



*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 2010**

### **GENERAL ASSEMBLY**

**Friday 2 July**

**Moscow, Russia**

**Russian Academy of Public Administration under the President of the Russian Federation (RAPA)**

### **Minutes**

#### **1. Minutes of the 2009 General Assembly (Amsterdam)**

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, commented that all conferences are special, but meeting in Moscow has been especially so, not least because there has been the opportunity to visit and learn about wonderful collections. The discussions about the future of IAML have ensured that there is the spirit for the organization to endure. Discussions need to be kept alive, and he appealed to all members to contribute to the process throughout the year. He thanked the 'invisible' people such as the website and Newsletter editors and the presenters of the 'R' project reports for their contributions to IAML.

On a personal note, he said that his three years had passed quickly, especially compared to his nine years as Treasurer. Working with the Board and Council as a team had always been a pleasure. He congratulated the new President on his election, and paid tribute to the 'unforgettable' Massimo Gentili-Tedeschi, who was now leaving the Board at the end of his term as Immediate Past-President.

He paid tribute to other departing Board members;

Aurika Gergeležiū, who had made Estonia so familiar to us and who had played a major role in hosting the conference in Tallinn;

Jim Cassaro, who throughout his six years on the Board had always been so prepared and so dynamic. He had undertaken the difficult task of shaping the conference programme;

Jon Bagüés, who brought a new country and a new voice to the Board, and who has made such a valuable contribution in identifying potential new memberships.

IAML will continue to be in good hands. Jutta Lambrecht will remain on the Board for a second term, and our finances remain secure under Kathy Adamson's watchful eye.

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

The Treasurer, Kathy Adamson, asked the General Assembly to approve a small increase in fees for 2012. Institutional rates would rise from €62 to €64; individual rates would rise from €37 to €38. This had previously been approved by Council and was now passed unanimously.

The Treasurer also asked the General Assembly to approve adoption of the UNESCO scale of assessment of least developed countries. This would encourage IAML membership from a range of countries that could otherwise not



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afford to join. They would be offered half-price membership for as long as their countries remained on the UNESCO scale. This would not replace the free memberships currently in place, but would be offered across the board to all those eligible, and also when the limited period free memberships come to an end. The proposal had previously been approved by Council, and was now passed 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**

The following obituary was presented by Antony Gordon (British Library, Sound Archive) using text by Fiona McKnight (Serge Prokofiev Archive at Goldsmiths, University of London):

### **Noëlle Mann**

I would like to say a few words about Noëlle Mann with thanks to Fiona McKnight the curator of the Prokofiev Archive in London for most of the detail here.

Noëlle Mann, who died on 23 April 2010, was the founding Curator of the Serge Prokofiev Archive, founding Editor of the journal *Three Oranges*, and Chair of the Serge Prokofiev Foundation.

Noëlle founded the Archive in 1994, and from then until her retirement at the end of 2006, was responsible for its development into a resource of fundamental importance for Prokofiev scholars from all over the world.

In addition to building an important collection of primary and secondary resources at the Archive, Noëlle brought together the international community of Prokofiev specialists and enthusiasts through a range of events, most significantly the 2003 festival to mark the 50th anniversary of Prokofiev's death.

In January 2001, Noëlle established *Three Oranges*, the only journal in the world devoted to Prokofiev studies, and now widely read internationally. She used her unique talents to draw the very best from her diverse network of contributors — academics, musicians and enthusiasts, resulting in the publication in every issue of articles on topics that had previously received little attention. Shortly before her death she was planning the journal's 10th anniversary issue, No. 20, to be published at the end of 2010.

Following her retirement from the Archive, Noëlle took on the role of Chair of the trustees of the Serge Prokofiev Foundation. In this capacity, she continued to play a key role in all aspects of the Foundation's work, planning projects, some of which are yet to be fully realised, but have their future ensured thanks to her vision and dedication.

Though she devoted so much of her time and energy to Prokofiev, Noëlle's activities and achievements elsewhere were considerable — a musicologist, she lectured in Russian music at Goldsmiths, University of London until 2008, where she also established the Centre for Russian Music in 1997. At Goldsmiths, she was also a popular and inspiring conductor of the college Chamber Choir, introducing students to little-known Russian repertoire. Having researched the Russian Orthodox Znamenny chant, she also founded the Kalina Choir in 1993, the first UK choir to explore exclusively the Russian choral repertoire. At her death, Noëlle was completing work on an Anthology of Russian Sacred Music for Oxford University Press.

The full impact of Noëlle Mann's work on Prokofiev will perhaps only fully be realised in time, though a glance at the growing number of publications on Prokofiev (particularly in the English language) over the past 15 years tellingly demonstrates how his profile has been raised. However, what is absolutely clear



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immediately is that her boundless energy, determination, insight, vast knowledge and generosity will be keenly missed by all who had the privilege of knowing her.

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I knew Noëlle through membership of her Kalina Choir for a year or two and her attendance at a UK & Ireland study weekend and the 2001 Périgueux conference. She was a delightful animated person, full of enthusiasm, especially for the music of Russia. She is a very sad loss to the profession and especially to Prokofiev scholarship.

## **7. Honorary Memberships**

The President, Martie Severt, addressed the General Assembly on the matter of Honorary memberships of IAML:

“The last time Honorary Memberships had been awarded was in 2001. On that occasion, the recipients were Lenore Coral, Anders Lönn and, posthumously, François Lesure. The Board now feels that it is time to approve honorary membership to some other people who have rendered exceptional service to IAML. Earlier this week, the Board presented two names to Council. They were approved unanimously, and now I present these two names to the General Assembly for approval.

There are members whose service to our association over the years has been quite exceptional and for whom the association’s work has been vital in their professional and personal lives. Their dedication to their own library, to music libraries in general, and to IAML activities both on a national and international level, has been extraordinary. They have been, and continue to be, moving forces in the profession and they are people we turn to when we need advice and guidance. They have inspired many in the profession and also those within our association, each in their own personal way. I am referring to two people in particular and I am very happy that one is with us here today.

Throughout her career she has been continually active within IAML. She was an outstanding Secretary General, President and Past-President, and went on to organize the Gothenburg meeting where we were joined by IMS and IAMIC. She played a crucial role in reviving RIDIM. She has been involved in numerous commissions, branches and projects; she also served on the National Branch Board in many ways, for example, as President, and her activities go on. I should not forget to mention her scholarly work, of which we heard a presentation at this conference.

She is a remarkable person, because of her efficiency. She is always looking for – and finding - practical solutions and making sure that people do their work. She can ask this of others because she herself is always well prepared. She works hard, is full of energy, and prefers the ‘no nonsense’ style. She has always looked around for new, young members, and encouraged them to participate in the Association’s work. As an example of her multi-tasking skills, she was able to host - and fully participate in - a Board meeting at her house, yet somehow manage to have dinner ready at the end of the day.

This remarkable woman is Veslemøy Heintz.

Another person’s commitment to the Association has been equally important over the past 20 years. She served on the board as Treasurer for 6 years and went on to become President and Past-President. Her role in her National Branch has been vital, serving as Treasurer and President. She has always been active on committees and projects, and has been involved in organizing several international conferences. With great clarity, she has always stated the importance of our profession and the work of music libraries, as well as the importance of the knowledge required to fulfil our tasks in a professional way.

She played a vital role in bringing more members to our association from countries not well represented, especially from Eastern Europe (the Baltic States, the Czech Republic, Russia and Slovakia). Her role in Outreach has been very important, not least in her creation of the Outreach Fund. She has always looked for ways to support our colleagues from those countries, and many colleagues have enjoyed her hospitality in her own home. Her main aim was to encourage recognition of the importance of library collections in



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their countries and to support library work through international co-operation. One recent example of this was her work for the Russian issue of *Fontes Artis Musicae*.

This equally remarkable woman is Pamela Thompson.”

The General Assembly unanimously approved the conferment of Honorary Membership on Veslemøy Heintz and Pamela Thompson.

## 8. ‘R’ Project Reports

**Répertoire International d’Iconographie Musicale (RiIM):** No report

**Répertoire International de Littérature Musicale (RILM):** The following report was presented by the RILM Editor-in-Chief, Barbara Dobbs Mackenzie:

The year for RILM has been marked by solid productivity and a number of new challenges and initiatives.

The contributions of national committees reached its highest level this year (1 July 2009 to 18 June 2010), totaling 20,808 new records in the database (last year: 16,950). More committees are now adding bibliographic citations of publications first, and then coming back later to add abstracts to these records, a practice that should contribute to the database’s currency. In addition to national committee submissions, more authors are adding abstracts of their writings directly to RILM using the submissions forms on the RILM website. RILM has begun a campaign aimed at encouraging authors to submit abstracts of their own writings. The more authors submit their own abstracts, the more the efforts of RILM’s national committees will be aided, and the better RILM’s coverage will be. With this in mind, the submissions process is very easy now; authors can log into the system on the RILM website (creating a login takes only a minute or two), where they can see which of their publications are in RILM and which are missing. They can add new abstracts to already existing records (in English or in any other language or alphabet) or they can key in new records quickly. Take a few moments to check that all of your publications are in RILM, and please encourage your colleagues to do so, too. RILM is now searched between 150,000 and 200,000 times every week, and the presence of your publications and those of your colleagues ensures that researchers around the world will be able to discover your work. As always, the RILM International Center in New York does its best to add publications not contributed by the national committees or authors as much as possible given limited resources. This year 16,236 main records and 1670 reviews originated at the International Center.

RILM is now blogging! Simply by virtue of what we do, RILM editors have a unique perspective on music literature, and we launched *Bibliolore* ([bibliolore.org](http://bibliolore.org)) for sharing our observations with people who find them interesting and relevant to their work. We have been blogging since October 2009, with 10 to 12 posts each month. Topics include things of particular interest to music librarians— resources, publication types, new periodicals, new series—and items of more general interest: unusual studies that arouse our curiosity or make us smile. And RILM continues to have a Facebook page, where you can find information about RILM, postings from our blog, and much more. If you choose to become a “friend” of RILM, you will automatically received updates when there is news to report.

Due to ongoing market consolidation, RILM is available now through EBSCO and ProQuest. EBSCO purchased the license to many of OCLC’s FirstSearch databases (including RILM) earlier in the year, and RILM terminated its relationship with Ovid as of early January 2010. If you were a FirstSearch subscriber to RILM, you have been, or will be, migrated to the EBSCOhost platform. If you were an Ovid subscriber, you need to change your subscription to EBSCO or ProQuest. RILM’s subscribers use RILM increasingly; usage is up almost 40% over last year.

*Liber Amicorum: Festschriften for music scholars and nonmusicians, 1840-1966* was published in the summer of 2009 and is the 5th volume in the RILM Retrospectives Series; it abstracts Festschriften



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published in honor of music scholars and other nonmusicians. *Music's intellectual history* was published in fall 2009. This book contains 66 articles on historiography by notable authors, and it inaugurates the new RILM Perspectives Series.

In 2008, the International Council for Traditional Music (ICTM) joined IAML and IMS as RILM's third sponsoring body. As of last week, ICTM had completed the appointments of all four of its representatives.

**Répertoire international de la presse musicale (RIPM):** The following report was presented in an abridged form by Barbara Dobbs Mackenzie on behalf of the Founder and Director of RIPM, H. Robert Cohen:

This has been a very productive year for RIPM with respect to the number of titles published in the Retrospective Index to Music Periodicals (Online and In Print), and annotated records added in the RIPM Online Archive of Music Periodicals (Full-Text).

#### **RIPM Online Archive Of Music Periodicals**

The first installment of the RIPM Online Archive (Full-Text) appeared in May 2009 with fifty-one titles. In January 2010, ten periodicals were added, and, in July 2010, an additional nine. Updated with new titles every six months, the Archive now contains seventy full-text music journals published in fourteen countries.

#### **Danish**

*Tidsskrift for Musik* (Copenhagen, 1857-1859)

*Nordisk Tidsskrift for Musik* (Copenhagen, 1871-1873)

*Musikbladet* (Copenhagen, 1884-1895)

*Skandinaviske Signaler* (Copenhagen, 1894-1895)

#### **Dutch**

*Nederlandsch Muzikaal Tijdschrift* (Utrecht, 1839-1848)

*Het Muziekcollege* (Haarlem, 1913-1917)

#### **English CAN**

*The Arion* (Toronto, 1880-1881)

*The Canadian Journal of Music* (Toronto, 1914-1919) \*

#### **English UK**

*The New Musical Magazine, Review, and Register* (London, 1809-1810)

*The English Musical Gazette; or, Monthly Intelligencer* (London, 1819)

*The Quarterly Musical Magazine and Review* (London, 1818-1828)

*The Harmonicon* (London, 1823-1833)

*The Musical Journal* (London, 1840)

*The Quarterly Musical Review* (Manchester, 1885-1888)

*The Musical Antiquary* (Oxford, 1909-1913)

#### **English US**

*The Euterpeiad, or Musical Intelligencer* (Boston, 1820-1823)

*Musical Reporter* (Boston, 1841)

*Boston Musical Review* (Boston, 1845)

*The Message Bird* (New York, 1849-1852)

*Dwight's Journal of Music* (Boston, 1852-1881)

*The Musical World* (Boston, 1901-1904)

*Harvard Musical Review* (Cambridge, 1912-1916)

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

*Pro-Musica Quarterly* (New York, 1923-1929)

*Musical Mercury* (New York, 1934-1939)

*The Juilliard Review* (New York, 1954-1962)

#### **French BE**

*Le Novateur: Echo des arts* (Antwerp, 1838-1839)



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### **French NL**

*La Hollande musicale* (The Hague, 1854-1855, 1866-1867)

### **French FR**

*Revue musicale* (Paris, 1827-1835)

*Le Pianiste* (Meudon and Vaugirard, 1833-1835)

*La Gazette musicale de Paris* (Paris, 1834-1835)

*La Revue et Gazette musicale de Paris* (Paris, 1835-1880)

*La Chronique musicale* (Paris, 1873-1876)

*L'Indépendance musicale et dramatique* (Paris, 1887-1888)

*La Revue musicale* (Paris, 1901-1912)

### **German**

*Berlinische musikalische Zeitung* (Berlin, 1805-1806)

*Wiener allgemeine Musikzeitung* (Vienna, 1813)

*Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (Vienna, 1817-1824)

*Neue Zeitschrift für Musik* (Leipzig, 1834-1844)

*Allgemeine Wiener Musik-Zeitung* (Vienna, 1841-1848)

*Deutsche Musik-Zeitung* (Vienna, 1860-1862)

*Allgemeine musikalische Zeitung* (Leipzig, 1863-1882)

*Musik-Welt* (Berlin, 1880-1882)

### **Greek**

*Musike Epitheoresis* (Athens, 1921-1922)

### **Hungarian**

*Zenészeti Közlöny* (Budapest, 1882)

*Zenevilág* (Budapest, 1890-1891)

### **Italian**

*Strenna Teatrale Europea* (Milan, 1838-1848)

*L'Italia musicale* (Milan, 1847-1859)

*Gazzetta musicale di Firenze* (Florence, 1853-1855)

*La Musica* (Naples, 1855)

*L'Armonia* (Florence, 1856-1859)

*La Musica* (Naples, 1857-1859)

*La Musica* (Naples, 1876-1878; 1883-1885)

*Archivio Musicale* (Naples, 1882-1884)

*La Musica popolare* (Milan, 1882-1885)

*Paganini* (Genoa, 1887-1891)

### **Norwegian**

*Nordisk musik-tidende* (Christiania [Oslo], 1880-1892)

*Orkestertidende* (Christiania [Oslo], 1892-1894)

### **Polish**

*Pamiętnik Muzyczny Warszawski* (Warsaw, 1835-1836)

### **Russian**

*Muzykal'ny listok* (St. Petersburg, 1872-1877)

*Khronika zhurnalna "Muzykal'nyi sovremennik"* (St. Petersburg, 1915-1917)

### **Spanish ES**

*La Iberia Musical* (Madrid, 1842)

*La Zarzuela* (Madrid, 1856-1857)

*La España Artística* (Madrid, 1857-1858)

*La Gaceta Musical Barcelonesa* (Barcelona, 1861-1865)

*Revista y Gaceta Musical* (Madrid, 1867-1868)

*La Música Ilustrada Hispano-Americana* (Barcelona, 1898-1902)



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### Swedish

*Stockholms musik-tidning* (Stockholm, 1843-1844)

*Ny tidning för musik* (Stockholm, 1853-1857)

### A New Initiative: The Monumental Music Journals

With the release in 2009 of *Dwight's Journal of Music* and the July 2010 release of *La Revue et Gazette musicale de Paris* in the RIPM Online Archive, RIPM embarks upon a new full-text initiative focusing on the Monumental Music Journals. Among the many titles to be added in 2011 and 2012 will be three such periodicals:

*Allgemeine musikalische Zeitung* (Leipzig, 1798-1848),

*Gazzetta musicale di Milano* (Milan, 1842-1902),

*The Musical World* (London, 1836-1891).

### RIPM Retrospective Index (Online)

Since the Amsterdam meeting, twelve new titles were added to the RIPM Retrospective Index to Music Periodicals (Online); Of these titles, five treat journals in English, two in Greek, and one each in French, Russian, Italian, German, and Spanish. With the 61,597 new records, the RIPM Retrospective Index Online now contains 613479 annotated records.

*The New Musical Magazine, Review and Register* (London, 1809-1810)

*Wiener allgemeine musikalische Zeitung* (Vienna, 1813)

*American Musical Journal* (New York, 1834-1835)\*

*La Renaissance musicale* (Paris, 1881-1883)

*Gazzetta musicale di Milano* (Milan, 1866-1902)

*The Musical World* (London, 1888-1891, final four years).

*Khronika zhurnala "Muzykal'nyi sovremennik"* (St. Petersburg, 1915-1917)

*Musike Epitheoresis* (Athens, 1921-1922)

*Musika Chronika* (Athens, 1925, 1928-1934)

*Music Vanguard* (New York, 1935)\*

*Revista musical* (San José, Costa Rica, 1940-1944)\*

*Musicology* (Middlebury, VT; New York, 1945-1949)\*

\*Published as part of RIPM's Americas Initiative.

### RIPM Retrospective Index (In Print)

Eleven volumes were added to the RIPM Retrospective Index to Music Periodicals (In Print) over the past year. This brings the total number of volumes to 259.

*Gazzetta musicale di Milano* (Milan, 1866-1902). Index. Vols. 6-11.

*Le Diapason* (Brussels, 1850-1852). 1 vol.

*Il Pianoforte* (Turin, 1920-1927). 2 vols.

*Gazzetta musicale di Milano* (Milan, 1866-1902). Index, vols. 12-14.

### Grants

Since the Amsterdam meeting RIPM has received two new grants: a two-year grant from the National Endowment for the Humanities, and, a fifteen-month grant from The Mellon Foundation; both are in support of RIPM's indexing efforts.

I sincerely regret that I am unable to be present in Moscow, and to profit from what I am sure has been a productive and very successful meeting.



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

The following report was presented by Klaus Keil:

RISM is going to finalize the development of a new website. It will become an instrument to organize communication between all parties involved in RISM: working groups, users, institutions, sponsors, Zentralredaktion. It will go online during August 2010. Address: [www.rism.info](http://www.rism.info)

After having announced the RISM online catalogue in Naples and Amsterdam it could be opened just a week before the Moscow congress. The database will be updated monthly. Web-address: [opac.rism.info](http://opac.rism.info). It will be available soon through the new website.

In autumn series A/I: Individual prints before 1800 will appear as database CD-ROM with Bärenreiter-Verlag, Kassel. It will contain volumes 1 to 9 and 11 to 14.

A meeting of the Commission Mixte and the advisory council took place at the congress. One of the topics was: how can we use the situation after the opening of the free of charge online catalogue to encourage working groups to intensify their work.

Thank you very much to all contributors to the RISM project.

Klaus Keil  
Leiter der Zentralredaktion

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

Sub-commission on UNIMARC. Antony Gordon presented the following report on behalf of the Acting Chair for the conference, Tiziana Morsanuto:

The Sub-commission on UNIMARC met twice during the current conference with 3 active members: beyond the current chair, Christiane Kriloff (France), Massimo Gentili-Tedeschi and Gabriele Gamba (Italy). The most significant things that have been discussed are the following:

- 1) The decision of the Permanent UNIMARC Committee - PUC (which met in Lyon - France in March) that the field 145 Medium of Performance is replaced by the new field 146 Medium of Performance, which will be included in the forthcoming 4th edition of the UNIMARC Manual, Bibliographic Format.
- 2) Ensure that national groups of IAML can update the lists of codes for medium of performance (new 146), musical form of work (128) and specific relator codes (Appendix C), asking each group to appoint a national coordinator who can then work with the chair of the Sub-commission.
- 3) Updates to the web page of the Sub-commission on the IAML website.
- 4) Submit to the PUC two new proposals: the creation of two new fields in UNIMARC Authorities i.e. fields 128 and 146.

## **10. Any other business**

There was no other business, and the General Assembly adjourned until the next meeting in Dublin, 2011.

## **11. 2011 Conference (Dublin)**

Representatives of the Organizing Committee of the IAML (UK & Ireland) Branch invited members to Dublin in 2011 and presented a video of the city and its environs.