



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)

Australia, report 2007

The focus of the Australian Branch over the past year has, of course, been the conference. This is now taking place and you can imagine the planning and work involved.

We are still a small branch, despite having acquired seven new individual memberships over the past year, and 1 new institutional member. Current membership is 33 individual, and 21 institutional members.

The IAML Australian Branch met in Melbourne in September last year for a two-day conference and general meeting, out of which I re-elected President, with Kylie Black as Secretary and Jenny Wildy as Treasurer.

During the year we continued to publish quarterly issues of the newsletter, *Intermezzo*, although the annual journal *Continuo* is currently an issue late. This issue is due for publication shortly after this conference.

During the year the branch has been giving much thought to how we can resurrect RILM in Australia. This is a current priority for the Branch.

Sydney Conservatorium acquired a new librarian in charge in early June. Paul Orkiszewski came to Sydney from the Appalachian State University Library; previously he was a music librarian at Rice University.

At the end of last year, the State Library of Queensland music staff and collections moved out of the Queensland Conservatorium Library after three years together providing a seamless service, while a new State Library building was constructed. It was generally agreed that the three-year partnership was a very rewarding experience with educational and cultural benefits for students, staff and the wider community. One of the significant examples of continuing collaboration is the State Library's Music Queensland project, a streamed digital repository of early twentieth century popular music by Queensland composers for which Conservatorium staff and students are recording performances.

The University of Melbourne received a collection of 245 rare items of printed music, books and manuscripts dating from the late-fifteenth to early-nineteenth centuries. Among the areas of particular strength are French Baroque and Classical opera, Italian Renaissance masses, motets and madrigals, music and tutors for a diverse range of instruments, and theoretical treatises. The collection had been acquired by Louise Hanson-Dyer during a brief period (1929–1931) prior to the establishment of her publishing enterprise Editions de l'Oiseau-Lyre. The collection is now probably the richest source in the southern hemisphere of early European music materials.

Amongst the many projects the National Library has been involved with over the year has been a further developmental of MusicAustralia. The National Library and a leading Australian digital



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music provider, Destra Media, have entered into an innovative government-business partnership to enhance the MusicAustralia online service. MusicAustralia provides a coherent vision of Australia's music by linking the business, arts, academic, cultural and information sectors. The new partnership has expanded MusicAustralia, with more than 45,000 tracks of contemporary Australian music, and added a new e-commerce function that allows people to obtain in-copyright recordings through legal downloads.

This is a mere glimpse at just a few of the many projects undertaken by Australian music libraries over the past year. As I said previously the main activity of the Australian Branch during the year was conference planning. Thank you.

Laura Dingle
IAML (Australia)