INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES CONFERENCE REPORT

DUBLIN, IRELAND, 24-29 JULY 2011

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Twelve CAML members attended the International Association of Music Libraries (IAML) conference this year. Jan, as the current president of the Canadian Association of Music Libraries, Archives and Documentation Centres (a branch of IAML), gave a report on Canadian music library activities to the general assembly (one of 20 national reports).

There were 330 registered participants at this year's IAML conference, who attended five days of concurrent sessions and poster sessions and two evening concerts. The conference also included a variety of excursions on Wednesday afternoon: this year's offerings including the Brú na Bóinne neolithic burial site, the Glendalough monastic site, Powerscourt Gardens, and of course a visit to the Guinness Storehouse. It was difficult to choose among them!

Highlights of the concurrent sessions

Many of the sessions focused on the composer G. F. Handel, who spent some of his life living in Dublin, where he composed and premiered his famous oratorio, *Messiah*.

Christopher Hogwood gave the opening plenary address. Hogwood is a well-known orchestra conductor, musicologist, and music editor. He has over 200 recordings to his name as a conductor, is editing a new edition of Mendelssohn's orchestral works for the publisher Bärenreiter, and is General Editor of the new Geminiani Opera Omnia. In his address, Hogwood gave a fascinating account of Francisco Geminiani, a little-known contemporary of G.F. Handel. Katharine Hogg, librarian of the Gerald Coke Handel Collection at the Foundling Museum in London, showed original source material from the collection which documents Handel's trip to Ireland in 1741-1742.

Later in the week Hogwood gave a second presentation about his work as an editor of critical editions of music scores. These editions are essential to music research and scholarship, and it was interesting to hear about the editing process.

Several speakers highlighted special collections, archival materials, and digitization projects. The Contemporary Music Centre, Ireland, is in the process of digitizing its entire collection of 5500 scores and 3000 recordings (http://cmc.ie/digitalarchive/). The

National Archive of Irish Composers (www.naic.ie) is developing a collection of Irish music and culture. The music manuscript collection at the Convent of St. Andrews in Sarnen, Switzerland, dating from 1120, was involved in a major flood; the speaker documented the rebuilding of this valuable collection. Almut Boehme (National Library of Scotland) gave a basic introduction to the copyright situation of the 18th and early 19th centuries, and talked about Hime's edition of *A select collection of original Scotish* [sic] *airs*.

The sessions about Irish music and collections were especially interesting. Mercer's Hospital Music Collection, housed in the Manuscripts Department at Trinity College Dublin, consists of fifty manuscript and seven printed volumes and includes works by Handel, Greene, Boyce, Purcell, Corelli, Humfrey, Avison, Barsanti, Stanley and Festing. The Mercer's Hospital annual benefit concerts, the first of which was held on 8 April 1736, used works from the collection. The collection documents music-making in 18th-century Dublin, from choice of repertoire to the standard of 18th-century performance in the city. Karol Mullaney-Dignam described a project to catalogue music held in the collections of Irish country houses. Nicholas Carolan spoke about The Irish Traditional Music Archive, a national public reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. It holds the largest multimedia collection of the materials of this music, and information about it.

Collections in other countries were also highlighted. Cheryl Martin (University of Western Ontario) spoke about the music of Thomas Baker, an 18th-century English music collector. Colin Coleman (Royal Society of Musicians) gave a history of the RSM and a description of their archives. A collection of 400 music scores, from a 19th-century south Bohemian family of church musicians and music teachers, has been documented by Jana Vozková (Czech Academy of Sciences).

Other sessions included a description of a reciprocal music borrowing agreement among Irish libraries (http://www.library.ie/pal/), and a virtual library of musicology research materials (www.vifamusik.de). Laura Snyder (University of Alberta) compared next-generation catalogues and discovery tools for music research (e.g., WorldCat Local, EBSCO Discovery Service, and Summon). In an experiment at the University of Alberta Libraries, they give users three different searching options side by side – the "traditional" Sirsi-based online catalogue, WorldCat Local, and the EBSCO Discovery Service. This presents an interesting opportunity to compare usage patterns and search satisfaction.

There were also the inevitable discussions about RDA (Resource Description and Access. A panel discussion between Geraldine Ostrove (Library of Congress), Joseph Hafner (McGill University), and Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense) provided an international perspective on RDA developments and implementation and changes to MARC.

Highlight of the poster sessions

Easily the most memorable poster session came from the music information technology gurus at McGill University. They have developed OMR software (Optical Music Recognition), which does for digital music files what OCR does for digital text files: makes them fully searchable. It will allow researchers to search for pitch names within a score, or sequences of pitches (a-f-d-g) and find all instances of that sequence. The implications are far-reaching. You can try it with a medieval manuscript that they have processed using OMR: The *Liber Usualis*: http://ddmal.music.mcgill.ca/liber.

The R-projects

IAML meetings always include sessions about the R-projects (RISM, RILM, RIPM, and RIdIM). The advisory boards for these projects also meet at the conference, and it is a good opportunity for those working on these projects to discuss their activities. Cheryl, as the newly appointed RISM representative for Canada, attended the RISM session on using RISM for reference and instruction. Klaus Keil spoke about the charge of the organization, gave an overview of the RISM projects, listed details of RISM resources in print and online, and discussed potential uses of the RISM website.

The Future of IAML

A big focus of this year's IAML conference was "The Future of IAML." Like many other library organizations, IAML is having an identity crisis. It has existed in its same form for many years now, and many older music librarians are comfortable with the status quo. However, newer music librarians question the organizational structure and the way the conference is organized, so it is time for IAML to re-group and think about how to stay relevant for the next generation of music librarians.

To that end, the IAML Board has struck a strategic planning group, called the IAML Strategy Committee. The Chair is the IAML Vice-President, who is a music librarian at the British Library. Jan expressed interest in serving on this committee, and has been appointed as a member. It should be an exciting year for CAML, as we host IAML in Montreal later this year, and as Jan works with her new international colleagues on an action plan.