

Basque in the Sun: IAML in San Sebastián, June 21-26, 1998

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The pictures on the Spanish brochure of three beaches of golden sand framed by deep blue sea and sky looked far too good to be true, we thought. They weren't! What's more, the conference site was a palace, overlooking this view. Incredible! As someone remarked to me, instead of Room 1, room 2, room 3, we should be meeting on Beach 1, beach 2, beach 3... If this was not enough, our Spanish local committee did a fantastic organizing job, and were most charming and welcoming hosts. Nothing, it seemed, was too much trouble for them. San Sebastián is a delightful resort on the northern Spanish coast, just around the corner from Biarritz and St Jean de Luz, and situated in the Basque country.

Spanish Digital Archives

Not surprisingly, the conference sessions had a strong Spanish theme. Talking about music databases in Spain, it appears that although many are known to exist, it is difficult to know how many, where they are, what they contain, and how they can be consulted. However, attempts are going on to identify those which exist in electronic format. The situation in conservatory libraries reflects this situation, in that few music teaching institutions have a library, and those that do tend not to have many staff, and music holdings are not well documented. However, a project to digitize the *Archivo General de Indias* in Madrid has proceeded well, with

more than 11 million pages digitized. Such projects are of inestimable value to scholars, as they facilitate the consultation of fragile and rare documents, as well as being an effective method of preservation.

Latin America

A plenary session presented papers on documentation and preservation of 19th century Latin American music, with speakers from Argentina, Venezuela, Colombia, and Mexico. In Argentina, the situation is complicated by the fact that many items are located in non-musical institutions and private archives. Many have been lost, due to negligence, and many more are quite unknown, and those that are often undated. In Venezuela, the most outstanding genre of the period is salon music, and the main centres of documentation are the Jose Angel Lamas Music School, the National Library, the Vicente Emilio Sojo Foundation, as well as many private collections. The Centro de Documentacion Musical, Instituto Colombiana de Cultura-Cultura in Colombia was established to protect its musical heritage, and to disseminate information about it. Both popular and classical music are covered, and include scores, audio-visual materials, and books. *AACR2* has been used for cataloguing, which has been done by the ISIS system.

New Music Dictionary

At the end of 1999, a new dictionary of Spanish and Latin American music will appear. It has involved about 900 contributors, has over 28,000 entries, and has been prepared in electronic format, which will allow for easy updates in the future. It covers all aspects of music, especially ethnic and popular music, and will be an invaluable tool for the 400 million Spanish speakers in the world. The *Spanish Musical Bibliography* (BIME), a project to create a database of Spanish musical bibliography was started in 1994, and involves three major institutions, the National Library, the Scientific Information and Documentation Centre, and the Musical Documentation Centre. It will be published annually, the first volume covering 1991-93, and the second 1995-95. The database should soon be available on the Internet.

Library Networks

On the non-Spanish front, we heard about the results of a questionnaire sent out by the Libraries in Music Teaching Institutions Branch, on networking and access to music collections in these libraries. Questions included participation in bibliographic utilities, shared cataloguing, content of the catalogue, participation on the Internet, availability of catalogues on CD-ROM. Reports were presented from the United States, Japan and the U.K., where "Music Libraries Online," a consortium comprising nine U.K. conservatory libraries, is presently being formed. It is hoped that in the future this will also include some public music libraries, university music libraries, and composer archives.

Broadcasting & Orchestra Libraries

The Broadcasting and Orchestra Libraries Branch presented a number of national reports on cataloguing and databases. The BBC has used the CAIRS system from 1992 to catalogue commercial sound recordings. Sadly, no development has taken place since then, and major reprogramming is required to increase productivity and enhance user requirements. Pandora is used to catalogue sheet music. The Music Library of Danish National Radio introduced a database in 1997, using Microsoft Access, for controlling loans. The history of a loan can be retrieved, and the system provides for automatic reminders. The stored information will later be used to construct a catalogue database. The Music Centre of the Netherlands Radio and Television had a new system constructed for it to replace the previous one, which came into use in December 1997. It has three modules, for cataloguers, librarians, and visitors, and the collection is divided into several databases, including classical printed music, popular printed music, arrangements, and books.

The Music Library of the Norwegian Broadcasting Corporation has catalogued sheet music since 1989. The collection consists of 55,000 titles, divided into 44 categories, of which about one-third are music manuscripts. About 22,000 of these items are catalogued. There is also a database of hire materials, listing all the items that are hired from different publishers, which is extremely useful. Finally, the Music Library of the Swedish Broadcasting Corporation uses the TRIP database system. Each department in the Corporation has its own database administrator, who created and modifies the database for specific use. The Music Library

has one main catalogue, with three parts, books, periodicals, and music scores. It can also handle ordering, and can be connected to a circulation system.

RISM

A new supplement to series A1, v. 14, appeared in April 1998. Last year the third update of the CD-ROM of series A2 came out, and is published by a collaboration of Baerenreiter, Henle and Saur, and is free to subscribers. A new InfoRism is also out; last year the theme was libretti, and this year it is the Catalogue of the National Library of Russia in St. Petersburg, and letters of composers. There is great interest by German scholars in these, especially those involved in the publication of *Gesamtausgaben*. The fourth CD-ROM will appear in 1999. The first one contained 180,000 entries, and the latest one 280,000 entries, a 60 percent increase. Mr. Keil gave thanks to the contributors. The new *sigla Verzeichnis* will be checked by national groups before publication.

RILM

The 1995 edition (v. 29) went to the printer on June 30th, containing 17,223 records, the largest yet, and the first to beat the 1976 volume that contained the lacunae from the previous years. As v. 29 is too large for one volume, the index will be issued separately. The level of editorial experience is now at an all-time high. Subscriptions to the print version are declining gradually and to the CD-ROM are flat. Online subscriptions are thriving. Over 600 institutions use RILM online every month, for an average of over 600 searches per day, 365 days per year, making 2,936 searches. There are new

committees in Cuba, and Hong Kong, the Netherlands, Canada and Spain have been revived. Many committees now submit abstracts to RILM via the RILM Web site, which is now two years old, and is being revised. The current citation project continues to expand.

RIdIM

The proposed move from New York to Paris is not yet concluded. Contact continues with the President and Secretary General of the IMS, and ICOM also wishes to participate, as does dialogue with our French colleagues.

RIPM

Ten volumes have been completed this year for a total of 116, in 14 languages. Five of the ten are in Russian (the first encounter with cyrillic), with cooperation from the Taneev Library at the Moscow Conservatory, and five in French. Major grants and personnel support continue from the NEH (National Endowment for the Humanities), the Deutsche Forschungsgemeinschaft, the Gulbenkian Foundation, the Royal Dutch Musicological Society, the National Library of Norway, the Moscow Conservatory, and the city of Parma. Steps are being taken towards publishing electronically.

Council Highlights

The Council minutes will be appearing in the second issue of *Fontes* 1999. To select a few highlights, the Treasurer Pam Thompson reported that IAML's finances were in good order. The interest earned on the offshore account has been phenomenal, so much so

that the Board recommended the establishment of a second Outreach Fund aimed to assist with travel to IAML conferences. The interest on 30.000 DM, or 5 percent (1,500 DM), whichever is the greater, will be awarded on application to the national branch hosting the conference, to assist in helping people to attend who are financially unable to do so. The original Outreach Fund continues to be used for the transportation of materials. Future IAML conferences are as follows:

- 1999 Wellington, New Zealand. 18-23 July
- 2000 Edinburgh, Scotland. 6-11 August
- 2001 Perigueux, France. 8-14 July
- 2002 Berkeley, Calif. 4-9 August
- 2003 Tallinn, Estonia
- 2004 Oslo, Norway

This being a Congress year, the IAML General Assembly was held, and Presidential and Vice-Presidential elections took place. Secretary General Alison Hall reported on the Association's activities since the previous Congress in Helsingør in 1995, and Treasurer Pamela Thompson also presented her triennial report. There is no immediate need to increase dues, but the Assembly gave Council the right to do so if required, at any point during the next three years. Likewise consent was given to determine the currency in which dues are set and paid, once the Deutschmark is replaced by the Euro. The minutes will also appear in the second issue of *Fontes* next year. Tributes were paid to Barry S. Brook, who died in December 1997, by Harald Heckmann,

Don Roberts, Maria Calderisi Bryce, and Susan T. Sommer. The results of the elections were announced: President: Pamela Thompson; Vice-Presidents: Massimo Gentili-Tedeschi, Joachim Jaenecke, John Roberts, and Kirsten Voss-Eliasson. To complete the Board membership, Martie Severt takes over as the new Treasurer, Veslemøy Heintz becomes Past-President, and Alison Hall continues as Secretary General. Thanks were given to returning Board members Don Roberts and Hugh Cobbe.

It will not surprise you to hear that as well as attending the sessions of the professional program, some considerable time was also spent on beaches 1, 2, and probably 3, not to mention plenty of good eating at *tapas* bars and good drinking of Rioja. Mid-week excursions included trips to the amazing Guggenheim museum in Bilbao, and the Basque coast, while on the eve of the feast of St. John, we were taken to see some Basque dancers at Getaria, and a splendid concert of music by Victoria, followed by a feast of *tapas*, wine and beer. The farewell dinner was a fitting conclusion to it all, held at the Hotel Mercure, which sits on top of Mount Igueldo, from which there is a superb panoramic view of San Sebastián. All in all, it's Basque berets off to Jon Bagüés and his magnificent team for putting on such a grand performance. Now the kiwis are "beavering away" (if that's the right term) in Wellington, New Zealand, trying hard to put on an equally good show for 1999. I am sure that they will succeed, and wish them all the luck in the world!