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## FESTIVALS AND SYMPOSIA

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**Conference of International  
Association of Music Libraries,  
Archives and Documentation  
Centres  
Dublin, 24–30 July 2011**

The sixtieth anniversary of the International Association of Music Libraries, Archives and Documentation Centres (IAML) was marked by a conference held in Dublin from the 24 to the 29 of July, 2011. The gathering was organized on the premises of Trinity College, one of the oldest universities in Europe.

The conference was attended by some three hundred participants from all over the world: librarians, musicologists, information scientists, musicians – briefly, all of

those who contribute to music libraries' activities or are their patrons. During a number of daily sessions, we could hear papers on the theoretical and practical aspects of the music libraries' activity – acquisition and expert processing of publications; creating, studying and presentation of special collections; digitalization; scanning of patrons' needs, etc. Besides, there were meetings of all the main governing structures of IAML, visits to the music libraries of Dublin, attending the exhibition 'The Book of Kells', as well as two concerts of Irish music. Therefore, in keeping with the expert scientific and broader cultural contents, the attendants received comprehensive information on a number of issues regarding the standards and results of the current practice of music libraries, archives and documentation centres.

The IAML meetings do not have specific subjects, apart from the recommendation that the texts dealing with the collections and musical heritage of the host country are welcome. Thus, during the Dublin conference, we heard many papers on the protection and presentation of music collections in Ireland, but also on the authors who left an imprint on the musical history of Dublin.

Christopher Hogwood, a musicologist, conductor and harpsichordist, opened the Conference by presenting the Critical Edi-

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tion of collected works by Francesco Geminiani, a composer who lived in Dublin for a few years. Then Katharine Hogg acquainted us with the nine-month period which Georg Friedrich Händel spent in Dublin (1741–1742), participating in preparations for the first performance of the *Messiah*. The presentation was based on the numerous sources of the Gerald Coke Händel Collection at the Foundling Museum in London. The collection is partly made of press articles and announcements which reveal the details of the concert preparations, e.g. in the excerpt where gentlemen are asked to come without swords, and ladies without tails! The first performance of the *Messiah*, as well as many later ones, was charitable, hence the great attendance was of the utmost importance, but swords and long tails would have taken up too much space.

Una Hunt, a pianist dedicated to promoting Irish music, presented the activities of the National Archive of Irish Composers – a database containing digital copies of printed sheet music from the collection of the National Library of Ireland. The first stage of this long-term project included the digitalization of piano pieces written in Ireland in the 18<sup>th</sup> and the 19<sup>th</sup> centuries. The Archive's website, launched in November 2010, currently hosts 53 digital copies of sheet music and four audio files in MP3 format.

Karol Mullaney-Dignam presented the project 'Music in the Irish Country House', which explores another part of less known Irish music heritage: the music performed in the rich landowners' homes in the 18<sup>th</sup> and the 19<sup>th</sup> centuries. One of the project's first goals is to catalogue the recovered sources according to the recommendations of RISM.

A project titled simply 'Irish Composers' is being developed within the Contemporary Music Centre and is dedicated to creating a digital archive of contemporary Irish music. Jonathan Grimes, the project leader, spoke about the criteria for choosing the scores to be digitalized and the processing methodology for documents in electronic format, as well as copyright issues.

The leadership and editors of four major bibliographic projects – RISM, RILM, RIDIM and RIPM – regularly attend the Association's congresses; hence, this year, as well, they held presentations where we could notice a common tendency towards a kind of democratization in accessing online databases. Namely, since July 2010, RISM allowed free access to its database (<http://opac.rism.info>). A new brochure on RISM was promoted, aimed at patrons, but also at collaborators.

On the other hand, RILM made it possible for all its patrons to become collaborators too, regardless of whether they are members of a registered national group or not. Barbara Dobbs Mackenzie, chief editor of RILM, presented a new collaborators' manual. It is available online as a video (posted on Youtube) which clearly shows all the steps in making a bibliographic record. In order to make the subject classification of every unit in the base as precise as possible, the existing system of division by subject fields is modified, and that was what Zdravko Blažeković spoke about.

Apart from bibliographic databases, important sources for researchers are digitalized collections available online. This time, we were acquainted with the projects of digitalization of smaller collections of sheet music, vinyl records, but also so-

called ephemeral sources, such as collections of concert programs, musicians' photographs or watermarks distinctive for old paper.

Zlatica Kendrová and Marta Hulková presented a project of the digitalization of manuscripts and printed editions of Baroque hymns in Slovakia, 'Fontes Musicae Hymnicae'. Hymn collections are valuable research sources in the areas of theology, literature and music, and since they have emerged within various religious denominations, they attest to an intense cultural exchange in central Europe, which left its trace even in present-day Slovakia.

Zoja Seyckova, a colleague from the neighbouring Czech Republic, spoke about cataloguing and scanning concert programs, a project by the Bohuslav Martinů Institute in Prague. The project includes programs which attest to the first performances and famous performers of Bohuslav Martinů's works. The data in the programs are searchable in the Institute's general catalogue, and next to each bibliographic description there is a link to the scanned document.

Eva Neumayr spoke about the importance of watermarks for manuscript dating. As an example, she gave the processing of the official seals on the sheets of the Salzburg Cathedral's manuscript collection. After the standard cataloguing of the manuscripts for RISM, the watermarks were photographed, and the produced digital images were subsequently incorporated into the database.

Although running late compared to financially more capable environments, the Library of the Faculty of Music in Belgrade has launched a project which includes building an electronic catalogue, the conservation and the digitalization of the old

and rare books collection. The results of the first phase of the project, co-financed by the Ministry of Culture of the Republic of Serbia, were presented at the Dublin Conference: 'The Library of FoM: Discovering Hidden Value', a work by the author of this text, describes valuable publications and collections, which attracted the librarians' attention thanks to the process of creating an electronic catalogue.

During the two sessions of the Libraries in the Music Education Institutions Section, particular attention was paid to the issues of the organization and cooperation of high artistic schools, and less to the work of librarians themselves.

Kieran Corcoran presented the activities of the European League of Institutes of the Arts (ELIA), whereas Jeremy Cox spoke about the European Association of Conservatories (AEC). The goal of both organizations is to connect institutions of education in arts and to enable the dialogue, mobility and common activities of artists, teachers, managers and students. Thus, each year, ELIA organizes a number of meetings with subjects concerning the challenges in managing art schools, the modernization of teaching methods, artistic research and other issues. AEC organizes workshops and seminars within several platforms: Pop and Jazz; Early Music; Artistic Research.

Claudia Igbrude presented a module 'Virtual Environments: Is One Life Enough?' where the classes take place in the virtual environment known as 'Second Life'. The module was developed at the Dublin Institute of Technology in 2010, under the leadership of John O'Connor, and won the Jennifer Burke Award for Innovation in Teaching and Learning.

Tone Elofsson reported about the Conference of the Association of Nordic Music Academies, held in Oslo, in February 2011. Among other topics, this meeting deliberated on the role of a librarian in the academy of tomorrow. A new model was offered: the Liaison Librarian, who is the contact between a patron and information. Such librarians examine patrons' needs so that they can direct them to reliable information.

An exposition on a related subject – about the role of the librarian in contemporary libraries – was heard from Pamela Thompson, the long-standing chief librarian of the Royal College of Music in London. Mrs. Thompson spoke about the importance of live contact between a librarian and a patron, and she thereby suggested a few specific techniques of motivating artists for conducting research in libraries. Research enables a performer to design his or her own programme, even to discover works of music they would premiere; it also gives a unique opportunity to peruse and study the composer's original manuscript, an experience no digital copy can ever imitate. Although this presentation was announced under the title 'The Bluffer's Guide to Conservatoire Libraries', we experienced it as the honest testimony of a librarian who does her work with dedication and without bluffing.

Conveying a first-hand experience marked the presentation given by another librarian from the Royal College of Music, Amelie Roper. She concluded her exposition about the development of training programs for librarians in music libraries with a kind of demonstration lesson which all those attending, took part in.

Although virtual libraries are hurriedly replenishing their stocks, offering a digital

copy for every type of traditional library source, and librarians communicate with patrons and colleagues using e-mails, Facebook and blogs, a natural counterweight is the renewed and growing interest in classic libraries and physically present librarians who help in choosing information available electronically, but they also remind us how alluring the rustling and smell of paper is while we peruse a book. In spite of everything, the key word is contact.

Participating in the Conference and contact with colleagues in Dublin gave us professional satisfaction, through the confirmation that the Library of the Faculty of Music in Belgrade plays a modest, but tangible part in the activities of global communities of music libraries. On the other hand, the International Association of Music Libraries continues its expert and financial support to the Library of FoM. IAML also co-financed our stay in Dublin during the conference. Thus we had the opportunity to personally thank the members of the Outreach Fund, managed by Martie Severt, and to present a Scroll of Honour of the Faculty of Music to Ruth Hellen, who for years has been initiating, conducting and coordinating all the Fund's actions related to our institution.

When we remember how swiftly and easily Ruth solved each of our problems, connected us up unhesitatingly with colleagues and institutions in Europe, and finally encouraged us to take a more active part in the Association, we can only conclude: it is good to have one's own Liaison Librarian!

*Translated by Goran Kapetanović*