



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 2009**

### **GENERAL ASSEMBLY**

**Friday, July 10**

**Amsterdam, Netherlands**

**Amsterdam Conservatory**

#### **Minutes**

### **1. Minutes of the 2008 General Assembly (Naples)**

The Minutes were posted on the IAML website and members notified on IAML-L.

### **2. Matters arising**

There were no matters arising.

### **3. President's Report**

The President, Martie Severt, thanked all those members who had been so active in this conference. He invited others to become more involved, noting that the roles of Secretary General and Newsletter Editor still needed to be filled. In conclusion, he thanked the local organisers for all their hard work. Much positive feedback had already been received.

### **4. Treasurer's Report**

The Treasurer, Kathy Adamson, thanked everyone for their help during the year.

She asked the General Assembly to approve the Council recommendation that from 2011 membership fees be set at 62 euros for institutions and 37 euros for individuals.

This was approved unanimously.

### **5. Summary of Council Meeting**

The Secretary General presented a summary of the two Council meetings held during the week. The full minutes of these meetings will be distributed to Council members, and will also be available on the IAML website.

### **6. In Memoriam**

#### **Wolfgang Krueger (23 June 1942 – 16 April 2009)**

Our dear colleague and friend Wolfgang Krueger passed away on April 16th from a severe illness, only two years after retiring.

His death is a tragic loss for the German IAML branch. Wolfgang was our branch president for 12 years, 1982-1988 and 1997-2003 – the longest time in office of all German presidents.

After his studies of musicology, literature and pedagogics and a doctoral thesis ("Das Nachtstueck : Ein Beitrag zur Entwicklung des einsaetzigen Pianoforte-stueckes im 19. Jahrhundert", 1970) he became librarian at the University Library of Bremen. In 1981 he moved to Stuttgart as professor at the Library School (now called Stuttgart Media University), where he taught until he retired in 2007. From 1985 he was responsible for the training of generations of music librarians.

Wolfgang Krueger was engaged in IAML matters for more than thirty years, for example as Vice President, Chair of the Commission of Service and Training and as a member of the RILM Commission Mixte. The last conference he attended was in Sydney two years ago. IAML and the so-called "IAML family" (his own



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words) were very important for him and he enjoyed many close friendships, together with his wife Gertraud - also a music librarian. Last year he was very happy to get lots of postcards with so many good wishes from the participants of the Naples Conference!

Not only German music librarians will miss him as a good friend with broad knowledge and a warm-hearted and charismatic character – we will always remember his lovely sense of humour, his passion for France, French wine, and his performances as a (musical) comedian.

I'm very glad that three years ago at the Gothenburg conference we managed to form a chorus for him when he had his 64th birthday at the day of the farewell dinner. He was very happy about it.

*Susanne Hein*

Gertraud Voss-Krueger, im Juli 2009  
Heumadener Str.23  
D- 73760 Ostfildern  
GERMANY

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 Verständnis 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

### **Anders Lönn (1943 – 2009)**

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 engaged Anders to teach music history as soon as he had finished his bachelor degree. More important, however, was that Bengtsson made sure



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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 come 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 an 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.

*Written by Veslemöy Heintz*

*Read by Pia Shekhter*



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## 7. 'R' Project Reports

### Répertoire International d'Iconographie Musicale (RIdIM)

Report from Antonio Baldassarre, President of the RIdIM Commission Mixte:

#### "Introductory note

The Commission Mixte of the Répertoire International d'Iconographie Musicale (RIdIM) met once in the business year 2008-09. This meeting took place during the joint conference of the International Association of Music Libraries Archives and Documentation Centres (IAML) and the International Musicological Society (IMS) in Amsterdam on July 10, 2009. Most of the daily business during this year was processed through e-mail communication.

#### The International RIdIM Center in Paris

The international center of RIdIM is hosted by Institut d'histoire de l'art (INHA) and all conditions are regulated by a jointly signed agreement. This agreement ends in September 2010. In November 2008, a delegation of the Commission Mixte, consisting of the President and the two members met with the newly appointed director of INHA. RIdIM has been informed that significant changes within the academic policy of INHA request a reconsideration of the collaboration between INHA and RIdIM and that INHA will not be able to continue providing a 50% position to RIdIM for the RIdIM Administrator after the expiration of the work contract between the RIdIM Administrator and INHA on September 1, 2009. Due to these new conditions, it was agreed that RIdIM will evaluate alternative solutions within the remaining period of the agreement's validation and that both parties will keep each other informed.

To date several institutions and organization have been approached concerning the hosting of the International RIdIM Center, and RIdIM has received some interesting and strong offers. At the meeting of the Commission Mixte in Amsterdam on July 10, 2009 it was decided to further consider two of these options with the goal to sign a collaboration agreement by the end of this year or the beginning of 2010 that will also regulate the position of the RIdIM Administrator. The contract of the current RIdIM Administrator at INHA, Chloé Dalesme, expired on September 1, 2009 and cannot be renewed. I would like to express my heartfelt gratitude to Chloé for her enormous commitment and wish her all the best for her academic and private future. In this respect I would like to extend my deepest gratitude to Jean-Michel Nectoux who has served as member on the Commission Mixte as representative of INHA. After eight years of work at INHA his contract could not be extended and he therefore was appointed general editor of the Complete Works of Gabriel Fauré at Institut de Recherche sur le Patrimoine Musical en France (IRPMF). Jean-Michel's achievements for RIdIM can hardly be overestimated. He has participated in the meetings of the Commission Mixte since its re-establishment in 2005, and the fruitful and successful collaboration between RIdIM and INHA has been possible due his constant and enormous support. We wish him all the best and good luck in his personal and professional life.

The RIdIM website: [www.ridim.org](http://www.ridim.org)

The RIdIM website at has been continuously updated. The RIdIM Administrator has been introduced in the website's content management and has therefore been able to update the website continuously. Through the website the RIdIM database can be accessed.

#### The RIdIM database

As reported in 2008, the first testing version of the RIdIM database has was launched in March 2008 during a two day cataloguing workshop organized by RIdIM at the Graduate Center of the City University of New York. Numerous scholars and librarians from all over the world attended the workshop. On the basis of comments and suggestions for improvements the database could be significantly improved and it is a pleasure to communicate that the production was therefore presented to the public during this year's joint conference of IMAL and IMS in Amsterdam on 8 July 2009. Due to further improvements since that conference, the upgraded version of the database will be available online by the end of September 2009.



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Scholars and librarians are warmly invited to access our password protected but free of charge database through our website at [www.ridim.org](http://www.ridim.org)

One of the current major goals is to input all old RIDIM cards (over 10,000 items) and to promote and support cataloguing activities around the world. We are very thankful to Ohio State University at Columbus for supporting the RIDIM editorial staff in achieving these challenging goals. We particularly express our gratitude to Alan Green, RIDIM Project Coordinator, and Sean Ferguson, RIDIM Chief Editor, of Ohio State University for their incredible and precious commitment. This special thank you is extended to Stephen Westman, RIDIM Technical Officer, of the University of South Carolina at Charlotte who has worked during all his spare time toward the goal of having the RIDIM database in production by 2009.

### **RIDIM centers and working groups**

The increasing significant role of RIDIM in supporting music iconography research and cataloguing projects is reflected in the activity of already established centers and working groups and in the efforts undertaken to establish additional working groups, centers etc.

As already reported our Spanish colleagues successfully established a music iconography Working Group in 2008, and they are about accomplishing the cataloguing of the impressive collection of the Museo Nacional del Prado in Madrid. RIDIM is hopeful that this vast and striking source material can be migrated to the RIDIM database.

Due to the successful establishment of a RIDIM center in Brazil in 2008, further efforts have been undertaken to establish or to re-establish respectively music iconography cataloguing activities in Chili, México and Venezuela. The Mexican music and dance iconography study group of the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" (Cenidim) and the Centro Nacional de Investigación, Documentación e Información de la Danza José Limon (Cenidi Danza), two research centers of the Instituto Nacional de Bellas Artes (INBA), have meanwhile agreed to work closely with RIDIM and to use the RIDIM database for their cataloguing activities.

We are hopeful that both our next symposium in Mexico City in October 2010 and our 13th international conference in Salvador de Bahia (Brazil) in 2011 will enforce and strengthen our initiatives in South America.

As far as Europe is concerned it was possible to take big steps forward concerning the re-establishment of a UK-RIDIM center. We are optimistic that the official establishment will happen in 2010. Further initiatives are undertaken in Eastern European countries, and the news from Serbia, Poland and the Czech Republic are very promising.

As far as the already existing RIDIM national centers and RIDIM working groups are concerned, RIDIM is determined to coordinate and strengthen the collaboration and exchange among them further. To achieve this goal a special meeting day for representatives of these centers and working groups will be organized during the next international conference in Salvador de Bahia in 2011. Furthermore, a letter and brief questionnaire will be sent out to all RIDIM national centers and RIDIM working groups in October 2009 to ensure closer collaboration and exchange.

### **Publications**

Since the re-establishment of the Commission Mixte, RIDIM has published the *RIDIM Newsletter*, which can be ordered through the International RIDIM Center in Paris. It is free of charge. Due the high expenses for printing and mailing the *RIDIM Newsletter* will from the next issue be available in electronic format only.

No news has been received from *Imago Musicale* up to the submission of this report.



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### **RIIdIM Symposia and Conferences**

In 2010 RIIdIM will organize a symposium on *Defining the Self: the role of Music Iconography in Creating Identities*. The symposium will take place in Mexico City. RIIdIM has been officially invited by Cenidim to arrange the symposium as a section within the frame of the international conference *200 years of Latin American Music* which will take place in October 2010. We are grateful to Cenidim for this invitation and look forward to an interesting and inspiring symposium.

After RIIdIM's last international conference in New York in 2008, the CM RIIdIM has received an official invitation by the Federal University of Bahia in Brazil for its next conference. The CM RIIdIM has accepted this invitation. The conference's title will be *Enhancing music iconography research: considering the current, setting new trends*. It can be reported that the call for papers is prepared. Furthermore, the program committee consists of distinguished scholars from all over the world. The conference will include a cataloguing workshop and, as mentioned, a special meeting day for representatives of RIIdIM national centers and RIIdIM working groups.

### **Collaborations**

Among the collaborations RIIdIM has entered or started to discuss are a project with the Library of Congress (Washington D.C.) regarding the migration of a database with visual sources to the RIIdIM database and a cataloguing project with the Museo de Bellas Artes in Mexico City referring to an exhibition the museum is organizing in 2010 on music and dance in Mexico.

### **R-Coordination Initiative**

During the 2008 annual conference of the Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM) in Brazil representatives of RILM, RIIdIM, RISM-CH and RIIdIM Brazil initiated an informal exchange of ideas and thoughts on potential synergies among the R-projects. RIIdIM, supported by RILM, RISM-CH and RIIdIM-Brazil, therefore agreed to organize a follow-up informal meeting of representatives of all R-Projects and of the sponsoring societies to exchange ideas and to discuss the realization of potential synergies and collaborations that save financial and intellectual resources, and to establish a continuous dialogue among the R-projects. This meeting took place during the IAML and IMS conference in Amsterdam on July 8, 2009. The present representatives agreed to create a joint Internet presence, to continue the discussion and to meet again in Moscow in 2010 where IAML is holding its next conference. RISM has generously accepted to organize the Moscow meeting.

### **CM RIIdIM**

As mentioned the Commission Mixte held its annual meeting on July 10, 2009 in Amsterdam. The major business that was processed during this meeting included the election of the new Commission Mixte, its Officers and the Advisory members for the period of 2009-13 took place. One member of the IMS and two member of IAML have decided to not stand for a second term. The Commission Mixte would like to express its warmest gratitude to these members for all their commitment and effort to lead RIIdIM into the twenty-first century. We are thankful to Armin Brinzing, Florence Gétreau and Veslemøy Heintz.

Based on suggestions and nominations from the sponsoring societies the following members have been elected or appointed respectively:

For CIMCIM: Martin Elste (Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin), Renato Meucci (Università degli Studi di Milano), and Arnold Myers (Edinburgh University Collection of Historic Musical Instruments)

For IAML: Paul Banks (Royal College of Music, London), Zdravko Blažeković (Research Center for Music Iconography, City University of New York), and Laurent Pugin (McGill University, Montreal).



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For IMS: Antonio Baldassarre (Universität für Musik und darstellende Kunst Wien), Cristina Bordas Ibañez (Universidad Complutense de Madrid), and Pablo Sotuyo Blanco (Universidade Federal da Bahia, Salvador de Bahia)

The elected officers are: Antonio Baldassarre (President), Arnold Myers (Vic-President), and Paul Banks (Secretary).

Due to lack of time during the meeting the Advisory Members were elected with electronic ballot. The elected members are: Alan Green, Project Manager (The Ohio State University Music/Dance Library), Sean Ferguson, Editor in Chief (The Ohio State University Music/Dance Library), Stephen Westman, Chief Technical Officer (University of South Carolina at Charlotte), and Dorothea Baumann, Advisor to the RIDIM Commission Mixte (Universität Zürich).

In addition to further discussing the future of the International RIDIM Center, business concerning the database and fundraising strategies the newly elected Commission Mixte elected Florence Gétreau and Veslemøy Heintz honorary members of RIDIM.

#### **Finances**

Although all expenditures could be have been covered because of generous donations, RIDIM still has to make efforts to achieve fiscal stability that allows running and organizing business with a more long-term perspective. RIDIM will therefore undertake special effort in ensure enough funding for the 2009-10 fiscal year and to meet all these challenges."

### **Répertoire International de Littérature Musicale (RILM)**

Report from Barbara Dobbs Mackenzie, Editor in Chief of RILM:

"Répertoire International de Littérature Musicale (RILM) publishes *RILM Abstracts of Music Literature*, an international bibliography of writings about music (see [www.rilm.org](http://www.rilm.org)). Online subscriptions are available from EBSCO, OCLC, Ovid, and ProQuest. From 1 July 2008 to 30 June 2009 a total of 31,725 main records and 3981 reviews were added to the bibliography.

The contributions of national committees reached their highest number yet this year, totaling 16,494 new bibliographic main records and 456 review records (for a grand sum of 16,950 new records in the database) as well as 13,108 new abstracts. China contributed the highest number of new records this year (over 5000), followed by Germany (over 3000); there were almost 2000 from the U.S. and well over 1000 from Russia. Those national committees in smaller countries that steadfastly contribute abstracts of their important publications to RILM are every bit as valuable, and RILM acknowledges and thanks all of them. (For a list of all RILM committees and their members, see [www.rilm.org/globalNetwork/index.html](http://www.rilm.org/globalNetwork/index.html).) The national committees are at the core of the RILM project. Without them, one of the strongest aspects of the database—its international coverage—would be far more limited indeed. Instead, not only does coverage continue to expand globally, but the data itself reflects this global focus better than ever. An increasing number of database fields for records of publications in non-roman alphabets contain the original non-roman data (titles, authors, and even abstracts) along with transliterations and English translations. And more and more abstracts in the language of the publication are included side-by-side with their English translations.

As always, the International Center in New York does its best to cover publications not abstracted by the national committees as much as possible given limited resources. This year, 18,756 records originated at the International Center. However, because the Center has little access, if any, to publications in many countries, the only way to ensure their representation in RILM is with local help. To this end, RILM would like to establish new committees in countries that do not actively participate at present, and we could use the help of colleagues worldwide. To become involved in the RILM project, contact [Barbara Dobbs Mackenzie](#).



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### **Innovation @ RILM**

RILM's website ([www.rilm.org](http://www.rilm.org)) has been updated with an eye to making RILM more useful; for instance, the "Searching" page allows visitors to the site to browse classifications or major topics, document types, and a faceted list of subject headings. There is a section on the history of RILM, blog entries about the latest goings-on at RILM, and much more. The author submissions forms have been redesigned as of 1 July 2009 and are more user-friendly than ever. Anyone can access the forms, create a user ID and password (which takes about one minute), and query the database for their own name (or anyone else's) to see what is in RILM. It is easy to add abstracts to records already in the database or to add completely new records for missing publications.

There is a new section on the website entitled "Downloads for Libraries" (see the blue button on the homepage), which contains three items aimed especially at the library community:

- a short description of RILM (just a few lines long) that can be copied and pasted onto library websites, thus updating any out-of-date or inaccurate versions.
- two versions of the RILM logo that can be copied and pasted onto library websites or wherever else they may be of use.
- two RILM brochures in PDF, which can be saved to library or departmental websites, emailed to patrons, or printed out and distributed. The 2009 brochure functions as an introduction for those unfamiliar with RILM, and the 2007 brochure contains details about RILM's coverage.

RILM is continuing to offer free, live, web-based tutorials. The need for precise search and browse strategies grows with the number of records in the database. RILM tutorials highlight these strategies and demonstrate search features that have recently become more powerful, thanks to the availability of the data in XML format. Upon demand, special topics can be explored during the tutorials. The sessions are aimed at music librarians, faculty, and graduate and undergraduate classes. Tutorials can be requested through the website, or by [sending us an email](#).

A new RILM Facebook page has been established in an effort to increase communication with users and contributors. To find the page, go to [www.facebook.com](http://www.facebook.com) and search for RILM. The Facebook page contains information about RILM as well as an RSS feed from the website and a link to our bookmarks on Del.icio.us at <http://delicious.com/RILM> (these bookmarks are the websites RILM staff find most useful). If you choose to become a "fan" of RILM, you will automatically receive updates when there is news to report. Most of all, we hope the page encourages dialogue with our users about accessing and navigating the database. There are areas on the page to start or join a discussion or post comments, questions, suggestions, and feedback. RILM staff will be monitoring and responding to these communications, and other fans can also join in the discussions.

### **e-RILM**

There are now almost 19,000 retrospective records going back to 1835.

As mentioned above, RILM is available online through EBSCO, OCLC, Ovid, and ProQuest. (Last fall NISC sold its business to EBSCO, with the result that the BiblioLine interface no longer exists, and RILM is not available on CD-ROM any more.) All four distributors have published RILM's enhanced XML data, with the result that RILM is far better for users. Improvements include cleaned-up older data, increased and more reliable links to full-text sources, the inclusion of retrospective records, abstracts in multiple languages, the display of non-roman characters, and more.

RILM's four online distributors report monthly usage statistics, and while these reports have shown steadily increasing usage in recent years, a significant leap occurred in the year just ended. From 1 July





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2008 to 30 June 2009 usage more than doubled: RILM was searched worldwide some six million times. Dividing that number by 365 shows that, on average, RILM was searched almost 16,500 times every day.

### **RILM in print**

*Liber Amicorum: Festschriften for music scholars and nonmusicians, 1840–1966*: This volume is the 5th in the RILM Retrospectives Series. It abstracts and indexes some 3880 articles from 715 Festschriften for music scholars and others.

*Festschriften for musicians*: This will be a sequel to the volume above and will appear, as volume 6 in the RILM Retrospective Series, in 2010. It includes abstracts of articles from Festschriften published in honor of performers and composers.

*Music's intellectual history*: This book contains 67 articles and will be the inaugural volume in the new RILM Perspectives Series. Authors include such notable scholars as Theodore Albrecht, Anna Maria Busse Berger, Ivano Cavallini, Nicholas Cook, Timothy J. Cooley, Ruth I. DeFord, Marco Di Pasquale, Florence Gétreau, Niels Krabbe, Daniel Leech-Wilkinson, Philippe Vendrix, and many more. It is approximately 900 pages long and is divided into the following chapters:

- . Historiography and its methodology
- . Personalities: Music scholars
- . Personalities: Reception of composers
- . National studies
- . Periodicals
- . Encyclopedias and reference books

*How to write about music: The RILM manual of style*: The second edition of the style manual continues to be available; hundreds of copies are purchased every year.

All RILM books can be purchased through the website.

### **Critical Editions in RILM**

Critical editions of music have been within RILM's scope from the very beginning of the project, mainly because of the scholarship contained in their critical apparatus. The document type "CW" was created expressly for them. Two papers given at the RILM session at the IAML/IMS joint conference in Amsterdam in July 2009 focused on critical editions: Niels Krabbe of Det Kongelige Bibliotek in Copenhagen discussed the complete Carl Nielsen edition, and Eva Velicka of The Bohuslav Martinů Institute, Prague, talked about the Bohuslav Martinů complete edition.

Since 1967 there have been, on average, a couple of hundred critical editions represented in RILM each year. A far greater proportion of the total records in RILM were devoted to critical editions in the 1960s and early 1970s, falling off somewhat from the mid-1970s to the mid-1980s and then rebounding again up until now. Germany and the U.S. published roughly equal numbers of those critical editions represented in RILM; together they total about half of all such records. Italy and the U.K. follow, with about a fifth of the total number, and then Spain and France, with about a tenth. Next come Hungary and Austria, followed by a long tail of 68 more countries whose critical editions have appeared in RILM in much smaller numbers.

We welcome the submissions of all critical editions not yet represented in the bibliography. RILM indexes these records by composer and genre in addition to other subject headings where appropriate."

## **Répertoire international de la presse musicale (RIPM)**

Report from H. Robert Cohen, Founder and Director of RIPM:

### **"RIPM Online Archive of Music Periodicals (Full-Text): The First Installment**

After many years of preparation, the first installment of the RIPM Online Archive was released in May 2009. Updated every six months with new titles, the Archive is a full-text version of the journals indexed in RIPM Retrospective Index to Music Periodicals.



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The Archive's first Installment contains fifty-one journals in ten languages (Danish, English, French, German, Italian, Norwegian, Polish, Russian, Spanish and Swedish) published in thirteen countries between 1805 and 1962. The shortest journal is sixty-six pages, the longest 9,600. Twenty-one journals contain more than 1,000 pages, nine over 3,500.

### **RIPM Retrospective Index to Music Periodicals**

#### **New Titles: In Print**

Over the past twelve months sixteen volumes dealing with two music periodicals have been published: *Allgemeine Musikalische Zeitung* (Leipzig, 1798-1848). [14 vols.] and *La Cronaca musicale* (Pesaro, 1896-1917). [2 vols.]

#### **New Titles: Online**

In addition, the following titles were published in electronic formats only (online)

*Amphion. Een Tijdschrift voor vrienden en beoefenaars der Toonkunst* (Groningen, 1818-1822)

*Boletín Musical* (Buenos Aires, 1837)

*The Musical Reporter* (Boston, 1841)

*El Anfión Matritense* (Madrid, 1843)

*The Boston Musical Review* (Boston, 1845)

*La Música* (Havana, 1948-1951)

*The Musical Gazette* (New York, 1854-1855)

*Les Beaux-Arts* (Montréal, 1863-1864)

*La Armonía* (Mexico City, 1866-1867)

*Muzykal'nyj Listok* (St. Petersburg, 1872-1877) (also available in print)

*La Batuta* (Mexico City, 1874)

*The Musical World* (London, 1884-1887) (also available in print)

*L'Année Musicale* (Paris, 1911-1913) (also available in print)

*Christensen's Ragtime Review* (Chicago, 1914-1918)

Of the fourteen new online titles, nine are part of RIPM's Americans Initiative. The latter were published in Buenos Aires, Boston, Havana, New York, Montréal, Mexico City, and Chicago. Note as well that RIPM has expanded its scope by including a ragtime review.

#### **Grant**

RIPM has received a new grant from the National Endowment for the Humanities to continue its indexing of music periodicals."

### **Répertoire International des Sources Musicales (RISM)**

Report from Klaus Keil, Leiter der Zentralredaktion:

"*Träger*: Internationales Quellenlexikon der Musik e.V., Kassel. Ehrenpräsident: Dr. Harald Heckmann, Ruppertshain; Präsident: Prof. Dr. Dr. h.c. Christoph Wolff, Cambridge/Leipzig; Vizepräsidentin: Catherine Massip, Paris; Sekretär: Dr. Wolf-Dieter Seiffert, München; Schatzmeister: Dr. Martin Bente, München; kooptierte Vorstandsmitglieder: Prof. Dr. Ulrich Konrad, Würzburg; Prof. Dr. John H. Roberts, Berkeley.

Commission Mixte (Delegierte von AIBM und SIM): Chris Banks (AIBM); Massimo Gentili-Tedeschi (AIBM); Dr. John B. Howard (AIBM); Prof. Dr. Ulrich Konrad (SIM); Catherine Massip (AIBM); Christian Meyer (SIM); Prof. Dr. Pierluigi Petrobelli (SIM); Prof. Dr. John H. Roberts (AIBM); Prof. Dr. Jürg Stenzl (SIM); Prof. Dr. Dr. h.c. Christoph Wolff (SIM).

Leiter der Zentralredaktion: Klaus Keil, Frankfurt.



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*Anschrift:* Internationales Quellenlexikon der Musik, Zentralredaktion an der Universitätsbibliothek Johann Christian Senckenberg, Sophienstraße 26, 60487 Frankfurt am Main, Tel.: 0049-69/706231, Fax: 0049-69/706026, [E-mail](mailto:mailto:), Internet: <http://rism.ub.uni-frankfurt.de>.

*Verlage:* für Serie A/I, für die Bände VIII,1 und 2 der Serie B sowie für Serie C: Bärenreiter Verlag, Kassel; für Serie A/II, CD-ROM: K. G. Saur Verlag, München; Internetdatenbank: NISC International, Inc., Baltimore, USA, EBSCO Publishing, Inc., Birmingham, USA; für Serie B (ohne Bände VIII,1 und 2): G. Henle Verlag, München.

Hauptamtliche Mitarbeiterinnen und Mitarbeiter: Yvonne Babioch (bis Juni 2008), Susanne Büchner, Dr. Martina Falletta, Markus Faul (ab September 2008), Gheorghe Georgita, Birgit Grün (bis Juli 2008), Stephan Hirsch, Dr. Renate Hüskens, Klaus Keil, Guido Kraus, Alexander Marxen, Isabella Wiedemer-Höll. Unterstützt wird die Arbeit der Zentralredaktion durch studentische Mitarbeiterinnen und Mitarbeiter auf Werkvertragsbasis.

Das Internationale Quellenlexikon der Musik (Répertoire International des Sources Musicales – RISM) mit der Zentralredaktion in Frankfurt steht unter dem Patronat der "Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux" (AIBM) und der "Société Internationale de Musicologie" (SIM) und hat die Aufgabe, weltweit die gedruckte und handschriftliche Überlieferung der Musik zu dokumentieren. In einer Serie A/I werden zwischen 1600 und 1800 erschienene Einzeldrucke, in einer Serie A/II die Musikhandschriften nach 1600 mit den Fundorten nachgewiesen. Beide Serien sollten ursprünglich wie in den Bänden der Serie A/I alphabetisch nach Komponistennamen angeordnet sein. Da die Serie A/II als Datenbank veröffentlicht wird, können weitaus mehr Zugriffsmöglichkeiten angeboten werden. Die Serie B ist für Spezialrepertorien vorgesehen wie z. B. Sammeldrucke des 16. bis 18. Jahrhunderts, das deutsche Kirchenlied, musiktheoretische Quellen in lateinischer, griechischer, arabischer, hebräischer und persischer Sprache usw. Die Serien A/I, A/II und B werden durch eine Serie C, das Directory of Music Research Libraries, ergänzt.

*Serie A/I:* Erschienen in 9 Bänden und 4 Supplementbänden. Als Band 15 ist ein Register der Verleger, Drucker, Stecher und eines der Verlagsorte erschienen. (Der zunächst als Register von Band 1 – 9 vorgesehene Band 10 erscheint nicht.) In einem gemeinsamen Projekt von RISM und dem Bärenreiter-Verlag mit Unterstützung des Arbeitsamtes Frankfurt wird derzeit die Konvertierung der Serie durchgeführt. Die CD-ROM zur Serie A/I wurde im Dezember fertiggestellt.

*Serie B:* Im Rahmen dieser Reihe sind bisher 30 Bände erschienen; zuletzt RISM B/XV: "Mehrstimmige Messen in Quellen aus Spanien, Portugal und Lateinamerika, ca. 1490–1630", bearbeitet von Cristina Urchueguía, München 2005. Bereits 1979 bis 1986 wurden 3 Sonderbände "Das Tenorlied" publiziert.

*Serie C:* Bisher erschienen fünf Bände sowie ein Sonderband "RISM-Bibliothekssigel-Gesamtverzeichnis", herausgegeben von der RISM-Zentralredaktion. Eine überarbeitete Fassung dieses Verzeichnisses kann seit Sommer 2006 über die Website des RISM benutzt werden; es wird regelmäßig aktualisiert. In Zusammenarbeit mit dem Publications Committee der AIBM konnten zuletzt die revidierten Bände II und III,1 herausgegeben werden. Sie ersetzen die Bände II und III mit Ausnahme des Teils, der die italienischen Sigel enthält. Diese sind für einen Band III,2 vorgesehen, der noch in Vorbereitung ist.

*Serie A/II:* In dieser Serie werden Handschriften mit mehrstimmiger Musik, die nach 1600 entstanden sind, komplett erfasst und erschlossen. Sie bildet den umfangreichsten Komplex des gesamten RISM und gegenwärtig den Schwerpunkt seiner Arbeit. Dafür werden von Arbeitsgruppen in mehr als 30 Ländern Titelaufnahmen von Musikhandschriften vor Ort in den Bibliotheken und Archiven erarbeitet. Die Ländergruppen erstellen ihre Beschreibungen mit dem Computer und übermitteln sie an die Zentralredaktion über das Internet. Die Übermittlung von digitalisierten Informationen minimiert den redaktionellen Aufwand und hilft, die Fertigstellung des Projektes zu beschleunigen.



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Seit Beginn des Projektes wurden ca. 691.000 Titelaufnahmen in die RISM-Zentralredaktion nach Frankfurt gemeldet.

Einige Länder-Arbeitsgruppen haben noch bis in dieses Jahr mit dem alten Erfassungsprogramm PIKaDo gearbeitet. Die im Berichtsjahr gelieferten mit PIKaDo erfassten Daten stellen die letzte Lieferung vor der Umstellung auf Kallisto dar. Es sind folgende Arbeitsgruppen: Deutschland: München (4.501), Österreich: Westösterreich (Innsbruck) (689), Polen: Warschau (299), Tschechien (826), Italien: Rom (674), Schweiz (10.015).

Mit dem neuen Programm Kallisto erfassten folgende Gruppen: Belgien (713) Deutschland: München (4579), Dresden (4375), Italien: Rom (4), Kroatien (2), Österreich: Westösterreich (Innsbruck) (3213), Salzburg (801), Polen: Warschau (1), Slowenien (328), Tschechien (1397), USA (210). Titel auf Karteikarten wurden nur aus Russland (31) übersandt.

Manche Arbeitsgruppen benutzen ein eigenes System und liefern teilweise erst nach einer längeren Vorlaufzeit ihre Daten. Im Einzelnen sollen hier genannt werden:

England/Vereinigtes Königreich: Die Finanzierung der seit 2001 bestehenden Arbeitsgruppe an der British Library in London durch das Arts and Humanities Research Council ist im Oktober 2007 zu Ende gegangen. Das parallel durchgeführte Projekt Katalogisierung der Julian Marshall Collection der British Library, finanziert durch die Gladys Krieble Delmas Foundation, wurde im September 2007 abgeschlossen. Gemeinsam mit der RISM-Arbeitsstelle in Irland wird eine Datenbank der Musikhandschriften aufgebaut, auf die man im Internet kostenlos zugreifen kann. Die Datenbank enthält inzwischen 66.000 Titel.

Frankreich: In der Bibliothèque Nationale in Paris wurde eine Datenbank der hauseigenen Musikhandschriften erstellt, aus der ein Katalog erschienen ist. Ein Datenaustausch ist nach Umstellung der Software des RISM vereinbart. Daneben wurden im Rahmen der Serie Patrimoine Musical Régional handschriftliche und gedruckte Bestände in den Provinzen bearbeitet und als Katalog veröffentlicht. Aus vielen dieser Kataloge sind die RISM A/II betreffenden Titel von der Zentralredaktion in die Datenbank des RISM übertragen worden.

Italien: Koordiniert vom Ufficio Ricerca Fondi Musicali (URFM) in Mailand arbeiten verschiedene regionale Gruppen an der Dokumentation von Handschriften, Drucken und anderen Quellen. Die Titel gehen in die nationale Datenbank SBN Musica ein. Der Datenaustausch wird von RISM sehr gewünscht; es konnte aber bisher keine Vereinbarung erzielt werden. Hingegen verwendet die römische Arbeitsgruppe Istituto di Biografia Musicale (IBIMUS) das Programm PIKaDo und liefert im Rahmen seiner Projekte direkt an die Zentralredaktion.

Die genannten Datenbanken können auf der Homepage des RISM unter "Links" aufgerufen werden. Im Berichtsjahr konnte die RISM-Manuskriptdatenbank um 33.000 Titel erweitert werden und enthält nun ca. 664.000 Titel.

Nach ersten noch unbefriedigenden Versuchen, Teile der Datenbank in Form von Microfiches zu publizieren, wurde im Dezember 1995 zum ersten Mal eine CD-ROM mit ca. 160.000 Nachweisen von Musikhandschriften im K. G. Saur Verlag veröffentlicht. Seither erscheint jährlich eine neue Ausgabe. Die neueste, 16. Ausgabe (14. CD-ROM) enthält gegenüber der ersten ca. 460.000 neue Eintragungen und damit insgesamt 614.000 Titel. Zusätzlich werden drei Spezialdateien veröffentlicht: eine der Komponisten (31.000 Einträge), eine der Bibliothekssigel (7.500 Einträge) und eine mit der bei der Quellenbeschreibung herangezogenen Literatur (4.000 Einträge). Aus Platzgründen wird die CD-ROM ab der 12. Ausgabe auf 2 CDs oder als eine DVD ausgeliefert.

Seit Juli 2002 bietet die amerikanische Firma NISC die Datenbank zur Serie A/II unter der Adresse [www.nisc.com](http://www.nisc.com) im Internet an. Der Zugang ist kostenpflichtig. Die Internetdatenbank wird im Juli und nach



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Erscheinen der CD-ROM im Dezember aktualisiert. NISC hat sein musikbezogenes Angebot an EBSCO Publishing Inc. weitergegeben. Noch bestehen beide Datenbanken nebeneinander.

Mit der Bayerischen Staatsbibliothek, München, und der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, konnte eine Kooperationsvereinbarung abgeschlossen werden. Ziel ist es, die Datenbank zur Serie A/II: Musikhandschriften nach 1600 über die Virtuelle Fachbibliothek Musikwissenschaft zur kostenlosen Nutzung zur Verfügung zu stellen. Die Bayerische Staatsbibliothek lässt dafür die Suchoberfläche entwickeln, während die Staatsbibliothek zu Berlin für den Datentransfer sorgt. Seit Einführung von Kallisto liegen die Daten des RISM auf dem Server der Staatsbibliothek zu Berlin.

Die dreisprachige RISM-Website unterrichtet ausführlich über die Projekte des RISM, insbesondere über das neue Programm Kallisto. Ein Tutorial führt dort anhand von Abbildungen in die Arbeitsweise mit Kallisto ein. Hier befinden sich auch die Richtlinien zur Serie A/II zum Herunterladen. Ebenfalls über die Website kann man den Newsletter des RISM abonnieren, der über Neuerscheinungen, neue Projekte und sonstige Neuigkeiten berichtet."

## **8. Reports from Chairs of Committees and Working Groups**

### **Publications Committee and Ad-Hoc-Committee on Electronic Fontes (Jutta Lambrecht)**

#### **Website**

A lot of things on the website have to be revised as they contain outdated information, e.g. the Guidelines for the organization of the IAML Conferences. All texts are to be translated into French and German after revision only. Each year a copy of the website should be archived.

A Call for Papers for the Moscow conference will be published immediately after the Amsterdam conference.

Reports from all professional branches, committees and working groups will be published on the website, but are represented by a headline only. The full report can be obtained by clicking on the headline.

#### **Newsletter**

The forthcoming newsletter issue will be dedicated to the Amsterdam conference. In contrast to the *Fontes* conference issue the newsletter offers a more personal view on the conference. Whereas all official aspects of the conference are covered by *Fontes*. A new newsletter editor has not yet been nominated.

#### **Fontes**

Thomas Kalk and Adelaide Kientzi have been nominated as successors of Wolfgang Krueger and Dominique Hausfater on the editorial board of *Fontes*. Maureen will ask Georgina Binns if she wants to stay on the editorial board, as there has not been any close contact with her for some time now. The chair of the Publications Committee is from now on the fourth member of the editorial board. Cecile Reynaud has volunteered to become the European assistant advertising editor. Antiquarian bookstores and auction houses should be kept in focus to acquire advertisements in addition to publishers. Maria Elisa Peretti Pasqualini (Brazil) is the new corresponding editor for South America.

Henceforth proofs will be exchanged electronically. Instead of special prints contributors are provided with pdf-files of their articles. In order to keep costs for proofreading low Maureen is going to develop a style sheet for authors to follow.

It was pointed out that there ought to be guidelines for the publication of the conference website and the conference programme.

#### **Electronic Fontes**

It was decided to transfer the Recent Publications list from the print version of *Fontes* to the website. It will now



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appear as a downloadable Pdf file, issued as an online supplement to the fourth issue of *Fontes* in each year. It will have a pagination that makes it clear that it is a part of the *Fontes* volume.

This has the advantage of saving some printing and shipping 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 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. Maureen will ask the publisher to provide her with a pdf file of each *Fontes* issue without any printing marks.

## **9. Other reports**

There were no other reports.

## **10. Any other business**

There was no other business, and the General Assembly adjourned until the next meeting in Moscow, 2010.

## **11. 2010 Conference (Moscow)**

Emilia Rassina, Roger Flury and Pam Thompson introduced the 2010 Conference to members, and this was followed by a DVD highlighting the cultural treasures and tourist highlights of the great city of Moscow.