



# IAML Newsletter

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## IAML Protests Threat to Netherlands Broadcasting Music Centre

12 October 2010

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### TO WHOM IT MAY CONCERN

On behalf of the International Association of Music Libraries, Archives and Documentation Centres (IAML), I am writing to express, in the strongest possible terms, our opposition to the proposed closure of the Netherlands Broadcasting Music Center.

A country is ultimately defined by its culture. The calibre of that culture, as well as its health and prosperity, is dependent on reliable and ongoing funding from the state. Only in that way can there be the freedom to experiment, to expand horizons, to establish standards and to educate both present and future generations of musicians and audiences. National funding supports the national good.

For more than 60 years, the Netherlands Broadcasting Music Center has shone as a beacon of musical excellence. It has set standards to which others aspire. It has developed world-class orchestral and choral ensembles that contribute to the musical fabric of the Netherlands. Through its efforts and accomplishments, the Netherlands Broadcasting Music Center has become the major pillar upholding a Dutch musical platform that is the envy of the world.

Supporting all of this is the music library, too often the unsung hero of the music profession. But any musician will tell you that without this library foundation and the professional services that it provides, the platform and pillars will collapse. One cannot survive without the other.

The Netherlands Broadcasting Music Center brings enormous credit to the country and its people. It is a showcase of the very finest aspects of Dutch musical life. The removal of funding and the inevitable dismantling of the Netherlands Broadcasting Music Center and its library is an act of cultural terrorism that simply must not be allowed to happen.

Roger Flury  
President  
International Association of Music Libraries, Archives  
and Documentation Centres (IAML)

## Netherlands Broadcasting Music Centre

The new Dutch cabinet has threatened to close the Muzikcentrum van de Omroep (Netherlands Broadcasting Music Centre), a move that would end four musical ensembles and the library that serves them. After years of performances on world stages, over the radio waves, and online, the Netherlands Radio Philharmonic, the Netherlands Radio Chamber Philharmonic, the Netherlands Radio Choir, and the Metro-pole Orchestra could be silenced.

IAML President Roger Flury has written to express the Association's strong opposition to the proposed closure, as have several IAML national branches and individual members. Voice your own opinion at [http://www.mco.nl/mco\\_page/actie/eng/](http://www.mco.nl/mco_page/actie/eng/).

## From the Editor...

*Brian McMillan*

The world seems unable to shrug off the lingering effects of the 2008 financial downturn: governments are facing bleak financial forecasts, and stimulus measures – if they're still in effect – lose public confidence when the prospect of significant economic recovery is dim. Now governments are proposing "slash and burn" downsizing instead. Just witness the recent cuts demanded of all British ministries including a 30% downsizing of the Arts Council England. In periods of fiscal austerity, cultural activities are usually the first sector to suffer. Dance, theatre, film, writing, and music – to name just a few – are condemned as both elitist and expendable: mere 'entertainment' in serious times.

The threat to the Netherlands Broadcasting Music Centre is one example of challenges we all face. As cultural workers we know that cuts to cultural programs create long-lasting tears in the social fabric. I encourage you to speak out for all our sakes.

\* \* \* \* \*

In Moscow, the decision was made that *Fontes* would publish the national reports delivered at the annual conference. The minutes of the General Assembly may be found on the [IAML website](http://www.iaml.org/). The next issue of the *IAML Newsletter* will feature reflections of the Association's first visit to Russia. In the meantime, photographs taken by IAML's photographer *extraordinaire*, Michael Fingerhut, appear on the final pages of this issue. You can view more of Michael's photos at <http://www.le-miklos.eu/IAML2010/>. You may very well find a photo of yourself there!

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## Perspectives of Music Library Training in UK & Ireland and Hungary: A Fruitful Exchange

*Liz Hart, Immediate Past President,  
IAML(UK & Irl)*

This May saw the culmination of a two-year project supporting the promotion of music library training in Hungary, masterminded by Julianna Gócza, President of the Hungarian National Branch. The results of Mari Itoh's [questionnaire on music librarianship education](#), announced at a Public Libraries Branch session during the 2008 IAML conference in Naples, underlined the value of sharing ideas and practices across national borders, and sparked the idea of formal co-operation between our two countries.

Julianna's application to the Hungarian Civil Fund, supported by a Letter of Intent signed by both Branch Presidents, secured a good proportion of the necessary funding (the remainder came from the Hungarian National Branch and private contribution), and the exchange was under way! Julianna herself and Marianna Zsoldos of the Bródy Sándor Public Library Music and Foreign Language Collection, Eger, came on a study tour to the UK in 2009, while Ruth Hellen, former IAML Vice-president, Frances Metcalfe of the IAML (UK & Irl) Courses & Education Committee, and I took part in a comparable tour to Hungary this year.

### London and Birmingham, May 2009

Both tours centred around seminars related to music library training, augmented by several library visits (with time for a little sightseeing and a concert too!). In the UK, the Academic Music Librarians' Seminar held at the Birmingham Conservatoire was an example of training in action. Organised

by the Courses and Education Committee, it is one of two annual sectoral meetings – the other being for public librarians – and focuses on topics primarily of interest to those working in university and conservatoire libraries; in 2009 these included 'RFID security', and 'User education at King's College, London'.



*Training in action, Birmingham 2009*

Whilst there, Julianna and Marianna were able to see round the Conservatoire library, and then had a tour of the Music Library at Birmingham Central Library. In London Ruth had arranged visits to the Barbican Music Library and the British Library Music Collections, and there was also the opportunity for a consultation meeting with Amelie Roper, IAML(UK & Irl)'s Education Officer, to discuss the range of [training activities offered by the Branch](#).

Back home in Hungary Julianna reported favourably on the usefulness of the trip, and then set about raising further funds and organising our very successful return visit this year.

### Budapest and Eger, May 2010

Our programme in Hungary also included visits to four libraries, but in contrast to the contemporary UK settings these were all housed in buildings of considerable histori-

cal interest, mostly former palaces. Budapest's Metropolitan Ervin Szabó Public Library in the Wenckheim Palace and its Music Collection in the Pálffy Palace manage beautifully to combine the elegance of their surroundings with a modern and comprehensive library service, as indeed does Bródy Sándor Public Library in the Baroque heart of Eger.



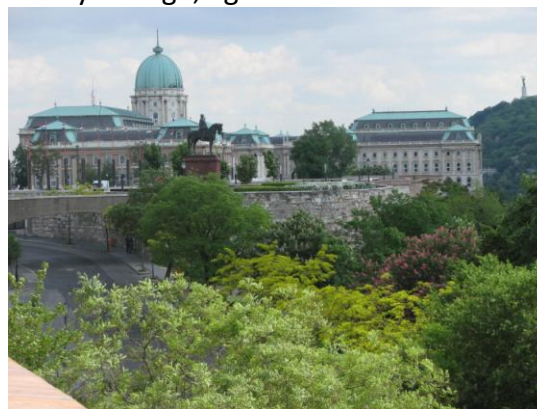
*Metropolitan Ervin Szabó Library  
Music Collection*



*Bródy Sándor Public Library*

The National Széchényi Library moved late last century to newly constructed premises within the walls of the Royal Palace on Buda's Castle Hill, although it is already becoming short of space; there we were shown some of the treasures in the Music Collection, including manuscripts of Haydn and Liszt.

And more priceless treasures - not least a Mozart letter which is the only one of his manuscripts to be found in Hungary - were on view in the Diocesan Library of the Archbishop's Palace, now the Eszterházy Károly College, Eger.



*National Széchényi Library (right) in Buda's  
Royal Palace*

We were in Eger for the IAML(UK & Irl) - Hungarian seminar on Perspectives of Music Library Training organised by Julianna for the purpose of reviewing and evaluating past and current training methods, and initiating a dialogue between educational institutions (e.g. the Institutes of Higher Learning in Library Science and the Library Institute of the National Széchényi Library), and the two professional bodies: the Association of Hungarian Librarians (AHL) including its Music Section, and IAML Hungary. This she achieved with good representation from both sides, as well as ourselves and staff from the Bródy Sándor Public Library – our incredibly kind and efficient hosts.

Fortified by the generous collation provided by Marianna and her colleagues, and inspired by a splendid musical welcome performed by the group Vocalissimo, we had presentations detailing the history of music librarianship courses in Hungary from Klára Gulyásné Somogyi (AHL and IAML), compar-



ing music library training in Hungary and France as experienced by Enikő Pajor (Juhász Gyula College of Szeged), and outlining



*Hosts, guests and delegates  
at the Eger seminar*

her college's music and librarianship modules which cannot however be taken in combination, from Judit Tóvári (Eszterházy Károly College of Eger). Finally Frances Metcalfe described the courses and education developed by IAML(UK & Irl) for library staff who work with music. All four presentations are available at <http://media.lib.unideb.hu/zksz/aibm/kepzes.php>



*Training in action, Eger 2010*

### **Hungarian music library training for the future**

There was a huge amount of information to absorb, but in general the seminar confirmed that there is now little opportunity for formal education in music librarianship in Hungary, just as in the UK and Ireland, posing many challenges for the future. It may be the conclusion of our particular project, but hopefully the beginning – and a *good* beginning – of IAML Hungary's crusade to create a fully accredited educational programme to equip music librarians with the knowledge and skills they need. Both Julianna and Ruth have written [reports](#) summarising the visit to Hungary and making recommendations for action, and the exchange has helped identify some immediate steps the Hungarian Branch should take, which include popularising the core training that *is* currently available, and formulating teaching materials for the post-graduate programme which will enable students to acquire both music *and* library knowledge simultaneously. [Marianna's blog](#) is helping to spread the word, and a longer article will appear in one of the Hungarian librarianship periodicals. Additionally the Branch is hoping to organise a special workshop in September to look at music library training internationally and at the UK & Ireland experience in particular, with a view to adapting it to Hungarian teaching standards. There are some preliminary thoughts of creating a new Hungarian music library course incorporating some elements of the UK & Ireland's "Music for the terrified".

The UK & Ireland Branch stands ready to offer whatever advocacy and practical support it can. But we too have gained immensely from the exchange project, widening our horizons and forming new friendships. We have been impressed by the quality of collections and services in the libraries

we visited despite financial and other problems, and encouraged to find they still maintain separate music libraries where users can confidently expect dedicated staff to understand their needs and enquiries. Many of the latter are specialists in their own field and are very knowledgeable, as well as all being extremely friendly and helpful. It remains only to thank everyone involved in organising the exchange, including all those in both countries – too many to mention – who freely gave of their valuable time to arrange tours of their libraries. A final word of appreciation goes to our Hungarian colleagues who spoke superb English during both the UK and the Hungarian study tours, and provided translators as well as written translations at the Eger seminar for us linguistically-challenged Brits!

Editor's note: More photos of the IAML UK-Ireland visit to Hungary may be viewed in an [online gallery](#) and on [Youtube](#). The Eger seminar on Perspectives on Music Library training even made the [local news](#)!

### **Nordic Network**

*Pia Shekhter, Academy of Music and Drama,  
University of Gothenburg*

The librarians working at music academies in the Nordic countries have created a network with cooperation around further training, reference work, interlibrary loans etc. So far we have had five conferences in four different countries. I would like to tell you a little about this since our network is now quite established.

The idea originally came up at the Nordic-Baltic meeting for music librarians in Tallinn 1999, but was not followed up at that point. Two years later Inger-Mari Malm, head li-

brarian of the conservatory in Tromsø (Norway) spent a month with me and my colleagues, thanks to a mobility grant from the Nordic Council for Scientific Information. I took the opportunity to apply for the same grant and six months later I visited Inger-Mari's library - 300 kilometres north of the Arctic Circle! I also spent a couple of weeks at the Royal Academy of Music in Aarhus and the Royal Danish Academy of Music in Copenhagen. During these visits I became aware of how useful a closer collaboration among the Nordic colleagues would be. Librarians working in music teaching institutions often feel quite isolated, whether they work in a conservatory or a university library. At the same time the professional requirements are increasingly demanding.

I had the pleasure of arranging the first conference, which took place in 2002 at the Academy of Music and Drama, University of Gothenburg. The main purpose of the conference was to give the participants a chance to get to know each other and to learn about the different libraries. We also had some presentations on subjects related to music and the Nordic countries. Subsequent conferences took place at Ingesund College of Music (Sweden), the Sibelius Academy (Finland), and Iceland Academy of the Arts in Reykjavik. The conference themes have been reference work, information retrieval, and pedagogy for librarians – all with a special focus on music. We have had three IAML colleagues as invited speakers: Angela Escott, Royal College of Music, London; John Wagstaff, then of Oxford University, Music Faculty, Library; and Jane Gottlieb, the Juilliard School, New York.

Last May we had our fifth conference. Musse Magnussen Svare, head librarian of the Royal Danish Academy of Music in Copenhagen, was our host. Around forty participants enjoyed an excellently organised conference with a rewarding mixture of presentations, workshops, and study visits. The theme of the conference was “Nordic Music Academy Libraries Today: Mission – Identity – Organisation”.

So far, the Nordic collaboration has been rather informal, but at the conference we decided to examine the structure and the future of our network. We established the principle that the participating libraries should belong to members of ANMA (Association of Nordic Music Academies). There was a general agreement that three-day conferences every second year was optimal. After some discussion we decided that the conference language will be English, to facilitate understanding for participants from Iceland and Finland. Finally we decided that we should develop a website and communicate through a wiki.

An exciting idea, which came up in Copenhagen, was that we should cooperate with ANMA following the example of the newly instigated affiliation between IAML's Libraries in Music Teaching Institutions and the European Association of Conservatoires (AEC). As a start we decided that our next conference will coincide with ANMA's. In this way we can participate in each other's programmes and maybe even have a few joint sessions. The conference in Copenhagen ended in an optimistic spirit!

## News from the branches

### IAML UK Excellence Awards Citations

*Alison Hall*

The Excellence Award for Music Libraries was launched in April 2009. The aim of the award is to highlight and celebrate activity in music libraries showing sustained good work and good practice which has the potential to be adopted and adapted by others. The award will be presented every two years and is open to all music libraries no matter what their sector, size, or type. Applications will be judged by a [panel of experts](#) from the music industry chaired by Professor John Tyrrell.

The 2010 awards were made at the Annual Study Weekend in Nottingham, April 9-12, 2010. Recipients were:

- Birmingham Music Library
- British Library Document Supply Centre: Music Service
- Bournemouth Library, JBM Camm Music Library
- Cork City Libraries, Rory Gallagher Music Library
- ExploreMusic, Gateshead Libraries
- Huddersfield University Library Services, Music Library
- Royal College of Music Library
- Surrey Performing Arts Library
- Trinity College Library, Dublin, music collections
- Trinity College of Music, Jerwood Library of the Performing Arts
- Vaughan Williams Memorial Library, EFDSS
- Westminster Music Library

Descriptions of the winning collections and more information about the Excellence Award for Music Libraries may be found at [http://www.iaml.info/iaml-uk-irl/awards/citations\\_2010.html](http://www.iaml.info/iaml-uk-irl/awards/citations_2010.html)

### **IAML and MLA Review Relationship**

*Judy Tsou, President, IAML-US*

The Boards of the Music Library Association (MLA) and the US Branch of the International Association of Music Libraries, Archives, and Documentation Centres (IAML-US) are putting forward a proposal for a closer relationship between the two organizations, based on the structure of the Canadian Association of Music Libraries (CAML). In this two-tiered structure, a music librarian in the United States could either be an MLA member only, or a combination member of MLA and IAML. The organization would simply be known as MLA; IAML-US as such would no longer exist. There would be one Board of Directors, and the President of MLA would be the representative to IAML on behalf of US IAML members.

The presidents of the two organizations (Ruthann McTyre of MLA and Judy Tsou of IAML-US) held a Town Hall meeting during the MLA annual meeting in San Diego in March 2010 to present the idea to the membership. Many questions regarding the details of the structure, finances, and identity of the new organization were brought up, and other comments illustrated the advantages of such a union. Many members expressed the interest of "going all the way," proposing a full merger of the two organizations. At the end of the meeting, the straw vote overwhelmingly favored going forward with the proposal.

After the Town Hall meeting, [the notes and presentation slides](#) were mounted on the web sites of both organizations, and members, especially those who could not be at the meeting, were encouraged to send in feedback on the web site. Again, only positive comments have been received so far. Both boards will be holding their meetings in May and June to further discuss issues and logistics. A transition committee has been formed, with three representatives from each association: the two presidents, the two treasurers (Michael Colby and Michael Rogan), and a member from each Board (Linda Fairtile from MLA and Bonna Boettcher from IAML-US). This group will be working out all the details and logistics of the proposal. The refined proposal will be put to a vote in December 2010 by IAML-US members and in February 2011 by MLA members. There may be a new organization by the Dublin meeting!

## **Rs News**

### **RILM Blog: Bibliolore**

*Barbara Dobbs Mackenzie*

Simply by virtue of what we do, RILM editors have a unique perspective on music literature, and we have launched the blog "Bibliolore" (<http://rilm.wordpress.com>) to share our observations with people who may find them interesting and relevant to their work. Categories that may be of particular interest to music librarians include "New series," "New periodicals," "Publication types," and "Resources."

Have a read! Your comments and reactions are very welcome.



### **RISM: New Online Music Catalogue: Over 700,000 References**

The new catalogue of the International Inventory of Musical Sources (RISM) provides insight into treasures of music history inaccessible until now.

A new music catalogue has been available free online since June 2010 under <http://opac.rism.info>. This database offers around 700,000 mainly manuscript sources catalogued in detail according to academic criteria. The manuscripts are currently stored in hundreds of libraries and archives around the world. They pass down to later generations the musical works of 30,000 composers. The catalogue was made possible through cooperation between the International Inventory of Musical Sources (Répertoire International des Sources Musicales, *RISM* for short), the Bavarian State Library (Bayerische Staatsbibliothek) and the State Library of Berlin (Staatsbibliothek zu Berlin).

Even though there has been music printing for 500 years, manuscripts remained an integral basis of the musical legacy until well into the 19<sup>th</sup> century and much - whether opera, symphony or sacred music - was never printed. *RISM* has set itself the task of making this vast fundament accessible for music research and practice, and its database, compiled by researchers in over 30 countries, can now be accessed free of charge on the Internet. Many of the stocks catalogued by libraries and archives in these countries were recorded for the first time in the course of this project and so are only now available to a wide public.

The catalogue entries comprise among other things information about the composers (including dates of birth and death), title, instrumentation and casting requirements of the works as well as references to them in the specialist literature. The manuscripts themselves are described in detail in respect of scribe, and place and time of origin. In addition, practically every work can also be identified unambiguously by means of a music incipit - ie the beginning of the most important parts in written musical form.

The database provides information not only about the dissemination of works by composers who are still well known today, but also a wealth of knowledge about those many creative musicians who were highly regarded in their day, but are currently either little known or even forgotten. This makes the database invaluable for music historians, and also makes it possible for performing musicians to "excavate" and rediscover many things.

A variety of search fields makes it possible to investigate not only according to particular composers, work titles or performance forces, but also by place and time of origin or various people like librettists, previous owners or dedicatees.

The catalogue on the Internet:  
<http://opac.rism.info>

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## **IFLA Congress in Gothenburg**

*Pia Shekhter, IAML Secretary General*

I had the privilege to attend the 76th IFLA general congress, which took place in Gothenburg in the beginning of August. This was my first IFLA conference and I was astonished by the size of the event: there were more than 3600 delegates from 128 countries, 350 papers, 200 posters...! With the agreement of our new president, Roger Flury, I acted as a "IAML observer" during the week.

IFLA's congresses revolve around themes. The theme of this year's meeting, chosen by the National Committee, was "Open Access to Knowledge: Promoting Sustainable Progress." This formulation complemented the "presidential theme" chosen by IFLA president Ellen R. Tise: "Libraries Driving Access to Knowledge." There was also a focus on the IFLA strategic plan for 2010-2015 during the conference week. The programme was divided into 5 tracks: (1) Open access and digital resources; (2) Policy, strategy and advocacy; (3) Users driving access and services; (4) Tools and techniques; and (5) Ideas, innovations, anticipating "the new."

This year IFLA used social media "to bring out the best of the IFLA experience." The conference motto was "Follow the conference as it happens!" It was possible to receive updates via the conference website, but IFLA reporters, conference speakers, and delegates also shared opinions, pictures, and videos with the help of Twitter, blogs, Flickr, YouTube, etc.

Another new feature this year was the opportunity to pay "spontaneous visits" to various libraries. A list of libraries in the area was published on the IFLA website. Apart from this, there were regular organised library tours.

During the conference so-called "caucus meetings" took place. Participants from one region or language group met to discuss matters of particular interest to them. There was, for example, one caucus with delegates from the Nordic countries.

It is impossible to give a comprehensive report from the IFLA conference - let me instead refer you to the [IFLA website](#). There you will find information about programmes in collaboration with UNESCO and SIDA (the Swedish International Development and Cooperation Agency), for example the "Building Strong Library Associations Programme." It is also interesting to read about the six "core activities" on issues like copyright, preservation and conservation, digital strategies, etc. Highly relevant to IAML is the "UNIMARC Core Activity." Finally I would like to mention some activities focusing on students and young members: Adopt a Student Programme, Student Paper Award, and New Professionals Special Interest Group.

Even though I was impressed by its size and professionalism, I felt that one IFLA conference is enough for me. It was educative on a general level, but does not come close to the benefits I gain from our IAML conferences. I am very grateful for our specialisation—music!—and small is beautiful!

## Miscellaneous

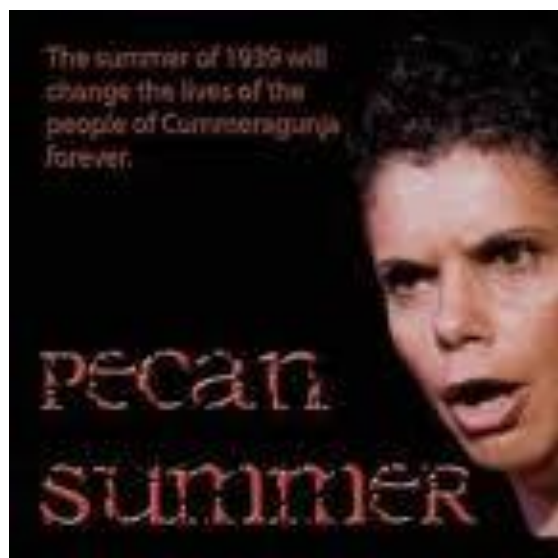
### Victoria & Albert Museum Instrument Gallery closes; Metropolitan Museum celebrates its music gallery's reopening

In a curious coincidence, the Victoria and Albert Museum's closure of its instrument gallery fell less than two weeks before the festive reopening of the New York Metropolitan Museum's André Mertens Galleries for Musical Instruments.

[V&A announcement](#)

[V&A protest Facebook page](#)

[Metropolitan Museum press release](#)



### Aboriginal Opera debuts

Those who attended the opening ceremonies of IAML's 2007 conference in Sydney, Australia, may remember the musical welcome sung by composer and soprano [Deborah Cheetham](#). On October 9th, her opera *Pecan Summer* received its official debut in Mooroopna, Victoria. The opera, which dramatizes a 1939 protest by Aboriginal

residents against unfit living and working conditions on the Cummeragunja Station in New South Wales, is touted as the first Aboriginal opera.

### *Musicology Australia* now published by Routledge

The inaugural Routledge issue of *Musicology Australia* is now available. Read the first issue free online!

Find out more at

[www.tandf.co.uk/journals/rmus](http://www.tandf.co.uk/journals/rmus)

### How will we catalogue this?

After the success of Tan Dun's [YouTube Symphony Orchestra](#), American composer Eric Whitacre has now created a virtual choir singing his composition "Lux Arumque." Inspired by a chorister who posted a video of herself singing the soprano part to another of his works, "Sleep," Whitacre imagined creating an entire choir from auditioners who individually posted their performances of their respective parts. Digitally combined and professionally produced, the impressive results are here to see and hear: <http://ericwhitacre.wordpress.com/2010/03/22/the-virtual-choir-video-is-live/>.

## Passages

### Yvonne Loriod

The pianist who both inspired and performed many of the works of her husband, Olivier Messiaen, died May 17, 2010, at the age of 86. A full obituary may be found here:

<http://www.guardian.co.uk/music/2010/may/18/yvonne-loriod-obituary>

**Arne Nordheim**

Arne Nordheim, Norway's foremost contemporary composer, passed away on Saturday, June 5, 2010.

Nordheim (b.1931) was one of the most conspicuous figures in the musical landscape of Norway for more than fifty years. He received a large number of prestigious international prizes and honors, and was the tenant of the honorary residence offered by the State to the nation's most outstanding creative artist. In 1997 he was elected honorary member of the International Society for Contemporary Music.

He wrote works in most genres, but his principal instrument was undeniably the orchestra. During the last decades of his life he composed works on commission from all over the world: *Greening* (1973) for the Los Angeles Symphony Orchestra; the ballet *The Tempest* (1979) for Germany's Schwetzingen Festival; the cello concerto *Tenebrae* (1980) for Mstislav Rostropovich; *Aurora* (1983) for Electric Phoenix; and *Magma* (1988) for the Amsterdam's Concertgebouw Orchestra.

Read a full tribute by on the Music Information Centre Norway site:

<http://www.listento.no/mic.nsf/doc/art2010060619092096355230>

**Jack Beeson**

The American composer Jack Beeson, best known for his opera *Lizzie Borden*, died on June 6, 2010, in New York City. He composed almost exclusively for the voice, producing ten operas based on American history and literature. His musical style was conservative, but eclectic, drawing on the musical means that best served his dramatic purpose.

Read more in Anthony Tomassini's [New York Times obituary](#).

**Music in Digital Libraries and Archives Summer School**

**Stuttgart Media University  
(Hochschule der Medien)  
May 3-8, 2010**

*Jared Wiercinski*

*Music and Contemporary Dance Librarian,  
Concordia University, Montreal, QC*

This past May, I was fortunate to attend the "Music in Digital Libraries and Archives" workshop offered by the Library and Information Management (Bibliotheks- und Informationsmanagement) department of the Stuttgart Media University (Hochschule der Medien) in Stuttgart, Germany. The 6-day workshop, conducted in English for the first time, was offered as a part of the International Summer School 2010 series.

The workshop was taught by Jürgen Diet (Bavarian State Library / Bayerische Staatsbibliothek) and Silke Sewing (Music Archive, German National Library / Deutsches Musikarchiv, Deutsche Nationalbibliothek), who



brought a wealth of knowledge as a result of their experience with digital music collections. The participants, made up of both graduate students and library professionals, had similarly high levels of experience, which ensured that class discussions and casual conversations were as significant as the formal lectures and presentations. With participants coming from Canada, Croatia, the Dominican Republic, Estonia, Finland, Kenya, Poland, Russia and South Africa, there was an international perspective, which allowed us to compare notes on the challenges seemingly common to all cultural institutions, namely funding, space, and technology. It also made for a fun week that went by much too quickly. The group dynamic was great and, as a result, the bookish days frequently transformed into relaxed, social evenings out on the town in charming and culturally rich Stuttgart.

The ambitious workshop curriculum covered a broad range of issues related to music in digital libraries and archives. Drawing upon his substantial experience in the domains of engineering and computer science, Jürgen Diet taught the sections on digital music formats (e.g., CD audio, WAV, MP3),

music in symbolic form (e.g., MIDI, MusicXML, Parsons code), music composition and notation software (e.g., Finale, Sibelius), optical music recognition (OMR) software (e.g., SharpEye), digital music distribution (e.g., Indiana University's Variations project), digital preservation, and music information retrieval. Diet also gave an overview of several, large-scale digitization and preservation projects (e.g., ViFaMusik, Probado, Sound Directions, Nestor, and Europeana).

Silke Sewing, drawing heavily from her work at the prestigious Deutsches Musikarchiv, taught the sections on the digital preservation of analogue sound recordings, the problematic CD family, long-term preservation, metadata, and persistent identifiers. She also gave in-depth descriptions of the innovative Theseus research program – which uses automated semantic technology to analyze and ultimately improve user access to textual, visual, and aural media – as well as Netmusik, Denmark's improbable, but highly successful, nationally-accessible, free music-downloading service.

Discussion of the Theseus project was par-



*Music in Digital Libraries and Archives Summer School students and instructors*

ticularly relevant because it tied in with one of the major themes that emerged during the workshop: the need for efficiency in digitization workflows. Class discussion confirmed the difficult truth that there is considerably more unique and valuable cultural material stored on analogue formats than there are either time or resources to digitize. Prioritizing, then, and an increasingly efficient digitization process, are the only anaesthetics. Technologies, such as those employed in Theseus - with its emphasis on the automatic generation of metadata, rapid processing of multimedia documents, and machine learning – have a vital role to play.

Other highlights included two participant presentations. Tiina Tolonen (Oulu University of Applied Sciences, Finland) gave a presentation about her institution's polished digital score library (i.e. Notelibrary) and eConcerthouse. Polina Proutskova, who

is pursuing her doctorate in computational ethnomusicology (Goldsmiths College, University of London, England), presented on her fascinating field research with rural Russian folksingers.

Professor Ingeborg Simon (Director of the Library and Information Management Master Course) and Katrin Sauermann (Coordinator of International Affairs) both need to be acknowledged for their excellent organization of the workshop. They dealt with everything from registration to last-minute accommodation emergencies, and were gracious hosts. Indeed, one of the most memorable events of the week was the wine and cheese party that Prof. Simon hosted at the top of the Bernhartshöhe mountain, which provides a stunning view of the city. Keep an eye open for this workshop next summer.

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### Useful Links

Stuttgart Media University  
<http://www.hdm-stuttgart.de/bi/startseite/>  
SharpEye  
<http://www.recordare.com/sharpeye/>  
ViFaMusik <http://www.vifamusik.de/>  
Probado  
<http://www.probado.de/en/home.do.htm>  
Sound Directions  
<http://www.dlib.indiana.edu/projects/sounddirections/>  
Polina Proutskova  
<http://www.proutskova.de/>

Nestor  
<http://www.langzeitarchivierung.de/eng/>  
Europeana  
<http://www.europeana.eu/portal/>  
Theseus <http://www.theseus-programm.de/en-us/about-theseus/default.aspx>  
Netmusik.dk  
<http://netmusik.shop2download.com/>  
Notelibrary (Oulu University) <http://www.e-concerthouse.com/en/library/note-library>  
eConcerthouse (Oulu University)  
<http://www.e-concerthouse.com/>

## Memories of Moscow Photographs by Michael Fingerhut

<http://www.le-miklos.eu/IAML2010/>







## Contributors

Many thanks to all those who contributed directly or indirectly to this newsletter's contents: Roger Flury, Michael Fingerhut, Jutta Lambrecht, Liz Hart, Berit Holth, Hilde Holbæk-Hanssen, Jared Wiercinski, Pia Shekhter, Alison Hall, Judy Tsou, Barbara Dobbs Mackenzie, Klaus Keil, Jürgen Diet, David Day.

## Recent IAML Branch publications

Australia

[newsletter/blog](#)

Canada

[CAML Review 38, no.2](#)

Finland

[Intervalli 2010, no.3](#)

Germany

[Forum Musikbibliothek 31 \(2010\), no.2](#)

Sweden

[Musikbiblioteksnytt 2010, no.3](#)





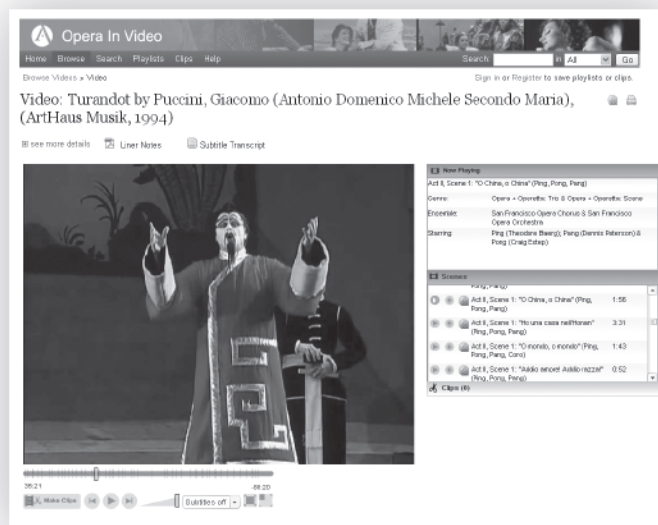
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