



# IAML Electronic Newsletter

No. 14, October 2004

This issue is mainly dedicated to IAML the national reports presented at the IAML-IASA 2004 congress of Oslo. This timely collaborative meeting of both associations reflects the increasing interpenetration of digitized sound archives and library traditional collections.

The papers which were presented [are available online](#) (at least for those speakers who provided them) thanks to the wonderful organizers.

## Music Libraries

### *The Sibley Library Centennial*

This year marks the 100<sup>th</sup> anniversary of the founding of the [Sibley Music Library](#) at the Eastman School of Music (itself founded in 1921) “for the use of all music-lovers in Rochester.” Its founder, Hiram Sibley, had come to Rochester at the age of 16, and became (in succession) a blast furnace and machine shop owner, a sheriff, a printer who dabbled in telegraphy, and President of the colossal Western Union Telegraph Company. He gave lavishly to a number of institutions, including Cornell University, where he established the Sibley College of Mechanic Arts.

Under the direction of three remarkably gifted and knowledgeable librarians—Barbara Duncan (1922–1947), Ruth Watanabe (1947–1984), and Mary Wallace Davidson (1984–1999, pictured in the photo section of the IAML Congress, see later)—the Sibley Music Library grew to become the largest academic music library in the US.

The centennial is [celebrated in October](#), and includes the world premiere performance of a work specially commissioned for this celebration: *Four Seascapes for Orchestra and Chorus*, by the Pulitzer Prize-winning American composer, Dominick Argento, PhD '58. This piece is 24 minutes long and is arranged in four movements

like a classical symphony. Each movement derives its title from a literary author including Herman Melville, Thornton Wilder, Henry James and Mark Twain.

More information can be found in [the online newsletter](#) of the Sibley Music Library.

## Events, publications

### *Events*

The seventh annual [Beijing Music Festival](#) is the most ambitious event so far, running for more than three weeks and featuring 24 events. The Oct. 21-Nov. 5 festival includes traditional Chinese music concerts, performances of Western symphonic and operatic works and a Ming Dynasty opera. The festival features renowned soloists and orchestras from around the world and 16 works never before heard in China. The festival was conceived by Long Yu, founder-director of the China Philharmonic Orchestra, to remedy China's cultural isolation resulting from Mao Zedong's Cultural Revolution. This year's festival emphasizes works by French composers.



### *New publications*

**Braille music** This is the first new book on Braille music to be published in the UK for decades and is designed to give a thorough foundation in reading and writing Braille music. The print edition contains simulated Braille font music examples along with stave notation equivalents. This combination of formats ensures that a sighted teacher will be able to work with blind students without previous knowledge of Braille music notation:

*Focus on Braille Music*  
by Lisette Wesseling  
[Musicians in Focus](#)

ISBN (Braille edition) 0-9548503-1-9  
 ISBN (print edition) 0-9548503-0-0  
 Braille ed. 133 pp. Print ed. 160 pp.  
 Price: £25.00 each (-10% for both).

More info [online](#). – Pam Thompson

**Fontes** vol.50 no. 1 has been sent out (and arrived here - mf). Nos. 2-4 (a triple issue) is at second proof stage, and will appear by the end of this calendar year. Indexes to vols. 47 and 48 are complete, and will be sent to A-R for setting very soon. The index to volume 49 is currently being worked on. – John Wagstaff

### **DigiCULT issues**

For the first time, DigiCULT has devoted a section of this publication to a detailed focus on the cultural and scientific heritage work being carried out in one particular country. DigiCULT.Info's Content Editor, Daisy Abbott, spent a week interviewing sector professionals in France and their thoughts and experiences are presented in this special section, alongside articles and reports from French projects and events. [DigiCULT.Info Issue 8](#) - A Newsletter on Digital Culture August 2004, ISSN 1609-3941.

The latest [DigiCULT Thematic Issue 6](#) deals with the topic *Resource Discovery Technologies for the Heritage Sector* – which concentrates on how resource discovery technologies can ensure that the high, authoritative information of heritage institutions is effectively found, retrieved, and presented to Internet users.

### **Performing Renaissance music without performers**

Rob C. Wegman, an associate professor of music at Princeton University, has created a [web site](#) with online recordings of little-known (and never performed) vocal music, through the use of computers. Since realistic singing-voice generation with computers is a difficult task, Wegman chose to have the voices sing a neutral “o” vowel sound – while this does not sound



like a King's College Choir performance, it certainly beats many MIDI renderings and gives a pretty good idea of how the music sounds. An [online article](#) describes in detail the project.

### **Codec Killers**

Distributing music online requires reducing the volume of the digital file (so as to allow for quick access). This is done by compressing the contents before it is being sent out, and decompressing it at the receiving end (whence “codec”). But this process may alter the quality of the music, in spite of careful technical and psycho-acoustical considerations. [An online article](#) describes in quite readable terms this phenomenon in light of the market pressures on the digital music industry.

## **Music business**

### **Net radio music**

The American Society of Composers, Authors and Publishers ([ASCAP](#)) has reached a \$1.7 billion deal with the Radio Music License Committee to give stations the ability to legally stream their on-air content over the Internet. The two industry groups labelled the agreement as the largest licensing deal in the history of American radio. This deal replaces an existing system of revenue-based licensing fees with a royalties schedule for stations that will stream significant amounts of ASCAP-controlled content.

### **The US music industry under scrutiny**

New York Attorney General Eliot Spitzer's office is investigating whether the United States' largest record companies are skirting the law by hiring middlemen to influence which songs are heard on the public airwaves. Spitzer's office served subpoenas last month on Sony BMG Music Entertainment, Universal Music Group, EMI Group and Warner Music Group, seeking copies of all e-mail messages, letters, contracts and other correspondence between the companies and the industry's leading independent promoters.

## Awards, grants

### Digital Music Awards

Will Young and Lemar have been named among the winners at the [Digital Music Awards 2004](#). The winners were announced during a ceremony at the Shepherd's Bush Empire, in London, on Tuesday night. Young was crowned artist of the year, while Lemar won the award for Best Urban Artist. The awards, presented by Radio 1 DJ Scott Mills, honour the best use of interactivity in online radio, artist websites, downloads and mobile devices.

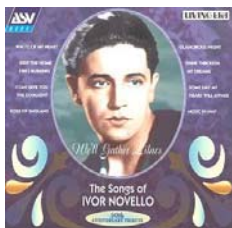
### Polar Music Prize

Brazilian singer and Culture Minister Gilberto Gil and German singer Dietrich Fischer-Dieskau were named [the 2005 winners of the Polar Music Prize](#). The award was founded in 1989 by Stig Anderson, manager of the pop group ABBA, through a donation to The Royal Swedish Academy of Music. The prize is typically split between pop artists and classical musicians. Recent winners include B. B. King and György Ligeti (2004), Keith Jarrett (2003), Sofia Gubaidulina and Miriam Makeba (2002), Burt Bacharach, Robert Moog and Karlheinz Stockhausen (2001).



### Ivor Novello Award

[Composer John Adams](#) will be the first American to receive one of five new fellowships marking the 50th anniversary of the Ivor Novello Awards, the British Academy of Composers and Songwriters has announced. He will be presented with the accolade - joining existing fellows Paul McCartney, Malcolm Arnold and John Barry - during a concert at the



Barbican on November 23, where he will conduct the BBC Symphony Orchestra and Chorus. Elton John became the first musician to receive one of the five new awards during a special tribute to the Ivor Novello on October 1.

### Renewed support to opera programs

Ernest and Sarah Butler, veteran Austin arts patrons and philanthropists, [gave \\$2 million](#) to endow the University of Texas' School of Music opera theater program. The endowment will be used to create new operas and to support new graduate studies in opera conducting and coaching. HCA Inc., a large healthcare corporation based in Nashville, [pledged \\$50,000](#) to the city's upcoming Nashville Opera season, the Tennessean reported Tuesday. This gift enables the opera to reinstate the position of education director eliminated earlier because of budget cuts, as well as reinstall a pyrotechnics display for this winter's scheduled production of Johann Strauss' operetta "Die Fledermaus" (the picture is from the manuscript).



## Other news of interest

### New info about Father Martini

The painting of Giuseppe Maria Crespi, "La Biblioteca Musicale", displays Giovanni Battista Martini's desk and the books above it. An examination of the book titles which appear in the painting and the names of books mentioned in "Storia della Musica" reveals that the painting reflects the time that Martini was working on the chapter "Dissertazione Seconda" of the "Storia". Also revealed is Martini's critical use of sources, as he rarely uses unreliable or secondary sources. For the complete article see : [Studi di Storia dell'Arte 11](#), Ediard, Todi (Perugia), 2000, pp. 291-299. – *Guy Shaked*

### Two orchestras, one conductor

After more than three decades as the leading force at New York's Metropolitan

Opera, James Levine has started his first season as music director of the Boston Symphony Orchestra. Levine remains music director at the Met, becoming perhaps the first person to hold two such high-profile American posts simultaneously. Arturo Toscanini and Gustav Mahler were heads of both the Met and the New York Philharmonic, but not at the same time.

### ***One orchestra, no conductor***

1972 saw the emergence of the Orpheus group that has since won a Grammy and other accolades for performances led entirely by democratic processes within the ensemble – not a conductor in sight. Along the way, Orpheus enlisted the help of dozens of other musicians, a quiet subversion that is slowly disseminating the joys of pure ensemble playing. An interesting article describing the “Orpheus Process” by Harvey Seifter, Executive director of Orpheus, was published in *Leader to Leader* in 2001 and is [available online](#).

A program recently repeated in New Jersey offers proof that the Orpheus effect is spreading. [Members of the New Jersey Symphony Orchestra](#) – including several Orpheus alums – present a conductorless performance which includes the relatively large-scale Beethoven’s Piano Concerto No. 3 and Prometheus Overture, Bach’s Brandenburg Concerto No. 5 and Stravinsky’s Octet for Wind Instruments.

### ***Music and brains***

Studying music improves intellect, as children who took music lessons has larger IQ increases than those who did not, a U.S. psychology journal reported. In the August issue of [Psychological Science](#), a journal of the American Psychological Society, researchers at the University of Toronto provided evidence of the long-held notion that music lessons improve intellect.

They found children who took either keyboard or voice lessons had larger IQ increases after their studies compared to youngsters who took drama lessons or none at all. Children who took drama lessons did exhibit improvement in adaptive social behavior, however, where kids who

received music lessons showed increases more across the board, such as in index scores and academic achievement.

## **IAML National reports**

These are *summaries* of the reports. Full versions will be available on the [IAML web site](#). The first picture in the body of the reports – the statue of Grieg – was taken in front of the [Gamle Logen](#) (where the MIC concert took place), while the other two were shot at the Norwegian Broadcasting Corporation (during the Wednesday interesting tour of their studios). The pictures of the delegates at the end of the Newsletter were taken by Alison Hall and by me. More pictures can be found on [the conference web site](#). - mf

### **Australia**

**Conferences** The Australian branch sponsored the daylong “Music, Technology and Research” seminar at the [SIMS 2004 conference](#) in Melbourne in July. ♦ The [2004 biennial conference](#) was held in September in conjunction with IAML-New Zealand and the Australasian Sound Recording Association, on the theme “Music in a Digital World: Directions, Initiatives, Collaborations”. **Outreach** Almost 136 kilograms of books and sound recordings were sent to the library of the School of Music at Maseno University, Kenya this year. **Membership** The branch stands at 39 individual and 23 institutional members. **Publications** Volume 32 of the journal [Continuo](#) was published in 2003, on training and professional development issues. Volume 33 will include the papers from the September conference. The latest edition of the quarterly [Intermezzo](#) newsletter is available online. **IAML Sydney Conference 2007** The dates and venue for the conference will be announced shortly. -Georgina Binns

### **Austria**

**Activities in 2003** The branch was established in June 2003 and held two sessions. The first one was a general assembly and the second one a joint session with the Arbeitsgemeinschaft Musikalienbearbeitung der Vereinigung Österreichischer Bibliothekarinnen und Bibliothekare. **Activities 2004** The first session took place in April at the Austrian National Library, and focused on the problems of copyright in the daily life of music libraries. **The Web site** opened in the fall of 2004, and offers a description of the branch and its goals, its structure, calendar of the meetings, minutes of the past meetings, etc. - Thomas Leibnitz

### **Belgium**

**Projects** Several digitising projects for scores as well as sound recordings were funded by the government, in recognition of the importance of cultural and musical heritage. **Exhibits** Music libraries organized several exhibitions – mostly combined





with concert performances. ♦ Two exhibitions of international importance are coming; one concerning Lutoslawski in the Royal Library, the other concerning German collector Guido Wagener at the Royal Conservatory in Brussels. **Publications** The first Belgian music catalogue will be available on the Internet from the end of this year. **RILM** The Royal Library has appointed new members for RILM Belgium. **RISM** Klaus Keil was invited by Resonant in Louvain to assist in the reorganisation of RISM Belgium. - *Johan Eeckeloo*

## Denmark

**Membership** In 2003/2004 the Danish IAML has had an increase in membership of around 10%, to a total of 170 members by June 2004. **Collaborations** The Nordic collaboration between AIML branches now seems to be revitalized. **Priorities** We will address the new legislative obligation of public libraries to communicate music materials to the borrowers at a time where many libraries have closed their specialized music departments and focus on the integration of music in the rest of the library. ♦ The Board has been in close contact and discussion with the Ministry of Culture and Cultural Affairs regarding upcoming legislation that concerns a waiting period for compact discs in music libraries. **Projects** September 1st marks the starting point of the new *Bibliotekernes netmusik free online audio lending service* which provides 30,000 tracks (to reach 60,000). ♦ The [Odense Music Library](#) will develop totally new ways of organizing and communicating materials and services in a modern music library. - *Ole Bisbjerg*

## Finland

**Activities** Our meetings have been in new libraries around Helsinki, so that members have been able to see interesting architecture and co-operation between different types of libraries. **Publications** There are several new catalogues of uniform titles on our web site. Perhaps the most interesting is the catalogue of Jean Sibelius with uniform titles for foreign cataloguers. - *Ulla Ikaheimo*

## France

**Membership** has been stable. **Meetings** Our conference took place at the Conservatoire National Supérieur de Musique et de Danse de Paris last April. Proceedings were published in our *Bulletin* no. 12. **Activities** At the beginning of the year the French group of IAML joined together with seven other associations of libraries, archives and documentation centres to protest against the bill relating to copyright and neighbouring rights. **Publications** The proceedings of the Grenoble symposium on "Within the key: music and memory" will be available in the fall. ♦ The special issue of the *Bulletin* which includes papers from the 2001 Périgueux congress will be available in October. - *Laurence Languin*

## Germany

**Membership** stands at 224. **Meetings** The annual meeting of the German group took place in Rostock. ♦ We participated in various other meetings – of the Swiss-Deutsch IASA group in October 2003, of the high school music libraries annual meeting, at the opening of the office of the Deutschen Musikrats, etc. **Publications** The second revision of the rules for the descriptive cataloguing of musical works (RAK-Musik) has been published by the German Library in Frankfurt and is [available online](#). **Project** Dr. Ann Barbara Kersting launched in June 2004 a project to locate concert program notes in libraries and music archives. The result of this work will be reported in a publication. **Activities** We are concerned about the future of the Leipzig Musikbibliothek Peters, whose 25,000 items are in deposit mainly at the Municipal Library, following removal of documents by heirs of Peters Publishers and by representatives of the Stargardt and Christie auction houses. It might be possible to prevent the sale of these documents provided they are declared national cultural treasures. We have written a letter to the Culture Minister asking her to help the City of Leipzig acquire the whole collection. - *Susanne Hein*

## Hungary

**Meetings** The branch held two meetings to discuss its participation in a survey conducted by the Hungarian Music Council, the Copyright Committee, the R projects and the Tallinn conference. **Dissemination** As a result of our talks in several towns, two libraries intend to join, and a request for sound ma-



terial was forwarded to the Outreach Committee. **R projects** We are actively seeking support from the government and the Hungarian musicological society to help us participate officially, as the contribution to RISM and RILM is hampered by many factors (including lack of committed and competent people). The RILM activities are informally performed by two music librarians. There has been no major RISM activity for years. As to RIPM, the *Zenészeti Lapok* (1860-1876) is in process of publication. - *Julianna Góczy*

### Japan

**Membership** The branch has 68 individual members and 20 institutional ones, which is an increase from last year. **Meetings** We held our annual general meeting, two regular research meetings – one on the relationship between literature and music and the other on documentation of music – and a meeting for friendship. **Publications** Issues 22 and 23 of the branch newsletter were published in November 2003 and May 2004. **Outreach** For the past five years, the Japanese Branch has been collecting contributions to give young librarians a chance to participate in the annual international conference. From this year the conditions are relaxed and young researchers may also apply for this scholarship. **Collaboration** The Japanese branch is interested in exchanging information over the world in topics related to RILM and RISM. **News from libraries** The Japanese Society of Archives was founded in 2004 to bring together professionals interested in international standard description of data in the wake of the digitization of information in libraries, archives, museums... ♦ The [Kunitachi College of](#)

[Music](#) has bought vocal parts (sop. and alto) of J. S. Bach's Cantata 216, *Vergnügte Pleißen-Stadt*. [The discovery of the score of this Cantata was reported in [issue #13](#) of the IAML Newsletter - mf]. – *Tsuneko Arawaka*

### Netherlands

**Membership** is unchanged from last year. Our national board now includes music conservatories, research libraries, music documentation centres and public libraries (bigger and smaller ones) as well as orchestral and broadcast libraries. **Meetings** Our Program-committee organised two meetings, one about rational collection management and digitized sources and another about new tendencies in public library, as well as new thoughts about fundraising and the role of the Authorities. ♦ The Education committee organised an elementary course in music theory, the history of classical music and printed music for different music genres. **Activities** Inter-library loan is changing in a positive direction through new national initiatives and our ILL committee will see to it that music will be included in these developments. ♦ We're trying to extend involvement, as we do for the 2009 conference in the Netherlands. **Publications** The editorial staff of our Newsletter and website produced three [Newsletters](#). – *Gert Floor*

### New Zealand

**Meetings** The 2003 Annual General Meeting and Conference coincided with the Australian/New Zealand Musicological Societies Conference, so we joined their programme from the afternoon of the second day, and over the weekend for those who





were able to stay. ♦ In November 2003, the national Executive held a planning meeting with Robyn Holmes of the National Library of Australia who is a member of the Organising Committee for the joint Conference of Australian and New Zealand Branches of IAML to be held in Canberra 12-15 September 2004. **Projects** for 2004 include planning and promotion of the joint conference with Australia; planning our own AGM and Seminar on 5 November 2004; exploring the possibilities of putting Ross Harvey's *A bibliography of writings about New Zealand music published to the end of 1983*. – Joan Clayton

## Norway

**Activities** The main activity has been preparing the IAML-IASA Congress. To this goal, the Chairman of the Board, Inger Johanne Christiansen, the President of the conference, has put in a tremendous amount of work. ♦ The group held four board meetings, two meetings for the members, one annual meeting. **Membership** stands at 80 members. **Cooperation** Our branch has been working intensely with the Oslo University College, Faculty of Journalism, Library and Information Science over the past years with one common goal, to increase the quality and amount of teaching offered within our field. ♦ We have had several fruitful meetings with the Norwegian Library Bureau concerning cataloguing of the music material they offer for sale, as we found the bibliographic material not up to standard. **Publications** A translation of a manual for music librarians, produced in 1989, is under revision and will be published on the Internet spring 2005. – Siren Steen

## Poland

**Meetings** A national conference entitled *The Present-Day Polish Devotional Music* was held in Gniezno during 21-22 November 2003. ♦ On 20-22 October 2004 the Conference commemorating the 40th anniversary of the setting up the Music Libraries Section will take place in Warsaw. **Activities** The RISM team at the National Library proceeds with inventory works, the results of which will be published within the framework of the International Inventory of Music Sources. ♦ Włodzimierz Pigla, from the Music Collection Department of the National Library and Andrzej Jazdon from the University Library in Poznań proceed with their research on the bibliography of the contents of *Echo Muzyczne, Teatralne i Artystyczne* (*The Music, Theatrical and Artistic Echo*) which is being carried out within the framework of the RIPM project. **Publications** The next volume of *Biblioteka Muzyczna* (*Music Library*) will include selected papers from previous conferences. ♦ A Commemorative Book will celebrate 40 years of the Music Libraries Section. The book is going to be published on the occasion of the IAML Conference in Warsaw 2005. – Jolanta Byczkowska-Sztaba

**The IAML 2005 conference will take place in Warsaw, 10-15 July 2005. Mark your calendars!**

## Russia

**Meetings** In 2004, the Taneyev Library of the [Moscow Conservatory](#) organized and hosted a

seminar, during which different Russian musical libraries gave reports on their regional activities.

♦ In May 2004, we took part in a special session of a conference organized by the [Russian Association of Libraries in Novosibirsk](#), devoted to the theme: "*The Library - as the Heart of the Information Society*". ♦ In 2004, we participated in an exchange of specialists (Paris-Moscow) and helped organize a series of conferences and workshops, given by French specialists in Moscow, on the subject: "*Rare books and manuscripts and the Internet*". **Publications** In 2004, we finished preparing material about collections of old Russian Church music preserved in the National Library of Warsaw, as part of a co-operation agreement between the Taneyev Library and the [National Library of Warsaw](#), and of a wider framework of cooperation between the Polish and Russian sections of IAML. – *Emilia Rassina*

### Switzerland

**Meetings** The 2004 annual meeting was held jointly with the Association dealing with Intellectual Property Rights ([SUISA](#)). It was followed in May by a visit by IAML-members where a presentation and a conference with discussion took place. **Membership** In 2004, seven "Musikhochschulen" joined the Swiss branch of IAML as new members, as they now opened libraries with a research department. **Publications** The [Swiss National Sound Archive](#) in Lugano published inventories of those donations, part of which are preserved elsewhere. – *Pio Pellizzari*

### United Kingdom and Ireland

**Meetings** We held our Annual Study Weekend at Trinity College, Dublin, in June. **Activities** Our

Courses and Education Committee has gone from strength to strength under the chairmanship of Liz Hart; she stepped down in June after having transformed the work of that committee. ♦ The UK & Ireland contribution to RISM was enhanced by the news that a funding bid was successful to enable coverage of holdings in cathedrals and private collections. ♦ Another successful funding bid was for a three-year project to create an online database of collection descriptions of concert programmes in the UK & Ireland. **Publications** *Cecilia*: our project to create a database of collection level descriptions of music holdings is now hosted by [Cornucopia](#), a website maintained by the UK Government's Museums, Libraries and Archives Council. – *Kathy Adamson*

### United States of America

**Activities** In June 2003 the IAML-U.S. Branch established a relationship with A-R Editions of Madison, Wisconsin for assistance with member and subscriber services. ♦ We also worked on enhancing our visibility within the U.S. by proposing to present a plenary session on the 4-R projects at the Music Library Association's [2005 annual meeting in Vancouver, Canada](#). **Programs** The [Donated Materials Program](#) continues to thrive under the leadership of Marjorie Hassen. **Cooperation** IAML-US is a member of the U.S. RILM Office Long-Range Planning Task Force, which is charged to "Create a long-range strategic plan for the long-term stability of the U.S. RILM Office." – *Jane Gottlieb*

**Chair reports will be made available when received (in a separate issue).** - *mf*

## Photos from the 2004 IAML-IASA Convention in Oslo





