Our colleague Joana Crespí passed away in Barcelona on 3rd September 2005. She was the Head of the Music section of the Biblioteca de Catalunya, one of the most important music libraries in Spain. She wrote and published catalogues and inventories, as well as several bibliographical works presented in congresses, dictionaries and musicological reviews. She taught music librarianship several times. In collaboration with other colleagues she took part in the Spanish adaptation of the RISM rules. She was keenly appreciated by researchers and musicologists because of her always attentive and useful service. In 1994, she was enthusiastic about establishing the Spanish branch of our Association. She was the first Vice-president and thereafter President of AEDOM, the Spanish branch of IAML. She took an active part in IAML conferences, and at the Perugia Conference, she presented a paper about the collections and works of the Biblioteca de Catalunya. Friendly, her fine irony and good sense of humour will always be present smiling in our memory.

Jon Bagüés

Albert Dunning

Professor Albert Dunning, who died in 2005 at the age of 68, was a many-sided Dutch musical scholar. Early in his career (in 1962 and 1966 respectively) he published books on the 18th-century Dutch music publishers Schmitt and Witvogel. In those years there was only limited interest in Dutch music from the seventeenth and eighteenth centuries, so those two books were certainly original. The same can be said about his 1969 doctoral dissertation, *Die Staatsmotette*, in which he examined the social and political circumstances surrounding ceremonial Renaissance motets and attempted to show their distinguishing stylistic traits. A few years of teaching, and thirteen years as a research fellow at Utrecht University followed. During those years, Dr Dunning did a lot of preparatory work for the collected edition of Locatelli, but the climax of those thirteen years was, of course, the discovery of the Dutch Count Unico Wilhelm van Wassenaer as the composer of the six *Concerti armonici* previously attributed to Pergolesi and others.

In 1988 Dr. Dunning was appointed Professor of Modern and Contemporary Music History at the University of Pavia. In this position he manifested himself again in an unexpected way. The armchair scholar Albert Dunning became an inspiring teacher and managed to create several large publication projects. I have already mentioned the complete works of Pietro Antonio Locatelli, to which can be added the series *Speculum Musicae* and *Studi sulla Storia della Musica in Lombardia*. Anyone of us who has been involved in setting up large publication projects knows the difficulties of fund-raising and organization. Albert Dunning admirably overcame them, and also monitored their scholarly quality as General Editor. He was a IAML member for a very long time. His early research interests in the history of music publishing and his love of libraries never left him. Let us remember him with gratitude.

Joost van Gemert

Ian Ledsham

Ian Ledsham died in September last year in a major road accident. I would like to describe his contribution to music librarianship in the U.K., but I simply don't have enough time here to do this justice. But I hope that what I say will give you some idea.

After leaving the University of Manchester's Barber Institute Library, where he had worked for many years, Ian set up a business running training courses in music librarianship. He was also organist and choirmaster at several churches simultaneously. Ian's contribution to music librarianship in the U.K. cannot be over-emphasised. His enthusiasm was boundless and his energy equally so. He was a born cooperator and played a large part over many years in the U.K. and Ireland Branch. He served on the Executive Committee and became Publications Officer, edited the journal *Brio*, chaired and served on the Courses and Education Committee, and also the Trade and Copyright Committee. His particular skill lay in not only understanding, but also in his ability to communicate that understanding.



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Ian had what can only be described as a dreadful sense of humour. He told the most awful jokes – the worst and most unrepeatable of which he always claimed came from the youngest members of his choirs. He was never slow to tell jokes against himself. Indeed he delighted in telling the story of the occasion, a few years ago, which several members here may remember. It was at the conference in Denmark where he had a new and very stylish watch that had no numbers on the dial. Consequently, he arrived for a session just after dawn, having put his watch on upside-down. He was also an excellent dancer.

He loved the opportunities that these conferences provide, and as a tribute, the U.K. and Ireland Branch has set up a bursary fund in order for a deserving member of the branch to attend each year.

Kathy Adamson

Maria Prokopowicz

Maria Prokopowicz has died on 2nd April 2006 in the age of 90. She was born on 23rd March 1916 in Żywiec, about 80 km South-West from Kraków. In 1919 her family moved to Warsaw, where in 1939 she graduated in history from the Warsaw University, and studied the piano under professor Margarita Trombini-Kazuro.

While Maria Prokopowicz was born a long time ago her life has been like a reflection of the dramatic history of Poland, especially during the time of the Second World War and right after. During the war she worked at the bookstore. After the Warsaw Uprising, in the first days of August 1944 she was taken away to Ravensbrück. In May 1945 she started working at the Missing Persons Bureau of the Polish Red Cross at the Polish Government in Exile. Maria Prokopowicz came back to Poland in the second half of 1946 and soon she started working at the Division of Acquisition at the National Library in Warsaw. She was also very involved in the work of documentation of musical pieces being recovered and gathered by the National Library after the war. In 1948 she passed the state exam and got the title of chartered librarian. In 1951 she was appointed the head of the newly created Music Division of the National Library, which later became the Music Collections Department. She has been the head of the Music Collections Department until she retired in 1978. After that she was still very active in the field of music librarianship.

She became a member of IAML in 1959. In 1964 Maria Prokopowicz proposed to establish the Music Libraries Section within the Polish Librarians Association. This fact was the result of her experience gathered through the international co-operation and contacts. She was always open to other countries' experience and knowledge. The international contacts of Maria Prokopowicz were crucial for the activity of the Polish music librarians. She took part in 15 IAML conferences and congresses. She has been frequently reminding about the benefits of IAML membership. Thanks to her efforts the Section of Music Libraries became the Polish National Branch of IAML in 1972.

Her bibliographical achievements are huge. The archive of documents and letters she left is the evidence of extensive professional involvement and ever-growing enthusiasm. She was always very precise in everything she was doing.

In 1986 she received Helena Radlińska's Award for her outstanding achievement in the field of music librarianship. She became an honorary member of Polish Librarians Associations and an honorary chair of Music Libraries Section.

Advanced age, almost 90 years, did not allow her to be personally with us during the IAML Conference in Warsaw in 2005. During the Opening Ceremony we presented a Jubilee Book dedicated to her published in occasion of the 40th Anniversary of Music Libraries Section. In spite of her absence some of us had opportunity to visit her at home. She was very interested in everything that was happening. The unusual meeting and conversation in French between Maria Prokopowicz and Maria Calderisi will remain in our memory for a long time.

Maria Prokopowicz had considerable standing among all music librarians. She had a great ability to encourage us to meet new challenges, to be more active in co-operation – nationally and internationally. At the same time she was



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always very polite and understanding. Maria Prokopowicz will remain in our memory as a magnificent person, with a lot of kindness to everyone.

Stanisław Hrabia

4. Reports from the “R” Projects

RISM

Christoph Wolff’s report addressed three issues.

Firstly, since taking over leadership of RISM he has been primarily concerned with governance issues. His intention is to strengthen ties with the RISM sponsoring organisations, IMS and IAML. The IAML delegates to the Commission mixte had now been appointed and now some work needs to be done on the Rules of Procedure which at this point (believe it or not) do not exist.

The second point concerned the financial situation of the central office in Frankfurt. RISM has been told by the Union of the Academies of Sciences that the funding will run out by 2012 at the latest, and that they will have to make considerable changes in order to make sure that the co-ordination of the necessary work that has to be done with the national offices can be continued in a way that makes sense. RISM needs to look at alternative sources of funding, and he was hopeful that some sources would be found that would help RISM to continue the work of the central office, even at a reduced level.

Thirdly, he reported on access to the RISM database. Last year in Warsaw, Christoph Wolff had indicated that he would like to look at ways of making access to the database free of charge. This had turned out to be very difficult because RISM does not own its software and cannot necessarily control costs. Therefore foundations are not interested in helping RISM in this regard. So their goal will be to find ways to have online access at very reasonable cost. They will share experiences with the other “R” projects so that databases can be sustained over the long term and make them accessible at a very reasonable cost to the membership and those interested in working on musical source materials.

RILM

Barbara Dobbs Mackenzie reported that it had been a good year for RILM. Coverage had improved through the efforts of national committees (who submitted 10948 records this year) and the efforts at the international centre, so that the database grew by just over 33,000 records during the year. The database is now approaching 500,000 records, and currency has improved. In 2005/06 the database added over 10,000 records already.

In November RILM published *How to write about music; the RILM manual of style*, the concise version of their in-house manual. It immediately sold well, and a second edition was published. In March, the retrospective volume, *Speaking of music; music conferences 1835 – 1966*, won the Music Library Association Vincent H. Duckles Award for Best Research Tool published in 2004. That volume was the first step in retrospective coverage that RILM hopes to continue over time, and it inspired a conference in March 2005, the proceedings of which will be published in the late Fall.

The second step in RILM’s retrospective coverage is going to be *Festschriften* published before 1967 (when RILM’s regular coverage began) and they have received a National Endowment for the Humanities grant to support that work, which should be completed in 2008.

In May, the long-awaited software for printing the regular annual abstract volumes was finally complete and *Volume 33* has now been proof-read and will appear, after many years’ delay, by the end of the summer.



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Two new data fields are going to be added. One is a third title field, which will allow for non-Roman titles, e.g. Cyrillic, Korean, Chinese, etc. The second new field will be for non-English language abstracts as they are received in the RILM office. For years, these have been translated into English at the RILM office, but now both English and original language abstracts will be published.

A large data clean-up project is nearing completion, with the goal of making RILM easier and more consistent to search. Finances are stable and this year, RILM turned 40.

RIPM

Robert Cohen reported an exceptionally productive year for RIPM. Twenty volumes had been published or were in press, rather than the usual 10 or 12. This can be seen as an effort to reach the milestone of 200 volumes published in this 25th anniversary year. Titles issued over the year were;

Revue Pleyel

The Musical World (6 of 14 forthcoming)

Penguin Music Magazine

Harvard Musical Review

New Musical Magazine

English Musical Gazette

The Musical Monthly and Repertoire of Literature

Musica d'oggi

La cultura musicale

Melos

Fliegende Blätter für Musik

Theater-Zeitung

23: Eine Wiener Musikzeitschrift

Musica Viva

When these last two appear in print, RIPM will have treated 101 music journals.

RIPM Online and CD-ROM are updated twice yearly. Today RIPM's two electronic resources contain over 500,000 annotated citations. Also after the past year RIPM welcomed a new publisher, Ovid Silver Platter, joining EBSCO, NISC and OCLC.

New RIPM Groups. Over the past year several new RIPM groups have been created;

University of Torino (Italy)

University of Perugia (Italy)

University of Oviedo (Spain)

Two Institutes of the Bulgarian Academy of Sciences (Bulgaria)

and RIPM's first Latin American group at Sinodene; Mexico's national research centre for music.

Grants. In July 2005 RIPM received a major 2-year grant from the National Endowment for the Humanities to continue its work on 20th century music journals. In June 2006, RIPM received a major 2-year grant from the Andrew W. Mellon Foundation to continue its work on 19th century music journals. In July 2006, RIPM begins a 2-year grant from National Endowment for the Humanities to support work on the creation of the RIPM full-text journals online.

Robert Cohen acknowledged the support of the software firm Image Access that is working extensively with RIPM to develop cutting-edge software for the capture and zoning of RIPM journal pages and for the Internet delivery of RIPM full-text journals online.



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RIPM has recently released a new complete revised website with much new content where one can follow the development of the full-text online initiative with many examples. All issues of RIPM's journal *Periodica Musica* in a searchable Pdf format.

Finally, this year RIPM celebrates its 25th anniversary, the publication of its 200th volume, a database of over half a million annotated records and, most importantly, the birth of RIPM full-text journals online (albeit in a beta version), all of which was celebrated with great gusto and passion on Wednesday evening.

RIIdIM

Antonio Baldassarre reported that although they had no such celebrations this year, RIIdIM news could be read in their newsletter. He mentioned that RIIdIM was now in its 35th year, but had not functioned as successfully as RILM and RIPM throughout that period.

The newly appointed Commission mixte met for the first time in December 2004. Before that the structure was not quite so clear, but since then they have been busy insofar as they have a newsletter, a website (www.ridim.org ([link is external](#))) and the International RIIdIM Centre in Paris, hosted by the Institut national de l'histoire de l'art. Lastly, he reported on the RIIdIM database project. An alpha-test version was ready in time for the Göteborg meeting and selected individual testing. In November 2006, the beta version test phase will open. The database should be publicly available in July 2007. It will be web-based and free of charge, so everyone who is interested in cataloguing iconographical sources from their collections is welcome to do so from 2007 onwards.

5. Reports from Working Groups

Working Group on Access to Music Archives

Judy Tsou reported that the Working Group, which she jointly chairs with Inger Enquist, had met twice at Göteborg. The first session was devoted to planning the future of the project and reaffirmed that the project data would be gathered via a combination of harvesting data from existing databases, and input from individual institutions. They decided that in the coming year they will begin the project by examining a small number of diverse databases to tease out the issues of data harvesting. Following that, a survey will be devised to identify music archival collections and to gather data on the state of accessibility of these collections. Also this year they will investigate granting agencies who could fund the pilot project.

The second session was devoted to discussions of the metadata structure, and a good draft had been constructed. They will continue to fine-tune the structure and will hopefully have a prototype ready for next year.

IAML Toolbox

No report.

Hofmeister XIX

Chris Banks reported that Hofmeister XIX will be live on the web this autumn and the project will be concluded in December. The Working Group will wind up at next year's IAML and propose a Hofmeister XX Group to the board.



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Working Group on the Exchange of Authority Data

No report.

Working Group on ISBD and Music

David Sommerfield reported that IFLA ISBD Review Group requested the Working Group, on behalf of IAML, to submit comments on those areas in the draft of the consolidated edition of the ISBD related to music. To that end, the Working Group held two sessions at the Göteborg conference at which members' comments, recommendations for improvements and corrections, etc., were discussed, along with remarkably similar comments and recommendations from the AFNOR Commission CN 357 GE6 shared with the group by Laurence Decobert. Consensus was achieved. A report will be sent to the IFLA Review Group as part of the worldwide review of the consolidated edition.

The IFLA Study Group on Future Directions of the ISBDs may still decide to continue issuing individual ISBDs — of which Printed Music (PM) is one, of course — so the Working Group may need to continue to meet to work on any needed revisions to ISBD(PM).

Current ISBDs, though not the current edition of PM, include appendices of complete bibliographic examples. Current plans are to place these in a separately published volume (presumably to supplement both the consolidated ISBD and the possible individual ISBDs) to which the Working Group is preparing to contribute.

6. Other reports

Fontes

Maureen Buja reported that we would be back on schedule by 2007. She asked for reports from this meeting to reach her before 1st November, or sooner if possible. She thanked everyone for their help in getting *Fontes* to this position. Please submit any interesting papers from this conference for possible publication.

Newsletter

Michael Fingerhut encouraged members to send in reports, articles and information on anything that has happened in the life of your institutions – donations, acquisitions of interest, projects you are involved in, awards, endowments, nominations, publications, visits. He also wanted reports from this session or other conference events that would be appropriate. The deadline is soon, because it's a newsletter and not the *Daily Fontes*.

Dating music publications

Paul Banks reported on the informal meeting to discuss the possibility of producing an updated version of the *Guide to the dating of printed music*. This is a project that David Day had already discussed in outline with Don Krummel, editor of the original 1974 guide.

A well-attended meeting this week resulted in the unanimous view that this worth exploring as a project, moving towards a discussion document for Sydney which might turn into a proposal for the IAML Board for the establishment of a Working Group. There will be meetings throughout the year with a group of those present at the meeting to help prepare that paper for Sydney.



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Recent publications in music

Geraldine Ostrove thanked current and past contributors to Recent Publications in Music, which she compiles and edits for publication annually in *Fontes*, and asked those who were present to stand and be acknowledged, noting that without their participation the bibliography could not exist: Thomas Leibnitz (Austria); Zdravko Blažeković (Croatia); Katre Riisalu (Estonia); Bérangère de l'Épine (France); Chris Walton (Gambia, Ghana, Grenada, South Africa, Zimbabwe); Joachim Jaenecke (Germany), who initiated the project in the 1980s as well as serving as Germany's first reporter; Roy Stanley (Ireland); Joost van Gemert (Netherlands); Inger Johanne Christiansen (Norway); Emilia Rassina (Russia); Tatjana Marcovic (Serbia and Montenegro); Veslemöy Heintz (Sweden); Richard Andrewes and Richard Chesser (U.K.).

7. Membership fees

Martie Severt reported that Article 4 of the Constitution reads that membership dues shall be determined by the General Assembly. The proposal for a 2% increase of fees in 2008 needs to be approved well in advance to allow national branches to adjust their fees if necessary.

Taking into account increases already approved for 2007, the current Institutional membership fee of €55 will increase to €57 in 2007 and increase again to €58 in 2008. Personal memberships will increase from €33 to €34 (2007) and €35 (2008).

He reminded members that *Fontes Artis Musicae* is included in this membership and that next year we will be back on schedule. This will enable our budget to be prepared for future years in a realistic way. The proposal takes inflation into account as well as increasing costs.

The proposal was passed unanimously.

8. Any other business

Federica Riva reported on the 'Bologna Process' and its implication for the new curriculum in conservatories – where musicians have to write theses – and on their necessity to receive teaching on information science focused on music.

Unfortunately, an Italian ministry act, approved in April, goes in the opposite direction, suggesting the cancellation of the role of music librarians as teachers of information science focused on music. This seems to be happening in other countries too.

She asked if IAML could write a letter supporting the importance of teaching information science focused on music. The IMS had already agreed to collaborate on a letter, and she read a draft version to the General Assembly, to be edited if approved. Geraldine Ostrove suggested that it might be helpful to mention that in the USA, such teaching of bibliography (from informal and formal lectures, to whole courses) is absolutely routine.

Pam Thompson felt we should vote and give this letter our strongest support. She proposed “that this General Assembly supports the sending of the letter outlined by Federica Riva, to support the teaching and instruction in music bibliography which is commonplace in many institutions around the world, in particular in Conservatoires (where it is especially needed) and that this General Assembly supports the sending of that letter and its signature by our President”.

John Roberts asked to whom this letter would be sent. Federica Riva said that it could be placed on the IAML website and sent to anyone involved or responsible in the Bologna process – teachers, heads of conservatories, ministers and governments who are responsible for this particular process. The President suggested that the letter could be sent to national branches who could then distribute it as necessary.



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Wolfgang Krueger felt that this process was already underway and could not be stopped. All European countries have agreed on this and it is fixed until 2010. Federica Riva agreed, underlining that if music librarians do not defend their right to teach, there is a risk that no teaching of information science on music will be given in some Conservatories in the future.

Pam Thompson said that the interpretation placed on the process varied in each country for many reasons, and the stance taken by the Italian government really cannot be condoned, and she strongly supported the existence of a letter for the use of anyone who needed it. The President reiterated that a letter would be drafted and circulated to members and then sent to the Italian Branch of IAML.

The proposal was passed by the majority of members.

9. Sydney 2007

The President thanked everyone and encouraged members to look forward to next year's conference in Sydney. He then handed over the meeting to Laurel Dingle and Georgina Binns who gave a presentation on the 2007 conference, and finally raffled Skippy the Kangaroo. He was won by Cecilia Gades (Sweden), so was spared yet another long flight.

The meeting was concluded.