

# **IAML in Warsaw**

**National Library of Poland  
July 10-15, 2005**

**By Alison Hall  
Cheltenham Spa, England**

**W**arsaw in July was hot — very hot! The weather was sunny and in the eighties while 270 music librarians met at the National Library of Poland to listen and talk about “hot” topics in music librarianship. Inside the National Library was no better, as there was no air conditioning. However, this did not seem to deter attendance at all. Accommodation was available in a student hostel and a couple of hotels. The majority seemed to stay at the Mercure Frederyk Chopin, where our Polish hosts had negotiated very reasonable rates and where there was also a generous bar area, perfect for those little informal ad hoc meetings that always take place at IAML conferences! The hotel was just a short tram ride away from the library, and tram tickets were modestly priced.

## **IAML Council**

As ever, Council sessions are informative, and keep members up-to-date with the latest happenings. New national branches are being formed in Lithuania and Portugal, and one of our newest branches has issued an invitation to meet in Vienna in 2013. This now makes the future conference line-up as follows:

2006 Gothenburg, Sweden, 18-23 June  
2007 Sydney, Australia, 30 June-6 July

2008 Naples, Italy, mid-July  
2009 Amsterdam, Netherlands  
2010 Moscow, Russia  
2011 Dublin, Ireland  
2012 Aarhus, Denmark  
2013 Vienna, Austria

The meeting in Gothenburg will be jointly with International Musicological Society and International Association of Music Information Centres.

The new IAML brochure is available on the web site ([www.iaml.info/Iaml\\_Brochure\\_2004.pdf](http://www.iaml.info/Iaml_Brochure_2004.pdf)) and IAML-L will switch to new Web-based software this summer. Money from the Outreach fund has enabled thirty people from various countries to attend the meeting in Warsaw. In order to keep IAML reserves at an acceptable level (i.e., one year's running costs in hand), dues will be raised by 2.5% in 2007 to €57 for institutions and €34 for individuals. IAML membership now stands at 1,856, sadly a bit down from last year. There will be structural changes in the program format to allow for more interest, and a minor constitutional change was made to allow for a General Assembly to be held every year, if required. This will save time in regard to procedures requiring the approval of the entire membership, which under the previous structure could only be made every three years. Welcome news was a proposal by the

Board, and ratified by Council, to make available €1000.00 to provide travel and accommodation assistance to experts invited to speak at conferences, who are not IAML members.

### **Information Session**

This session was introduced a couple of years ago with the intention of providing a forum for sound-bytes of information from anyone with something to share. Here are just a few. Following in the numeric footsteps of the ISBD, the ISMN will also be expanded to thirteen digits, as this will now become the norm for standard numbers. The Wiener Stadt- und Landesbibliothek, which has the largest collection of Schubert autographs, has embarked upon a project to digitize them. The Joint Information Systems Committee and the British National Sound Archive have also embarked upon an archival sound recordings digitization project, which covers Beethoven string quartets, popular music, David Rycroft South Africa recordings, Klaus Wachsmann Uganda recordings, the oral history of jazz in Britain, visual arts interviews, soundscapes, record and record players.

### **Hofmeister XIX**

Hofmeister, which for many years was just a twinkle in the eyes of the members of the working group, has now become a reality. For those who perhaps may not be familiar with this project, it is a plan to digitize the *Hofmeister Monatsberichte*, monthly catalogues produced between 1829-1900 by the publisher Hofmeister, and which provide an invaluable means of dating music

printed during that time. The catalogues can also be used as a means to determine trends in music publishing, such as what sort of music was in demand at the time. Southampton University and Royal Holloway College, University of London, have made a successful grant application for funding from the Arts and Humanities Research Council. It is now a joint project of IAML, the Arts and Humanities Research Board, the Österreichische Nationalbibliothek, the Centre for Computing in the Humanities, King's College, London, and the Department of Music, Royal Holloway College, University of London.

Keying and tagging of the information in the *Monatsberichte* is going on as we speak. After much investigation, scanning proved not to be an option, due to the condition of the originals. There was discussion of problems met during the keying and tagging processes, such as variant spellings of places and publishers, who the users of the data base are likely to be (antiquarian cataloguers, musicologists, library professionals), opportunity for user feedback, and what other projects might be considered, such as Whistling, if we are successful with an application for further funding.

### **“Reach out – I’ll be there:” Outreach for Music Librarians**

This was a very interesting plenary session on outreach, which featured two particular efforts from the US (Carolyn Dow) and France (Patricia Fréchon). The IAML-US Donated Music Materials program began in 1994, organized by Marjorie Hassen at Penn State, and aimed to disperse materials to former

Eastern Bloc countries. This was later expanded to include Africa and Oceania. It was decided to maintain virtual lists of available material, and to ask those wanting items to contact the donors directly. Penn State has covered the postage costs of sending out lists, and the shipping costs have been covered by the donor, or the IAML Outreach Fund. In 2003 a web site ([www.library.upenn.edu/collections/music/IAML/](http://www.library.upenn.edu/collections/music/IAML/)) was launched with links to lists of materials. Lists are still posted out if requested. One fond memory is of a grateful recipient of Grove transporting it to the library one volume at a time!

The Paris Conservatory established an external affairs department, and has had contacts of various kinds with Kazakhstan, China, Russia, Georgia, Cameroun, Lithuania, Palestine, and Vietnam. These include the donations of materials, visits of performers, exchanges, hosting musicians, education and training, organisation of workshops and master classes. Support has been available from the French Ministry of Foreign Affairs, French embassies and Cultural centres abroad, and the French Association for Artistic Action. The Conservatory would further like to ensure that their donations always reach the right place, where they will be appreciated, and not abused.

The details of donations listed in the Outreach News are most impressive, and I hope that perhaps it will appear on the IAML web site sometime in the future.

### **Copyright and Critical Editions**

This session was produced by the Copyright Committee, and featured four speakers: Critical editions: musicologists

and copyright (Philip Gosset, University of Chicago); Rights (and wrongs) in digital musicology: four projects in profile (John Rink, Royal Holloway College, University of London); Music librarians, critical editions and copyright (Jutta Lambrecht, Westdeutscher Rundfunk, Köln); and The publisher's point of view (Dr. Andrzej Kosowski, Editor in Chief, Polskie Wydawnictwo Muzyczne (PWM)). The first presentation featured the case of Lionel Sawkins and Hyperion records, where Sawkins sued Hyperion for performance royalties on the basis that his critical edition of Campra constituted a new work. This issue is clouded by the differences and incompatibilities of copyright laws in different countries, and also the question as to what constitutes a critical edition, for example, the nineteenth-century editions of Verdi were printed without any reference to the original autographs.

In the case of acquiring performance materials, there can be problems when a score exists in a critical edition, but there are no parts, especially when producers are searching for pieces by established composers which have not yet been performed. This results in negotiations and collaboration between the publisher, and the organisation responsible for preparing performance material.

Critical editions in Poland were originally not protected by copyright. Now a copyright law exists which protects items for thirty years. If a work is found that is out of copyright, it can be published, with rights for twenty-five years. In 1989, PWM, the first Polish publishing house of note, lost its position due to the rise of small new firms. Formerly funded by the state, PWM

(www.pwm.com.pl) now has to pay its own way.

An interesting observation arising out of the discussion was that a critical edition, in addition to the various scholarly criteria that should be applied, should also be practical. For example, some reprint firms acknowledge the edition from which they are reprinting, while others reprint indiscriminately without any acknowledgement.

### **Metadata and Other Issues of Bibliographic Control**

#### **Evaluation of interface design for metadata generation** (Amanda Wilson, Ohio State University, Columbus, Ohio)

The creation of metadata for digital resources is a problem, given the large quantity of material and the small number of professionals available to catalogue the resources. To address this problem, methods of author-generated and semi- or fully-automated generation of metadata are being investigated. As an example, *RILM Abstracts of Music Literature* uses subject enthusiasts with significant specialist backgrounds to participate in the preparation of high quality metadata. However, as the review stage of this process adds more time to the process, methods are being investigated as to elements of usability that can be incorporated into a Web submission form to enhance the quality of the metadata submitted, e.g., typographical errors, information entered in the wrong field, and so on.

#### **Music information in the IFLA-FRBR model.** (Patrick Le Boeuf, Bibliothèque nationale de France, Paris)

The FRBR conceptual model for bibliographic information, developed for IFLA between 1992-97, does not express novel views about library catalogues, especially in the case of music libraries, whose catalogues were FRBR-compliant long before FRBR existed, and can be seen displayed in older nineteenth-century catalogues. But it embodies a novel approach in that underlying, so far “unuttered” concepts are clearly articulated and explicated. There are various ways of looking at musical works, such as speculative and philosophical aspects. If librarians’ conceptualization, such as conveyed by the FRBR model, does not overlap with the views of musicologists and philosophers of music, is there any hope that our catalogues might meet our users’ needs? (Le Boeuf’s paper should soon be available via either the IAML web site, or the IAML Newsletter).

### **Online Catalogues and Thesauri**

#### **NUKAT: the union catalogue for Polish research and academic libraries.** (Maria Burchard and Agnieszka Kasprzyk, NUKAT Centre, Warsaw University Library)

The cooperation of Polish academic libraries in the field of library automation began with the initiation of the Union Authority File project in 1993. This was followed by the Union Catalogue of Serials built cooperatively since 1995, and in 1999 a Mellon grant for software was received. In 2002, both the Union Authority File and the Union Catalogue of Serials became part of NUKAT, the union catalogue for Polish Academic and Research Libraries. NUKAT is created by cooperative cataloguing to serve as a source of

records for the local catalogues of contributing libraries. There are forty-nine contributing libraries that enter about twelve to fifteen thousand records per month. The content is controlled locally, and centrally as regards the format. Each record is assigned a unique control number. It was decided not to include local pre-NUKAT records in the database.

### **The RIdIM Database: Here at Last**

Speakers: Stephen Westman (University of North Carolina at Charlotte), Alan Green (Ohio State University, Columbus), Antonio Baldassare (City College, CUNY)

RIdIM, which has been dormant for a number of years, is now experiencing a revival, and has an active Commission Mixte again, also Rules of Procedure. Research in this field is interdisciplinary, involving both musicologists and art historians. There is now a main RIdIM centre in Paris, a national centre in Belgium, and it is hoped to establish one in Switzerland. Activities will include conference, publications, and building a database of images, to which free and easy access will be provided. The database itself has a multilingual interface, and allows for the uploading of images. It is based on Unicode. Right now, data entry is limited to Ohio State, as there are still decisions to be made regarding the cataloguing process, such as which fields should be compulsory. Thus far, 1,700 cards have been submitted, of which over 1,000 have been entered. Suitable thesauri must be found—for example, Getty, Iconclass, and Sachs/Hornbostel. The ultimate aim

is to upgrade the public interface and to create a new database.

All in all, our Polish colleagues put on a splendid conference. The city itself is a contrast between modern, stark, Soviet style concrete-and-glass structures, and the traditional style buildings in the Old Town Square, which, as you might expect, is full of restaurants, serving great Polish beer!. Concerts included Polish music by the Opium String Quartet at the opening session, Old Warsaw songs, which included songs and poetry presenting the changes which took place between the 1920s and 1980s in the life of the city and its people, Polish chamber music at the Frederyk Chopin Academy of Music, and Polish baroque music performed in a wonderful setting at the Royal Castle. The farewell dinner offered interesting entertainment in a sort of German cabaret style, as well as an enormous amount of food! After the conference, I went on a two-day excursion to Kraków, which, unlike Warsaw, suffered little damage during the Second World War, and therefore still has its original buildings. We went down a salt mine, and up to Wawel Castle, as well as round about the market square hunting for souvenirs. A very special moment for those interested in *Turmusik* was hearing the bugle call from the tower of the cathedral, which is made live every hour to all four directions. This is in commemoration of a trumpeter who used to keep watch for invaders, and would blow his trumpet in order to warn the inhabitants. Sadly on one occasion he was killed by an arrow shot in the throat, and today the trumpet call stops at the exact moment it was inadvertently stopped so many hundred years ago.