

## **IAML CONGRESS 2018. GENERAL ASSEMBLY**

**Tuesday 24 July and Friday 27 July**

**Hochschule für Musik und Theater, Concert Hall, Leipzig, Germany**

### **TUESDAY**

#### **1. Welcome and Apologies**

The President, Stanisław Hrabia, welcomed everybody to the General Assembly. A special warm welcome was given to the many first-time attendees. There was an unusually large number of newcomers this year. He said that he felt honoured to chair the General Assembly for the first time and paid his respect to the five Past Presidents present in the auditorium: Maria Calderisi, Barbara Dobbs Mackenzie, Massimo Gentili-Tedeschi, John Roberts, and Martie Severt. The system of voting for registered individual members and institutional representatives was explained.

#### **2. Matters arising from the minutes of the 2017 General Assembly in Riga**

There were no matters arising from the minutes of the 2017 General Assembly in Riga. The minutes were unanimously approved.

#### **3. President's report**

The President, Stanisław Hrabia, presented the following report:

"Since the congress in Riga, I have participated in several international conferences.

I was invited by IAML-Brazil to participate in the 4th Congress of RIdIM-Brazil and the 2nd Congress of IAML-Brazil, 17–21 July 2017, in Salvador, where I presented a paper 'Cataloguing Through Cooperation: The Role of Music Librarians in Creating a National Union Catalogue'. The congress had been organised under the leadership of Pablo Sotuyo Blanco, the chair of RIdIM-Brazil. I had a chance to meet and talk to people from different libraries and academic institutions. I also took part in a working meeting of the IAML Branch of Brazil, chaired by the President of the Brazilian Branch, Beatriz Magalhães Castro.

I have also participated in a conference in Athens. I was invited to the 2nd Conference of the Greek IAML Branch, in the Athens Conservatoire, 27–28 April 2018. I presented, as the keynote speaker, a paper on the topic: 'Seize the Opportunities: Music Librarians in Today's World of Information'. Athens has become the World Book Capital for 2018. This conference took place just before the official opening of this celebration; and thanks to the great efforts of colleagues from the Greek Branch—Alexandros Charkiolakis, President, and Stephanie Merakos, Vice President—my visit was associated with this occasion and sponsored by the Polish Embassy in Greece.

I am very grateful for both invitations—to Salvador and to Athens. It was a great opportunity to strengthen relations between "big IAML" and the national branches, and for learning more about local efforts and achievements. Thank you very much.

I also had a unique opportunity to represent IAML at the IFLA World Library and Information Congress (22–23 August 2017) in Wrocław, Poland, where I met some IAML colleagues: Anders Cato, Massimo Gentili-Tedeschi, Katre Riisalu, and Anna J. Shelmerdine. I officially represented IAML in two meetings of the representatives of the national, international, and professional library associations: the Association Members Meeting and the IFLA General Assembly. All these meetings were very inspiring and gave me a new perspective on international activity.

Another important event, The International Music Forum of Six Societies ICTM–SEM–IMS–IAML–IASPM–ATMC (Association for Traditional Music in China) on the topic 'Approaches to Research on Music and Dance in the Internet Era', took place in Beijing at the Central Conservatory of Music, 11–14 July 2018. After a very successful joint meeting of three societies—IMS, IAML, and ICTM—in Abu Dhabi in March 2017 on the topic 'Music as Cultural Heritage', this was yet another event that connects representatives of various music organisations. IAML was represented by sixteen delegates, who presented ten papers and participated in a panel discussion devoted to the four "R" Projects. Besides presenting papers relevant to the main conference topic, it was a great occasion to present IAML as an organisation, and to underline the importance of music libraries, archives, and documentation centres for research, education, preservation of musical heritage, and dissemination of information.

As a part of our collaboration with the European Music Council, I have submitted the consultation form of the European Agenda for Music, the document developed out of a continent-wide consultation launched by EMC. I proposed to add 'music libraries and archives' to the music sector stakeholders and also 'public libraries' in the key theme 'Cooperation and Partnership'. The changes have been accepted. On 21 March 2018, I had the privilege to represent IAML at the official launch of the European Agenda for Music. IAML has been listed among the organisations supporting this document. The event took place at the Royal Flemish Academy of Belgium for Science and the Arts (Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten) in Brussels.

As introduced by the European Music Council: 'The European Agenda for Music aims to converge the European Music sector's many voices in order to establish an ongoing dialogue between policy makers and music sector stakeholders'. There are several areas relevant to the activities of music libraries, archives, and documentation centres, e.g., promotion of European music, facilitating access to music, and participation in creating and raising awareness of existing networks in the field of information and documentation. The document is a valuable source of inspiration. I would like to encourage you to read this document, and focus on possible implementation of the European Agenda for Music in IAML's undertakings. It is worth adding, that the European Agenda for Music is based on the [International Music Council's '5 Music Rights'](#), of which the third point reads: 'the right to have access to musical involvement through participation, listening, creation and information'.

One issue deserves a special recognition in my report—the visit of Massimo Gentili-Tedeschi to Armenia in November 2017. On the recommendation of the Outreach Committee, IAML sent a letter to the Minister of Culture of Armenia before the visit of Massimo to Yerevan. The first professional visit of IAML representatives—Massimo Gentili-Tedeschi and Ruth Hellen—to Armenia took place in 2006. It resulted in preparing a general overview on the situation of music libraries in Armenia. The last visit was an additional occasion for making updates and new recommendations relating to the current situation of music libraries. As an outcome of Massimo's visit to Armenia, a professional visit to Italy by Lilit Harutyunyan, head of the Bibliography, Digitisation and Sound Recording Department of the Music Library, Komitas Museum-Institute, Yerevan, was organised. She has spent a month in Italy, and visited libraries and bibliographic centres in Milan and Rome. I want to thank Massimo for his initiative to maintain contact with Armenian colleagues, and helping them to protect music libraries and music collections. IAML very much appreciates your great commitment to libraries in Armenia. Thank you, Massimo. The full report will be available on the Outreach Committee Web page.

It is important to mention, that Jürgen Diet, the Past-President of IAML Germany, was elected as a member of the Präsidium of the German Music Council (Deutscher Musikrat). IAML is always pleased to hear about our members being involved in different organisations. This is a great way to represent our Association, make it visible, and advocate for music libraries, archives, and documentation centres.

There are several other activities that have happened during the previous year; they will be presented during this session. I encourage all of you to read the reports from National Branches, Sections, and Committees; they are all available on the IAML Web site on the Congress page. I want to thank all IAML members for your great work for our Association.

I would like to express my great thanks to the local Organising Committee, the Programme Officer, Rupert Ridgewell, and the Forum of Sections for your hard work on making the Congress programme so great. The number of registered participants proves that your work was done perfectly. Thank you.

I would also like to thank each member of the Board for constant work and great commitment that makes IAML such a strong Association. Thank you very much".

#### 4. Secretary General's report

The Secretary General, Pia Shekhter, presented the following report:

"Dear Colleagues,

It is a pleasure for me to give my last report as Secretary General.

Besides my secretarial duties, this year has had a focus on advocacy. I have written a chapter about libraries in music academies for an anthology published by the National Library of Sweden. In my text, I aimed to analyse how the work of a librarian at a conservatory differs from that of a colleague at a university library. I stressed the necessity of subject knowledge and how important IAML is for music librarians.

On behalf of the Swedish IAML Branch, I wrote a dispatch about the importance of music in public libraries. The text was sent to the group commissioned by the government to propose a national strategy for libraries in Sweden.

Both texts have been translated into English and are posted on the Advocacy Page on IAML's Web site.

I was fortunate enough to receive a grant from BI-International, a branch of the German Library Association. This enabled me to make a trip to Munich at the end of November to experience three very interesting study visits: the Bayerische Staatsbibliothek, Münchner Stadtbibliothek, and the Hochschule für Musik und Theater München. My reports are available on the IAML Web site.

Right after the mid-year Board meeting in Budapest, I attended the annual meeting of the Danish IAML Branch and gave a short presentation on IAML. The meeting took place in the fabulous building called the Black Diamond in Copenhagen, where the National Library is housed.

I was granted financial support from the European Music Council for a staff exchange with the Hochschule für Musik und Theater in Munich. I am very grateful to Susanne Frintrop and her colleagues for preparing a very nice and memorable week for me at the end of April. My report, which includes a video, is available on the EMC Web site.

At the end of spring I was busy investigating the possible consequences for IAML in connection with the General Data Protection Regulation that came into force in Europe on 25 May. I am very grateful to Kristina Ullgren, lawyer at Gothenburg University, who helped me with this. She has confirmed that the way IAML handles personal information is in accordance with the new regulation.

I have recently made a PowerPoint presentation about IAML, that any member can download from the IAML Web site. Our Web Editor, Jennifer Ward, will talk more about the resources you can find on our Web site later during this meeting.

Finally, it was a pleasure for me to represent IAML at the European Forum on Music, 7–10 June in Oslo. It was, in fact, as hot there as it is here in Leipzig, come to think of it. The Forum was arranged by the European Music Council and I would like to second what Stanisław just said about the importance of being an active member of the International Music Council as well as the European Music Council. I think we can especially benefit from their expertise in the field of advocacy.

Since this is my last General Assembly as Secretary General, I take the liberty to use a couple minutes to say a few personal words. I cannot emphasise enough how grateful I am to have been given the trust to serve this fantastic Association for eight years. I have been immensely proud to represent IAML on different occasions. I must admit that I was a complete amateur at the beginning, but I have picked up one or two things on the way. However, between us, I still do not understand when to use an 'Oxford comma'. So, I would like to encourage younger colleagues not to be afraid. The spirit of IAML is both friendly and supportive.

One of the nice things about being the Secretary General is that you are in close contact with IAML's members all year round. It has been very rewarding—I would like to thank you all.

My eight years as Secretary General happened to coincide precisely with the period during which we worked so hard together to shape 'the future of IAML'. There have been several organisational changes with the aim of making our Association agile and transparent. The most significant of these were the

abolition of Council and the creation of two Forums—the Forum of National Representatives and the Forum of Sections. Another important step forward was composing terms of reference for IAML's different groups. We have also established two new committees that I think will be instrumental in the advancement of IAML: the Advocacy Committee and the Membership Committee.

During this time, we have also modernised the Association in different ways. We have a new logo, a new Web site, a new brochure, a new PowerPoint presentation of our Association, and an ever-increasing presence on different social media channels. And we are voting electronically instead of using the cumbersome method of snail mail, as we did not so long ago. Last, but not least, we have an electronic version of our journal, *Fontes*. Our President, Stanislaw Hrabia, has now initiated a strategy discussion with IAML's seventieth anniversary in 2021 in mind, so there are also exciting years ahead of us. I believe firmly in a successful future of IAML. One of IAML's most fundamental strengths, I think, is that it is an inclusive and diverse organisation. Among our members you will find the largest and the most prominent research libraries and archives in the world, as well as orchestra libraries, conservatory libraries, and public libraries—sometimes with only small music collections. 'Die Mischung macht's – It is all in the mix!'

Many people have asked me what I will do now that I have so much free time. The first thing I will do when I come home is to look around the flat to see if there is a husband somewhere. I vaguely remember that I am married. And I look forward to spending more time at our cottage. But do not think that you will get rid of me—I am addicted to IAML! After finishing the minutes from Leipzig, I will focus on writing an application to UNESCO about establishing an International Day of Music Libraries. My idea was approved by the Advocacy Committee at its working meeting yesterday.

I would like to end my report by saying a deeply felt thank you to all Board members I have had the pleasure to work with during these eight years. All of them hard-working, devoted, and collaborative. A special thank you to Antony Gordon—not only for his never-ending patience with editing my Swenglish texts, but also for his many valuable insights and for all the things he has done for our Association during many years and continues to do. Another special thank you to our Web Editor, Jennifer Ward, who is so fun to work with and has so many ideas. Finally, I would like to especially mention the three Presidents I have had the privilege to work side by side with: Roger Flury, who unfortunately was not able to come this year, Barbara Dobbs Mackenzie, and Stanisław Hrabia. In addition to their great competence and ability to inspire, they all have wonderful personalities that have resulted in a kind, creative, and harmonic working environment. I have been very lucky".

## **5. Appointment of a new Secretary General**

The term of office of the Secretary General, Pia Shekhter, ended after eight years in service and the President had the pleasure, on behalf of the Board, to recommend Anders Cato as her successor. The proposal was unanimously approved. The President thanked Pia Shekhter very much for her work and welcomed Anders Cato to his new position.

## **6. Treasurer's report**

The Treasurer, Thomas Kalk, presented the following report:

"IAML's financial situation improved again in the year 2017. After two years of notable deficits, in 2015 (€35,000) and in 2016 (€12,000), we managed to close 2017 with a surplus of almost €14,000. So, while we are still on the road to financial consolidation, we have made an important step in the right direction. It must be our goal, though, to continue in this way until we have reached a position that allows us to keep the amount of an average year's income (€90,000) as a reserve. According to the proposed budget for 2018–2020 we could be close to that point by the end of 2020.

*Fontes'* production costs for the complete 2017 volume (64) were 10 percent above the budgeted amount. This does not show in the 2017 accounts, because two invoices were received and paid in 2016, and another invoice was received and paid in 2018. To speed up the process of saving printing costs in favour of electronic access—a process we have been pursuing since 2016 when the journal went online—the IAML Board intends to make a proposal to the General Assembly in 2018.

Regarding travel expenses, I am glad to report that in 2017 again we did not need to spend the budgeted €20,000. I would like to thank all Board members for accepting down-to earth accommodations and taking less convenient flights that help save on expenses.

IAML was incorporated in the U.S. in 2017 (and has reached tax exempt status in 2018), and a legal advisor supported this process. Currently, the fees incurred are shown under miscellaneous expenses. If necessary, I will introduce a category for expenses in connection with incorporation and taxes into the budget.

I would like to remind all National Branches and individual members that according to our Rules of Procedure (Rule II, 2) dues should be paid by 1 March of each year, and each National Branch should provide a current list of members to the Treasurer by the same date. I urgently invite Treasurers and other Membership Officers from the National branches to send me their membership lists without being requested to do so. Branches that are unable to follow this rule for whatever reason should let me know as soon as possible and keep me updated on the progress.

Please keep in mind that there will be Board elections in 2019. According to the Rules of Procedure (Rule II, 4) 'Members in arrears of payment at the time of voting shall not be entitled to vote'. In other words, only members whose dues have been received by the time voting starts will be entitled to cast their vote. So please make sure that your national branch collects and sends their membership dues as early as possible in 2019, hopefully reaching the 1 March deadline. It is, of course, our goal to give all IAML members the opportunity to take part in the Board elections, and we should do our best to make this happen.

This gives me a good opportunity to thank all the national treasurers and membership secretaries for their ongoing support and hard work in 2017. Your efforts are very much appreciated.

I would like to express my sincere gratitude to the auditors Verena Funtenberger and Andreas Linne (both from Essen, Germany) for spending time, thoroughly checking the documentation I sent them in advance of our meeting, which speeded up the process of presenting and discussing the statement of income and expenditure with them.

Finally, I would like to thank you—the IAML membership and my Board colleagues—for your ongoing confidence in me. I continually do my best to serve to the Association's benefit and meet your expectations".

Two documents were handed out to the attendees at the start of the meeting: 1). Finance Report 2017 with the proposed budget for 2018–2020 and 2). Membership by Country.

The budget for 2018–2020 was unanimously approved.

## **7. Membership fees 2019–2020**

The Treasurer, Thomas Kalk, proposed to keep the membership fees for 2020 at the same level as in 2018 and in 2019, that is: individual members €43 and institutional members €72. The proposal was unanimously approved.

## **8. In memoriam**

- Patrick Mills (1939–2017)  
Richard Chesser gave an appreciation of Patrick Mills. The full text and photo are available alongside these minutes..
- Wolfgang Rehm (1929–2017)  
Ann Kersting-Meuleman gave an appreciation of Wolfgang Rehm. The full text and photo are available alongside these minutes.

## **9. The Publications Committee**

The Chair of the Publications Committee, Joseph Hafner, started his presentation by thanking all the members of the Committee for their excellent work:

- Jim Cassaro, Fontes Editor
- Richard Ranft, Webmaster designate, subject to General Assembly approval
- Jennifer Ward, Web Editor
- Michelle Hahn, Web Assistant designate, subject to General Assembly approval
- Stephanie Bonjack, Official Guest Member, Advertising Manager

- Antony Gordon, Official Guest Member
- Carolyn Dow, Official Guest Member, Chair of the IAML Publications Awards Subcommittee

Joseph asked for approval of Richard Ranft as IAML's new Webmaster and Michelle Hahn as the new Assistant Web Editor. The proposal was unanimously approved.

The Gale contract has been renegotiated. The new contract means that all available issues will be on the Gale platform and our revenue will increase from 30 percent to 60 percent of the revenues, based on usage. A brief discussion followed after the announcement. The proposal to approve the Gale contract will be voted on at the second meeting with the General Assembly.

Barbara Wiermann questioned why the Publications Committee is not considering open access for the journal. Joseph replied that IAML needs the income from subscriptions and royalties. *Fontes* is a promotional tool for IAML. Another very important argument is that *Fontes* is indexed on all platforms.

Joseph reminded the chairs of different groups to send Congress summaries to the Secretary General, who will make sure that they are posted on IAML's Web site and archived. The Secretary General also needs the reports presented at the General Assembly.

Joseph announced that a proposal to change the Rules of Procedures (Rule III, 4) would be put forth at next year's Congress in Kraków. The Board will propose that the minutes of the General Assembly be published on IAML's Web site instead of in the Association's journal, *Fontes*.

Starting with the first issue of *Fontes* in 2019, the electronic version will be the default for individual members. Anybody who would like to continue to have the printed version would, however, simply have to uncheck a box on the IAML Web site. The change would save IAML around €2,000 per issue, mainly thanks to the reduced cost for postage. John Roberts objected to this idea and issued a warning that it would soon kill the journal. Joseph stressed that this would only apply to individual members. Institutional members would continue to receive the printed version. Stanisław concluded the discussion by saying that the Board would continue to discuss the matter at its meeting on Saturday.

After launching the Recent Publications in Music Database online, almost 2,000 entries have been added to the database. The focus has been to add titles from 2016 to the present, but there are also some entries back to 2011. To facilitate the work for the contributors, there are alternative options to add entries. All attendees interested in participating were encouraged to contact the Editor, Joseph Hafner, especially those from countries that are not represented. Joseph would be happy to assist with adding even single titles to the database. It is possible to export titles from the Recent Publications in Music Database to spreadsheets or into the MARC format. You can search by country, language, or other keywords.

The Publications Committee has continued to review issues concerning the membership directory and the database. The goal is to make it easier for members to share information with each other and to update their own profiles. The Committee is also looking at issues related to the new data protection rules from the European Union (GDPR), and ways to respect members' privacy issues.

## 10. *Fontes Artis Musicae*

The Editor-in-Chief of *Fontes Artis Musicae*, Jim Cassaro presented the following report:

"The *Fontes* Editor's report began with an apology. The final issue of volume 64 (no. 4 [October-December 2017]) was late, as are the first two issues of volume 65 (no. 1 [January-March 2018] was mailed out in April, and no. 2 [April-June 2018] is now at the printer). We are trying our best to catch up. The manuscript for volume 65, no. 3 (July-September 2018) is presently being compiled. Electronic files are sent to Project Muse as the issue is published.

There are two articles in Issue 2 (April-June 2018): 'An Approach to the Cuban Institutions that Hold Documents Related to Musical Heritage' by Yohana Ortega Hernández and 'Contemporary Classical Music Scores-Parts and Intellectual Property: National Radio-Television Archive of Contemporary Classical Music and Oral History Project' by Artemis Papadaki. The first article was presented at the Pan-American MLA/IAML meeting in Orlando, Florida in 2017.

Three articles are slated for Issue 3 (July-September 2018): '« Caro ed illustre Maestro »: un lot de lettres adressées à Jules Massenet, conservé à la Bibliothèque historique de la Ville de Paris' by Jean-Christophe

Branger; 'Pascal Boyer: A Pioneer in Journalistic Music Criticism' by Beverly Jerold, and 'A Recording Artist: Enrico Caruso and his Scrapbooks' by Patricia Puckett Sasser.

We have received several articles for consideration, which are currently out to readers for comments. These articles should fill the final issue of volume 65 (no. 4 [October-December 2018]).

The Editor was pleased to announce that the new IAML logo and *Fontes* cover design were sent to JSTOR to update our profile on that site. In addition, we are now sending files electronically to JSTOR, rather than a hardcopy of the issue for scanning. This will not only save mailing costs, but will streamline the process of issues of *Fontes* available via JSTOR appearing in a more timely way.

The Editor encouraged members to send their best work to the journal for potential publication".

## **11. The Publications Awards (the Vladimir Fédorov Award and the François Lesure Award)**

Joseph Hafner introduced the members of the Publications Awards Subcommittee and the evaluation criteria for the award. He then presented the recipients of the 2016 and 2017 Vladimir Fédorov Award for the best article published in *Fontes Artis Musicae* and the François Lesure Award for the best review:

"The Vladimir Fédorov Award for the best article published in *Fontes Artis Musicae* in 2016 was given to Sandra Tuppen, Stephen Rose, and Loukia Drosopoulou for their article 'Library Catalogue Records as a Research Resource: Introducing "A Big Data History of Music"' (*Fontes Artis Musicae* 63, no. 2 [April-June 2016]: 67–88). The awards committee stated that 'the article was cohesive, easily readable, relevant, of impact, and with sound research. The impressive project that this article describes has ramifications for cataloguers as they organise materials and for researchers as they look for new ways to do research, sometimes using "big data"'.

The François Lesure Award for the best review published in *Fontes Artis Musicae* in 2016 was given to Terry Dean for his review of Sergey Prokofiev Diaries, 1915–1923: Behind the Mask and Sergey Prokofiev Diaries, 1924–1933: Prodigal Son (*Fontes Artis Musicae* 63, no. 2 [April-June 2016]: 151–156). The committee stated that 'the review exceeded the awards committee's criteria of excellence in reviewing, quality of writing, and impact. This fascinating review delved into interesting details from the diaries, such as Prokofiev's relationships with other musicians, with family, and with religion. You have made a case for the diaries giving a glimpse into the mind of the composer and have added to our knowledge of cultural history in Europe and the U.S'.

The Vladimir Fédorov Award for the best article published in *Fontes Artis Musicae* in 2017 was given to Andrea Lindmayr-Brandl for 'Early Music Prints and New Technology: Variants and Variant Editions' (*Fontes Artis Musicae* 64, no. 3 [July-September 2017]: 244–259). The award committee commented that this article 'is a fascinating combination of historical and technological approaches, and perfectly fits into all the criteria for the award (excellence in research, quality of writing, and scientific impact). The article provides a more comprehensive understanding of musical culture through the detailed study of early prints and the printing process, with the technological aspects written in a very understandable way. The innovative project brought together materials from diverse digitisation projects towards the creation of new knowledge'.

The François Lesure Award for the best review published in *Fontes Artis Musicae* in 2017 was given to Hayley Fenn for her review of *Opera. Complete Archive* (Vol. 1 [February 1950]–), which appeared in *Fontes Artis Musicae* 64, no. 3 [July-September 2017]: 310–312. The review 'far exceeded the awards committee's criteria of excellence in reviewing, quality of writing, and impact. The bright and easy-to-follow writing style was especially compelling, putting the digitisation project and the serial in context, including the brief historical excursion into the origins of the magazine and a comparison with similar periodicals in other countries. Of particular note to the committee was the critical analysis of the transition from the "paper" to the "digital" world of thinking about opera and the reflection of how this affects the listening and understanding of music."

## **12. Website and Social Media**

The Web Editor, Jennifer Ward, presented the following report:

"This past year, the IAML Web team did a number of new things, which you have all probably noticed. Most recently, our interim Webmaster, Richard Ranft, developed the IAML Members Directory, which is visible to all IAML members. He also made it easier to see what parts of the Web site are available to

IAML members only. We hope this will amplify the benefits that IAML members get for their membership, and also make you feel the site belongs to you. I will show you how to access it all now.

After you are logged on, you will see your profile as it is visible to other IAML members. In the left-hand column are the members-only parts: Edit my IAML website profile, IAML Members Directory, eFontes, IAML logo, Discussion workspaces.

As you navigate around the Web site, you will always have these links available to you.

When editing your IAML Web site profile, you can change your username (it can also be your e-mail address), password, and e-mail address. Under Profile, you can upload a photo, which appears in the Members Directory and in your workspaces if you are the chair. Note also that a member can upload any image—it could be anything—an image of their institution, or favourite music score, for example, if they do not want to post a picture of themselves. Under Privacy settings, you can choose not to be listed in the Members Directory. Simply check the box. Under Membership, you can select to receive eFontes only.

The Members Directory is simple to use: enter a name or filter by country or national group. You can contact other IAML members by clicking the Contact link.

We are planning other Web site improvements for the coming year.

The IAML Web site is very much a collaborative effort from many people so I would like to express my thanks to my colleagues for their contributions and assistance: Kathy Adamson and Antony Gordon for editing and formatting the national reports and our fellow IAML members who sent news from our national branches around the world. I would also like to thank Ag for maintaining the IAML e-mail addresses. I would especially like to thank Manfred Ullrich (Germany) for his leadership and initiative in making the new IAML Instagram account lively and active. We welcomed Leland Reed from the Advocacy Committee to Twitter and Alan Riedel and Manuel Bärwald from the Leipzig Congress planning committee, who have been posting on IAML's Facebook, Twitter, and Instagram pages. Many thanks are also due to Carolyn Dow, Patrizia Florio, Joseph Hafner, Margaret Jones, Jutta Lambrecht, Anna Pensaert, and Pia Shekhter, who continue to provide content for IAML's social media accounts.

Finally, as with past congresses, we will post slides and other presentation materials to the IAML Web site. Please send me slides and documents in PDF format. I can also link to a different Web site if your presentation is elsewhere. I can also upload videos to IAML's YouTube channel.

We are also continuing the Congress Diaries tradition. Send me your short diary entries by the end of September. I can publish longer reports if they were written for your national branch or a travel grant, but I am also more than happy to publish something short, around 100 words, and with pictures if you have them. Share with us a summary of a session, an excursion, a library visit, a meeting—anything you want. If your accompanying person is here, what did they experience? Please write in your native language. We want to show the diversity of our membership.

Send everything to Jennifer Ward: [webeditor@iaml.info](mailto:webeditor@iaml.info).

### **13. The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel**

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel, established by the Cohen family in Liesbeth's honour, is a cash award intended to help support travel to attend the annual Congress of IAML. The Committee had received almost thirty applications this inaugural year. All documents had been thoroughly reviewed with the goal to select the strongest candidate most closely aligned with the Award criteria. On behalf of the Committee the Chair, Stanisław Hrabia, was pleased to announce that the winner of the very first Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel Award is Katherine J. Penner from Canada.

### **14. Proposed changes to the governing documents**

Richard Chesser, the Chair of the Constitution Committee, drew members' attention to the texts of the proposed constitutional changes that had been circulated in advance, in accordance with due procedure, together with explanatory comments. He explained the rationale behind each of the proposed changes, reminded members that they were available on the Web site and in paper format if any member wished to consult them further, and informed the attendees that there would be an opportunity for discussion at the Friday meeting if necessary, before voting. Richard explained that it was desirable that the changes should



not be voted on individually, since many of the provisions were inter-related. He proposed therefore that voting should be in two groups—one for the changes to the Constitution and one for the changes to the Rules of Procedures—to reflect the fact that differing majorities were necessary for each document. There was no objection to this proposal.

The explanations given for the individual changes were as follows:

## **Constitution**

### **Article I.2**

For business reasons it was advantageous for IAML to be formally recognised as a legal entity. The Board investigated thoroughly and accordingly IAML was incorporated in the U.S. in 2017. This required the Association to have a legal address in the U.S., and A-R Editions, which prints Fontes, graciously agreed to be IAML's legal address for these purposes.

### **Article VII.1**

This amendment makes the Board's role in establishing permanent and temporary groups consistent with Article V.2 (the original text taken from the Antwerp version of the Constitution, which does not include the typographical error present in the published form of the text of the Rome version).

## **Rules of Procedure**

### **Rule IV.2**

This amendment deletes the statement that the Secretary General has overall authority over the professional programme of congresses because this conflicts with Rule VII, which states that the Vice-President designated as Programme Officer fulfils this function.

### **Rule VI.10**

This amendment clarifies the term of appointment of Committee members.

### **Rule VI.11**

This amendment aligns the term of appointment of Subcommittee members with that applicable to Committee members.

### **Rule VII.1**

This amendment makes the Secretary General an ex-officio member of the Forum of National Representatives and stipulates that other Board members are welcome to attend. It also sets out their voting rights.

### **Rule VII.4**

This amendment clarifies the voting rights of the Board members attending the Forum of Sections.

### **Rule VIII.2**

This amendment explains the role of the Vice-President designated as Programme Officer in the formulation of the professional programme of congresses.

The texts of the proposed changes were as follows:

## **Constitution**

### **Article I.2. *Replace***

The headquarters shall be established at the office of the Secretary General.

*with*

The Association is incorporated in accordance with the laws of the State of Wisconsin, USA.

#### **Article VII.1. Replace**

To advance the work of the Association, the General Assembly shall establish permanent or temporary groups as defined below.

*with*

To advance the work of the Association, the Board shall recommend to the General Assembly for its approval the establishment of permanent or temporary groups as defined below.

#### **Rules of Procedure**

#### **Rule IV.2. Replace**

The Secretary General shall coordinate the work of the Association and shall have the ultimate authority over the professional programme of congresses

*with*

The Secretary General shall coordinate the work of the Association.

#### **Rule VI.10. To add the sentence**

Committee members are usually appointed for three-year terms, which may be renewed.

*So that the whole text reads*

Chairs of Committees shall be appointed by the Board for three-year terms and may be reappointed. Other Committee members are appointed by the Board in consultation with the Committee chair. Committee members are usually appointed for three-year terms, which may be renewed.

#### **Rule VI.11. To delete**

And may be reappointed for a second term

*And to add the sentence*

Members of Subcommittees are usually appointed for three-year terms, which may be renewed.

*So that the whole text reads*

Subcommittees shall report annually to their parent Committee. Chairs of Subcommittees shall be appointed by the Board in consultation with the Chair of the parent Committee for a three-year term. Other Subcommittee members shall be appointed by the Board in consultation with the chair of the parent Committee and the Subcommittee chair. Members of Subcommittees are usually appointed for three-year terms, which may be renewed.

#### **Rule VII.1. Replace**

The Forum of National Representatives shall meet during the annual congress. The meeting shall be chaired by a Vice-President, with one of the national representatives serving as Secretary. Agenda items for the meeting may be proposed by any member of the Forum. Board members are welcome to attend.

*with*

The Forum of National Representatives shall meet during the annual congress. The meeting shall be chaired by a Vice-President, with one of the national representatives serving as Secretary. Agenda items for the meeting may be proposed by any member of the Forum. The Secretary General shall be an ex-officio member of this Forum; other Board members are welcome to attend. The Chair, Secretary General and any other Board members attending shall not have voting rights.

#### **Rule VII.4. Replace**

The Forum of Sections shall meet during the annual congress. The meeting shall be chaired by the Vice-President designated by the Board as the Association's Programme Officer, with one of the other attendees serving as Secretary. Agenda items for the meeting may be proposed by any member of the Forum. The Secretary General shall be an ex-officio member of this Forum; other Board members are welcome to attend.

with

The Forum of Sections shall meet during the annual congress. The meeting shall be chaired by the Vice-President designated by the Board as the Association's Programme Officer, with one of the other attendees serving as Secretary. Agenda items for the meeting may be proposed by any member of the Forum. The Secretary General shall be an ex-officio member of this Forum; other Board members are welcome to attend. The Chair shall have voting rights. The Secretary General and any other Board members attending shall not have voting rights.

#### **Rule VIII.2. Replace**

Responsibility for the professional programme shall rest with the Association.

with

Responsibility for the professional programme shall rest with the Association, with the Vice-President designated as Programme Officer having ultimate authority.

The voting on the proposal took place at the second half of the meeting on Friday.

### **15. Proposal to establish an Ad Hoc Committee on IAML Archives. Presentation**

The position as the IAML Archivist has been vacant since Inger Enquist retired in 2014. Since then the Secretary General has been responsible for sending all archival material to the archivist of the Music and Theatre Library of Sweden, where the physical IAML archives are hosted. Pia Shekhter had found it increasingly difficult to work without a digital archive.

After bringing the matter up with the Constitution Committee and the Board the conclusion was to propose the formation of an Ad Hoc Committee on IAML Archives with the following Terms of Reference:

"The Ad Hoc Committee on IAML Archives is tasked with revising the guidelines and procedures relating to IAML's archive of materials in all formats deemed of permanent value for the organization. This includes developing detailed plans for the preservation of IAML's electronic documents in a digital archive and proposing a means of transferring current and future records to the digital archive. It shall prepare a job description for the IAML Archivist, carrying a stipend, in time for the mid-year Board meeting in 2019, allowing for the candidate to be proposed to the General Assembly at the 2019 Congress in Kraków. The Committee shall be composed of no more than eight members including the President, the Secretary General, the IAML Historian, and the archivist at the location of the physical archive. The work shall be completed by the Congress in Kraków in 2019."

The voting will take place during the second part of the General Assembly on Friday.

### **16. Result of the election of the Chair of the Public Libraries Section**

Pia Shekhter announced that the new Chair of the Public Libraries Section is Blanka Ellederová, who works at the music department of the Public Library in Prague. The election had taken place during the session with the Public Libraries Section the same morning and the attendees unanimously approved her candidature.

## **FRIDAY**

### **17. The Gale Contract. Voting**

During the first part of the General Assembly on Tuesday, the Chair of the Publications Committee, Joseph Hafner, announced that the Gale contract had been renegotiated. The new contract means that all available issues will be on the Gale platform and IAML's revenue will increase from 30 percent to 60 percent of the revenues, based on usage—see item 9. The proposal was approved. There were no objections, but four abstentions.

### **18. Proposed changes to the governing documents. Voting**

During the first part of the General Assembly on Tuesday, the Chair of the Constitution Committee, Richard Chesser, presented the changes to the governing documents proposed by the Committee and the Board—see item 14. The changes were approved unanimously.

### **19. Proposal to establish an Ad Hoc Committee on IAML Archives. Voting**

During the first part of the General Assembly on Tuesday, the Secretary General, Pia Shekhter, presented the reasons behind the proposal to form an Ad Hoc Committee on IAML Archives—see item 15. The proposal and the Terms of Reference were unanimously approved.

### **20. Report of the Forum of National Representatives**

The Chair of the Forum of National Representatives, Balázs Mikusi, presented the following report:

“The Forum of National Representatives held its annual meeting on Tuesday, 24 July at 2 PM in the Fürstenzimmer of the University Library. As usual, the meeting had two different, though closely related functions: the representatives of the national branches were informed about some important changes introduced in the last year that affect their daily work and communication with the organization, while the IAML Board presented plans for the future, asking for feedback about their feasibility as well as hoping for suggestions how to improve the ideas that crystalized at our board meetings. We thus discussed the new features of the organization's website, especially its membership directory, the upcoming changes in the distribution of *Fontes Artis Musicae* that seek to increase the use of the journal's online version, the potential objectives of a would-be Development Committee and how its work might overlap with efforts for fundraising on a national level, as well as our Secretary General's ambitious plans to have UNESCO establish a day specifically dedicated to the work of music librarians, archivists, and information specialists. Our President also laid out the ideas worked out by a smaller group of board members with respect to the strategic intentions IAML should act upon in the coming years.

The meeting took place in a friendly atmosphere though it became apparent that music librarians, who are so good at keeping their calm when working with extroverted musicians, can become passionate about at least two sensitive topics: (1) how to submit a national report through the IAML website, and (2) how long the annual IAML congress should be, which many of us view as a highlight of the year from both the professional and the personal points of view. In conclusion, I should mention that the meeting had no fewer than 9 specifically invited guests from countries as of now without a national branch, so there are hopes that IAML's unique international network could still be expanded and drawn tighter.”

### **21. Report of the Forum of Sections**

The Chair of the Forum of Sections, Rupert Ridgewell, presented the following report:

“The Forum of Sections assembled in the Senatssaal of the Hochschule für Musik und Theater, Leipzig for its annual meeting on Thursday 26 July 2018 at 2pm. The meeting was also attended by local representatives of the Congresses in Leipzig 2018, Kraków 2019 and Prague 2020, as well as members of the IAML Board. The agenda included a summary and review of the work undertaken over the past year to develop the programme for the Leipzig Congress. The Call for Papers and Posters elicited a healthy number of high-quality proposals and we were therefore able to schedule a very full programme including 127 papers and 10 posters. There were also some innovations this year: the Forum introduced a reserve list of paper proposals, allowing us to fill gaps in the programme as they arose; and the programme itself was made available to delegates via [sched.com](http://sched.com) for the first time, allowing the local organisers and Programme Officer to make dynamic updates to the schedule when required. I would like to thank the Local Organising Committee for a very fruitful and friendly collaboration, as well as all speakers, poster presenters, and session chairs for bringing the programme to life in such exciting ways.

The Forum also started planning for the Kraków Congress in 2019: Hanna Bias and Stanisław Hrabia presented information about the venue and plans for the social programme and the Forum agreed on the schedule for planning the professional programme. The Call for Papers and Posters will be announced on 12 September, with a deadline for proposals of Friday 7 November. Among other business, the Forum also discussed the IAML Strategic Intentions (presented by President, Stanisław Hrabia) and confirmed the aims and objectives for each Section for the coming 2–3 years.”

## **22. Report of the joint meeting with the three Committees Advocacy, Membership and Outreach**

Jane Gottlieb, the Board liaison to the Advocacy, Membership, and Outreach Committees, reported from the joint meeting with the Committees. Representatives of the three groups had met to discuss shared areas of interest and possible opportunities for collaboration. JeongYoun Chang is the new chair of the Membership Committee. The Advocacy Committee has been quite active; Anna Pensaert will report later on some of its activities (see item 28).

## **23. Répertoire International d'Iconographie Musicale (RidIM)**

Pia Shekhter presented the following report on behalf of the President of RidIM, Antonio Baldassarre:

“The General Assembly and Council of Association RidIM held their annual meetings in Athens, Greece, on 7 November 2017, and in Canterbury on 10 July this year. We have elected Professor Heinz Stefan Herzka as an Honorary Member of Association RidIM. We also welcomed the Australian National RidIM Centre as a new national committee.

The main activity of the RidIM Database Working Group, after the formalisation of the partnership with RidIM Deutschland, was the development of an interface to periodically import data from RidIM Deutschland to the international RidIM database. Dagmar Schnell with RidIM Deutschland in Munich has been working closely with Sean Ferguson and Alan Green at Ohio State University, the editorial centre of the international RidIM database, to work toward harmonising the German authority lists and RidIM's English authority lists. The interface successfully passed its first tests. We are also confident that the technical processes developed for the RidIM Deutschland data transfer will be able to work with several other partner music iconography databases in other countries.

Over the past year, we have uploaded hundreds of high-quality images to the database. This growing opportunity is facilitated by newly established policies at many leading museums that allow free, non-commercial sharing of public domain art, following Creative Commons guidelines. Notable uploads so far include images from the Metropolitan Museum of Art in New York, The National Gallery in London, Rijksmuseum in Amsterdam, and the National Gallery of Art in Washington, DC. Please visit the database at [db.ridim.org](http://db.ridim.org).

This year the Association RidIM organised two international scholarly meetings, in Athens in November 2017, and in Canterbury in July 2018. The keynote lectures and full programme book with abstracts from both conferences are available at [ridim.org](http://ridim.org). Association RidIM is grateful to both the Music Library of Greece “Lilian Voudouri” – The Friends of Music Society in Athens and Canterbury Christ Church University that so kindly supported RidIM's Conferences in 2017 and 2018 with staff, logistics, venues, and finances.

The 19th International RidIM Conference will take place at the University of Tasmania, in Hobart, Australia, from 13–15 November 2019, with further details available on the [ridim.org](http://ridim.org) Web site.”

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

The Editor of RILM, Barbara Dobbs Mackenzie, presented the following report:

“Overview: This year RILM has continued to support and expand the resources we provide. We have added over 100,000 records to RILM Abstracts, of which about 25,000 have come from our ever-valuable national committees. We celebrated the publication of our one millionth RILM Abstracts record this spring. We have also added tens of thousands of full-text articles to RILM Abstracts with Full Text, and four new publications to RILM Music Encyclopedias. RILM Music Encyclopedias now includes forty-nine publications, and five more will be added in 2019.

The content and platform of MGG Online continue to be updated and enhanced, and over 250 articles have been revised, entirely re-written, or are new entries—such as YouTube and Amy Winehouse! The interface continues to be enhanced, and I want to thank particularly Almut Boehme for her help in

making the MGG more accessible for the visually impaired. MGG Online now has an interface for institutional administrators to programmatically access usage logs. The search algorithm and site load times have been significantly improved. MGG Online now supports SAML-based institutional access. And we are working with discovery services to make MGG Online more discoverable.

Reminder that, even without a subscription, you can go to [MGG\\_Online.com](http://MGG_Online.com) and play around in the platform, getting just the beginning of text from each article.

We have been preparing for the addition of a fifth resource to the RILM family: the Index to Printed Music, which came under RILM's ownership on 1 July 2018. The Index to Printed Music indexes individual pieces of music printed in the complete works of composers, in anthologies containing pieces from disparate historical periods, and in other scholarly editions, providing access to this content for students, scholars, teachers, and other researchers. Performers, conductors, and directors of ensembles also find IPM a valuable search tool because it provides a granular level of detail about each piece, including performing forces, language, music incipits, multiple clefs or figured bass, and more.

And we are working on creating a robust thesaurus and biographical cards that will help connect all resources together and deliver ever better and more powerful search results to researchers."

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

The Managing Associate Director of RIPM, Benjamin Knysak, presented the following report:

"As of the July 2018 update the RIPM Retrospective Index contains 902,000 records, reflecting the addition of 49,000 records in the past year from sixteen journals and continued indexing of three. Cumulatively, we have treated 381 journals, 276 of which are indexed and 291 are available in full text, reflecting the addition of eighty full text journals in the past year. We now provide access to 1.1 million pages of full text, and with the forthcoming addition of RIPM Jazz Periodicals this will climb to 1.4 million pages.

We would like to highlight seven items from the past year. First, in December 2017 we introduced two new series titles to help clarify the relationship between RIPM's electronic publications. The Annotated Series consists of the RIPM Retrospective Index, our longest running publication, and the RIPM Retrospective Index with Full Text. The Preservation Series consists of the European and North American Music Periodicals collection and the forthcoming RIPM Jazz Periodicals.

Second, with the addition of sixty-five journals, the RIPM Preservation Series: European and North American Music Periodicals has superseded the previous RIPM e-Library of Music Periodicals. The new publication treats journals not included in the RIPM Retrospective Index, and offers a new, economical approach to delivering the full text of complete runs of rare, primary source music periodicals in a searchable format. The collection currently contains 105 music periodicals and over 560,000 full-text pages, including full runs of many major journals which, due to their size and density of content, are difficult, if not impossible, to index. The database is available on the RIPMPlus platform and on EBSCOHost.

Third, for those who have access to RIPM's databases through our own platform, we introduced a 'Combined Interface' which allows searching and full text access across all of our content, regardless of source collection.

Fourth, EBSCO released the RIPM Retrospective Index to Music Periodicals with Full Text, a merger of the RIPM Retrospective Index and RIPM Online Archive. We hope that this title change helps to clarify the contents of the database. When this title change occurred, EBSCO introduced a number of improvements to the RIPM interface on EBSCOHost.

Fifth, with the December 2017 update, RIPM full text publications reached a milestone: over one million full-text pages available online. Since then, we have added more than 100,000 pages.

Sixth, in February 2018, the American Musicological Society (AMS) announced the creation of the H. Robert Cohen/RIPM Award, annually honouring an outstanding publication based on the musical press. This award supplements a previous research grant from the AMS that focuses on the musical press. For more information, please visit the AMS Web site.

Finally, with the digitisation of its one-hundredth journal in October 2017, we have completed processing the first instalment of RIPM Jazz Periodicals. Undertaken with the collaboration of the Institute of Jazz Studies of Rutgers University, which houses the largest collection of jazz periodicals in the world, the first phase of RIPM Jazz Periodicals will consist of 100 full-text American (U.S.) journals published from 1914 to 2000. We anticipate release of RIPM Jazz Periodicals in Fall 2018 on the RIPMPlus Platform."

## **26. Repertoire International des Sources Musicales (RISM)**

The Director of the RISM Zentralredaktion in Frankfurt, Klaus Keil, presented the following report:

"The number of records in the RISM online catalogue increased to 1,113,095 (as of September 2018), ca. 991,400 with descriptions of music manuscripts and 171,400 for printed editions (this number includes some records where print and manuscript descriptions are together). This amount will increase significantly in the near future because after having introduced the Muscat cataloguing program, we have started to include data from external library catalogues. We began with data from RISM France (15,000 records) and a further 5,000 records are from CZ-Bu, US-BETm, and US-WS. The import of the Italian ICCU data has begun by including names in the RISM name authority file. Other libraries have provided data or have agreed to do so: the National Library in Spain and the National Library in Austria. Last year we signed an agreement with Universidad Nacional Autónoma de México (UNAM). For the first time the RISM authority files are included in the OPAC. There are now about 112,000 personal names, 70,000 institutional names and 34,500 titles of secondary literature used in the records.

A widely appreciated feature is the display of links to digitised music. We have been able to add many new links. Today there are 53,328 records with such links.

The new release of the online catalogue—announced last year—is in progress and was presented in its first stage at the IAML 2018 Congress. The new release is being developed by the IT division of the Bayerische Staatsbibliothek in Munich and is possible thanks to funding from the German Research Foundation (DFG). Further support comes from the Staatsbibliothek zu Berlin.

New cataloguing templates for printed music, consisting of a template for collection parent records or individual items and a second one for an item in a collection, have been created and implemented in Muscat. This was done thanks to a collaboration with the Sächsische Landes- und Universitätsbibliothek in Dresden. Since then, a project is underway to catalogue printed sources from Dresden and Leipzig. In addition, new guidelines have been implemented and a manual is in preparation that aims to guide other libraries when including their records.

RISM is now a contributor to VIAF. We have started to export the RISM authority records for names. Institutions (containing library sigla) will follow soon.

Internally we have established a work level in Muscat for printed and manuscript sources. We will discuss this more in a conference that is planned for the end of 2018 or spring 2019.

We would like to thank all contributors to the RISM projects, all of our supporters, and our users.

The Commission mixte is discussing ways to continue the work of RISM after the end of financial support by the German Academy of Sciences ceases at the end of 2023 (with a possible extension to 2025). This subject was discussed in detail at the inaugural meeting of the Commission in November 2017 with the new delegates from the sponsoring societies. The discussion will be continued on several levels.

There has been a change in the Board of the Association: Wolf-Dieter Seiffert has resigned from his post as President. The Vice President, Andrea Lindmayr-Brandl, will continue to lead the Association. The Treasurer, Klaus Pietschmann, was charged by the Academy of Sciences with leading the project as a whole. Balázs Mikusi has been added to the Board as associate member. On the Commission mixte, Balázs has been replaced by Jane Gottlieb."

## **27. RISM Commission mixte**

Balázs Mikusi has been appointed as a co-opted Board member of RISM until the next Board elections that are due to take place in the autumn of 2019. As a result, a position on the RISM Commission mixte became vacant. The Board decided to replace Balázs with another member of the IAML Board, and Jane Gottlieb was appointed.

## **28. Other reports**

### **ISMN**

On behalf of Carolin Unger, Pia Shekhter presented the following announcement:

"One of the many achievements IAML has initiated is the ISMN, the International Standard Music Number. The International ISMN Agency is celebrating its twenty-fifth anniversary this year. Since the beginning, Hartmut Walravens has been its director, now the chairman. After so many years, he and also his co-chairman, Joachim Jaenecke want to step back from their positions. They are therefore in search of two new chairpersons. Interested persons are welcome to contact the International ISMN Agency to get more information at [ismn@ismn-international.org](mailto:ismn@ismn-international.org) or IAML's Secretary General at [secretary@iaml.info](mailto:secretary@iaml.info)."

### **The Advocacy Committee**

The Chair of the Advocacy Committee, Anna Pensaert, reported on the progress made during the year, in particular the collecting of examples of good practice. She had received some excellent and inspiring material thanks to the contributions on a wide range of topics by many IAML members. Anna Pensaert invited everybody to continue sending examples of initiatives relating to advocacy.

## **29. IAML Strategy**

Stanisław Hrabia informed the attendees that the Board is continuing to work on formulating a "Strategic Intentions Document". The starting point is all the ideas about strategic directions for "the Future of IAML" manifested in several documents produced by IAML's members during the last few years. The Strategic Intentions Document is supposed to guide the work of the Board and IAML Officers in the coming years.

## **30. Topics for discussion**

There were no topics for discussion.

## **31. Any matters arising during the week**

There were no matters arising during the week.

## **32. Any other business**

The Chair of the Outreach Committee, Jon Bagüés, had decided to resign after many years of service. Stanisław Hrabia thanked him very much for his great commitment during those years. He announced that the new Chair of the Committee would be Barbara Dobbs Mackenzie.

The Chair of the Membership Committee, Jane Gottlieb, had decided to pass on the position to JeongYoun Chang. Jane will remain a member of the Committee and is the Board's conduit to the three Committees Advocacy, Membership and Outreach.

Kathy Adamson, from the Membership Committee, spoke in favour of the mentorship programme. She encouraged colleagues to consider being a mentor at future congresses. Her personal experiences had been very positive, and she emphasised that mentoring is not necessarily time-consuming—a meeting over a cup of coffee at the start of the Congress week may suffice.

## **33. Future congresses**

The Secretary General was happy to announce that the national branch of the Czech Republic had submitted an application to host the IAML Congress in 2020 in Prague. The Board had read the application and had found it to be thorough. A meeting during the Congress week with several members of the Local Organising Committee confirmed this impression. The General Assembly unanimously approved the Board's recommendation. The Congress will take place the third or fourth week of July.

There was so far nothing new to tell about the Congress in Stellenbosch, South Africa in 2021.

There were no formal applications to host the congresses in 2022 and 2023 yet, but a couple of national branches had indicated an interest.

The Secretary General refrained from speaking about the next Congress in Kraków, Poland (14-19 July 2019), since a presentation would take place during the Closing Session.



### **34. Next meeting**

The Secretary General invited all those present to the next General Assembly in Kraków, Tuesday 16 July and Friday 19 July 2019.

Pia Shekhter  
Secretary General

## In memoriam Patrick Mills (1939–2017)

Patrick Mills was well known to IAML members both in the UK and Ireland, and internationally too. He was a keen supporter and follower of professional activities on many fronts, being a member of the Working Group on the Core Bibliographic Record for Music and Sound Recordings, and the Working Group on Uniform Titles for Music Manuscript Collections other than Liturgical (a title which never failed to raise a smile), both of which were active up to the early 90s. He had also been the first Chair of the Working Group on Computerized Cataloguing, which was set up in 1979. He attended virtually every international congress up to Antwerp in 2014, wherever possible travelling by train.

Patrick began his library career when he joined the British National Bibliography as a clerk in the cataloguing section in 1961. Before then he had been conscripted into the Royal Air Force under national service. For those of us familiar with his later appearance it is hard to imagine him with short hair and in uniform. In 1966 his focus changed from books to printed music, and he began to catalogue modern British publications for the British Catalogue of Music. One of his most significant professional contributions was to oversee virtually single-handed the production of those volumes, as cataloguer and editor, for about 25 years.



Patrick formalised his musical expertise by obtaining a Diploma in the History of Music from London University in 1972. In 1974 the BNB became part of the newly formed British Library and formed the basis of its Bibliographic Services Division. In 1986 a structural review transferred Patrick and his work to the Music Library where from then until his retirement his personality, intellect and unfailing good nature contributed much to the congenial working environment that we enjoyed.

The British Library in those days was still in the British Museum building and in many ways computers and automation had yet to evolve from their incunabular period. Music cataloguing was hand-written on forms which were then typed up for batch input into a mainframe computer owned by a third party, with monthly diagnostic printouts for proofreading; corrections could be made a month later, on the next cycle; catalogue records did not appear on the ensuing microfiche unless they had a shelfmark. Although some might feel with some justification that Patrick was not always at ease with technology, nonetheless perhaps it was a wish to improve these laborious processes that interested him and presumably made him well qualified to lead the IAML work on automation referred to above.

BCM's bespoke faceted classification system had been devised by EJ Coates. Patrick expanded and refined this until it was abandoned in 1998 in favour of the more familiar Dewey system. But for many years he used both without reference to written tables or charts, relying on his own brain and memory as a personal concordance. But then Patrick had a thing about numbers and order, and a few examples outside the professional context illustrates why they were an important part of his personality.

In the centenary years of Mozart and Purcell, Patrick and his wife Eileen listened to all of their works in catalogue number order – Köchel and Zimmerman. A similarly methodical approach was evident in his interest in transport. Patrick and Eileen set themselves the challenge of going on every bus within greater London, once again in numerical order. If a route changed, then they would do it again. And he was a great train enthusiast too. Somehow he acquired an atlas of disused trainlines which he and Eileen liked to

explore. But the routes had to be done in alphabetical order of starting point. So if they were doing a walk in Aberdeen they couldn't undertake a neighbouring one in Balmoral if there were a walk they needed to do first in Aberystwyth. With a similar sense of purpose Patrick also made special applications to attend many bye-elections, particularly the count of votes at the close of polling, on the grounds that he wanted to conduct oral interviews of key people as part of the research needed for a book he was writing. Permission to attend was invariably granted, and Patrick played the part out to perfection, turning up with the requisite portable tape-recorder. The book never appeared, but the anecdotes Patrick returned with could have filled a book many times over.

Patrick was teased about these and other things. For example, the British Library's Thirteenth Annual Report and that work indispensable to the music cataloguer, Markesinis's German Law of Torts, were always on his shelf of personal reference books, no matter how often he consigned them both to the bin; the Annual Report even followed him to New York where he was presented with a copy at the Pierrepont Morgan Library. But he was a master of similar jokes himself. He once wrote to the BBC about the Festival of Nine Lessons and Carols broadcast at Christmas from King's College, Cambridge, complaining that the choice of music was far too devout, and really needed an interlude of a lighter nature, such as Eric Coates's 'Sleepy Lagoon' – the theme tune for the Desert Island Discs radio programme. He received a deadpan reply which appeared to take the suggestion very seriously.

But all this levity mustn't diminish his achievements, the most significant of which outside the professional library world was his founding of the Peter Warlock Society. He was first struck by Warlock's music as a child aged seven. In due course he read Cecil Gray's biography and got to know all of the music 'until my fervour made my friends avoid mentioning him, so heavy were the hooves of my hobby horse'. Letters to the Musical Times and Gramophone enlisted further support and publicity, leading up to the inaugural meeting of the Society in 1963. Patrick believed that Warlock's music was 'very much more meaningful than a series of superficial miniatures, . . . and deserves to be treasured, and his memory honoured', sentiments which all of Patrick's friends and colleagues would undoubtedly consider apply to Patrick himself.

Richard Chesser

Head of Music, British Library

## In memoriam Wolfgang Rehm (1929–2017)

This is to commemorate Wolfgang Rehm who passed away on 6 April 2017, in Groß-Gerau, near Darmstadt, Germany, at the age of 88. Wolfgang Rehm had been IAML officer for many years and rendered great services to musicology in Germany, Austria and worldwide.

Wolfgang Rehm was born in Munich in September 1929; later the family moved to Freiburg near the French border where his father worked as professor for German Studies. At Freiburg University, Wolfgang Rehm studied Musicology, German Studies and Medieval History. He received his PhD in 1952, at the age of 23, with a study on Gilles Binchois. In 1954 he became an in-house-editor of Baerenreiter Verlag in Kassel. There he was mainly involved in the new collected works editions, particularly the New Mozart Edition and the New Schubert Edition. In 1960 he was nominated General Editor of the New Mozart Edition, together with Wolfgang Plath, later with Dietrich Berke. In his Kassel years he was also active in the Gesellschaft für Musikforschung, Internationaler Arbeitskreis für Musik, and IAML; he was a founding member of RISM.

Rehm served as IAML treasurer for a period of more than 25 years, from the first IAML Congress, held in Cambridge in 1959, until 1985. He was a close friend of Harald Heckmann, the long-time president of IAML. In *Fontes*, not only his treasurer's reports were published but also two articles to celebrate Heckmann's 60th and 65th birthdays.

Rehm also excelled as an organizer of music festivals, such as the Kasseler Musiktage, and later the Salzburg Mozart Week.

In 1980, he moved to Salzburg concentrating on the New Mozart Edition. Wolfgang Rehm has accompanied and shaped this edition for more than 50 years. He maintained his full-time employment in Salzburg until 1994 but continued to serve as general editor and advisor until the completion of the edition in 2007.

His publications comprise 12 volumes of the New Mozart edition, mostly in cooperation with his colleagues Wolfgang Plath, Rudolph Angermüller, and Faye Ferguson, several critical reports to volumes edited by others, and many essays on Mozart sources and other issues of Mozart research. He edited *Festschriften* for Otto Erich Deutsch, Vladimir Fédorov, Alfred Dürr, Harald Heckmann, and others and he was in turn awarded his own *Festschrift* in 1989 at the occasion of his 60th birthday.

But his musical interest were by no means restricted to Mozart, he was also co-founder of the *Neue Schubert-Ausgabe*, member of the editorial boards of the *Gluck Edition*, the *New Berlioz Edition*, and *Documenta Musicologica*.

His achievements in fundraising were exceptional: He was able to secure long-term funding for large-scale music editions, in the early stages through the Volkswagen Foundation, later by the Academy of Science in Mainz. His manifold and unselfish commitments were honoured for example with the Austrian Cross of Honor for Science and Art in 1977, the title of Professor of the State of Baden-Württemberg in 1991 and various medals and honorary memberships.

Wolfgang Rehm, who stayed in remarkable physical and mental shape until his eighties, was as diligent as he was modest – and he remained an open-minded mentor of Mozart researchers of the younger



**Wolfgang Rehm (1929-2017)**

Foto: Hans Göbl (Wikipedia)

generation until the final years of his life. Projects such as the New Mozart Edition, the facsimile edition of Mozart seven great operas and the Kleine Nachtmusik will keep his memory alive.

Ann Kersting-Meuleman; Ulrich Leisinger