



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)

Libraries in Music Teaching Institutions branch:

2008 IAML Conference, Naples

Wednesday July 23

Session 1: Researches on Historic Collections of Conservatory Libraries

The first session of the Libraries in Music Teaching Institutions Branch had "Researches on Historic Collections of Conservatory Libraries" as its topic. Three Italian colleagues were presenting collections from their respective institutions. The session was very well attended.

- The library at the Conservatory of Music "G. Rossini" in Pesaro.
Speaker: Marta Mancini (Conservatorio di musica, Pesaro)
The first speaker was Marta Mancini, from the library of the Conservatorio di musica in Pesaro. She gave a description of the library and the musical culture and history of the city. The valuable library collections consist of correspondence and photographs (for example letters from Puccini, Verdi and Crescentini), the "fondo Bodoira" (a large donation of chamber music from the age of Beethoven), ancient manuscripts and printed music and books from the 16th century. Gioachino Rossini, who was born in Pesaro in 1792, is well represented in the library.
- The "Giuseppe Donizetti Collection" in the library of the Conservatory of Music S. Pietro a Majella, Naples
Speaker: Enza Ciullo (Italia, Benevento)
Enza Ciullo, from Benevento, then spoke about "The Giuseppe Donizetti Collection in the library of the Conservatory of Music S. Pietro a Majella, Naples". Giuseppe Donizetti was the eldest brother of the famous Gaetano Donizetti, and played an important role in the development and diffusion of western music in Turkey. During the celebration of "the Donizetti centenary" there emerged an interesting collection of manuscripts, letters, printed music, photographs, contracts and family heirlooms, all connected to the Donizetti family. The collection was donated to the library in 1921. After some problems it is now catalogued and available to the research community.
- Online tools for research: the Padre Martini collections in Bologna
Speaker: Alfredo Vitolo (Museo Internazionale e Biblioteca della musica, Bologna)
The final speaker, Alfredo Vitolo, from the Museo Internazionale e Biblioteca della musica in Bologna, presented "Online tools for research: the Padre Martini collections in Bologna". Despite its age, the *Catalogo della Biblioteca del Liceo Musicale di Bologna* (published 1890-1943) is still a useful tool for modern musicological research. It was published posthumously in five volumes from the annotated manuscript cards, with bi-bibliographical notes, compiled by the librarian Gaetano Gaspari. Of the many historical collections included, perhaps the richest and best known is that of Padre G. B. Martini. In 2002 the Museo internazionale e biblioteca della musica di Bologna created an Internet version called "Gaspari online". In 2005 a new project began that integrates Gaspari online with the holdings of other archives.



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Presented by the Libraries in Music Teaching Institutions Branch.

Chair: Anne Le Lay (Médiathèque Musicale de Paris).

Friday July 25

Session 2: The Bologna Process - an Open Working Meeting

The choice of the theme for the working meeting originated from the fact that the Bologna Process should be implemented in 46 European countries by the year 2010. The aim of the reform is to increase mobility between different universities and create a common, so-called European Higher Education Area with three levels of education: Bachelor's, Master's and Doctorate. The Bologna agreement states that information literacy is one of the generic skills that should be presented in the curriculum. All students at all three levels should write a so-called degree project. Even the bachelor's degree should include a *scientific* as well as *vocational* component. The question is what this implies for librarians working at music academies.

Dominique Hausfater (Conservatoire national supérieur de musique et danse de Paris) opened the discussion by presenting the situation in France, where the implementation of the Bologna Process has been complicated because of historical, cultural and administrative reasons. The Bologna Process has resulted in the need to create new associations with the universities. This has been a real challenge where the sources of financing have differed. Another problem is that departments of musicology at the universities and the music conservatoires belong to different ministries. Aside from adapting courses and diplomas, the great innovation for the music conservatoires is the introduction of the master's and doctorate level. This obviously also has a profound significance for the libraries. We need to train our users and develop our collections. New questions arise – who is going to teach the students research methodology, how to write a bibliography, find and evaluate information, etc.?

The second speaker, Federica Riva (Conservatorio di Musica “A. Boito”, Parma), gave a corresponding description from an Italian point of view. In Italy, all music conservatoires are run by the state. Furthermore, in Italy the librarians belong to the educational and not the administrative staff. This has a historical background, since librarians used to be teachers in music history. The role of the librarian as a pedagogue and the relationship with other teachers is a matter of a discussion by itself. Unfortunately not many librarians are interested in doing this work. There is usually a lack of support from the school.

The discussion that followed was very lively and fruitful. It was clear that the topic was highly relevant to the participants even though the situation in different countries and schools varies. We discussed for example how we can stimulate an interest in the students, how to solve the problem with language when many students come from abroad, the surprising lack of experience among our students when it comes to writing a factual text, and so on. The controversial question



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about “artistic research” also arose. And then, of course, the two fundamentals: Time and money!

Finally, elections took place. Anne le Lay is leaving as chair since she is now working in a public library (the Médiathèque Musicale de Paris). Pia Shekhter (Academy of Music and Drama, University of Gothenburg) was elected as the new chair. José Carlos Gosálvez Lara (Biblioteca del Real Conservatorio Superior de Música de Madrid) remains vice chair. Johan Eeckeloo (Koninklijk Conservatorium Brussels) was elected the new secretary.

The new chair announced that the theme for one of the sessions in Amsterdam in 2009 will be "The Music Librarian as a Pedagogical Resource". She will create a blog where the discussion can continue during the year.