



IAML Electronic Newsletter

No. 21, July 2006

IAML-IAMIC-IMS 2006



Götaplatsen

The joint conference of the three organizations took place in Göteborg, June 18-23, 2006. This made for an even richer program than usual, with a frustrating multiplicity of parallel sessions on topics of great interest, an excellent organization provided by the hosts in spite of the complexity of the task they faced, together with a good social program, and a mostly very pleasant weather, on top of non-IAML scheduled events such as the Midsummer celebrations and the World Cup.

Pending the reports from IAML national branches (which were not all available either before the conference nor right after) and other groups, this issue presents an illustrated and personal summary of the main events. Detailed reports will appear on the Web site and in *Fontes*.

Council session I (Sunday)

The president, **Massimo Gentili-Tedeschi**, reported on the relations with the [IMC](#). He attended the memorial for Joanna Crespi in Barcelona, and was invited to Moscow to take part in a two-day long conference on the occasion of the [140th anniversary](#) of the Tchaikovsky Conservatory (founded September 1, 1866 by pianist Nikolay Rubinstein), home of the [Taneyev Music Library](#). Finally, he thanked **Veslemöy**

Open position: *Fontes* advertising manager

Fontes is currently looking for an advertising manager. Please [write to Maureen Buja](#), *Fontes* editor, for more information.



Open position: IAML Treasurer

The IAML Board wishes to find a new Treasurer to take office late in 2007. Duties of the Treasurer include managing the Association's funds and accounts, collecting and making payments, and preparing an annual report, accounting summary and three-year budget. The Treasurer also maintains the membership directory, produces mailing labels and compiles the list of members. The Treasurer works closely with the President and Secretary General, is a member of the IAML Board and, ex-officio, a member of Council.

Candidates should have experience of the Association's work and of fiscal management and budgeting. They should be prepared to undertake meticulous tasks and to devote sufficient time to the Association's work, often at short notice. A good knowledge of appropriate software (currently Filemaker Pro) is essential, as is access to fax and email facilities.

Applications should reach the Secretary General as soon as possible, but no later than 30 September 2006, at the following address:

Roger Flury
Secretary General, IAML
National Library of New Zealand
P.O. Box 1467
Wellington, New Zealand

Email: roger.flury@natlib.govt.nz
Fax: +64 4 474 3035

Heintz, Pia Shekhter and their colleagues for the local organization of the conference and **Jim Cassaro** for the program planning.

The secretary, **Roger Flury**, reported on the last board meeting which took place in Parma in March. He then mentioned that not all the branch reports had been provided to him before the conference – the short version should be sent rapidly in order to appear on time in the newsletter. He announced that Martie Severt wishes to step down as treasurer and that applications for the position are required before September 30.

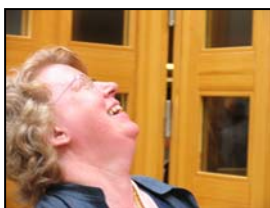


Roger Flury, Massimo Gentili-Tedeschi, Martie Severt

The treasurer, **Martie Severt**, after having distributed a written report, explained the smaller expenditures this year by the past delays in bringing *Fontes* to print.

Elections will be held by mail in early 2007. One nomination was received for the position of president: Martie Severt. Eight nominations were received for the four positions of vice-president: Jon Bagues, Chris Banks, Jim Cassaro, Michael Fingerhut, Aurika Gergeležiū, Elizabeth Giuliani, Stanisław Hrabia, Jutta Lambrecht.

Maureen Buja (see photo), *Fontes'* editor, announced the tight schedule of the next few issues, which catch up with the past delays. *Fontes* is currently looking for an advertizing manager. Please [write to her](#) for more information.



Four (and not three, as reported) newsletters were issued since the last conference. Their editor raised the need to consider the web sites of the conferences as IAML publications, and ensure their preservation after the conferences – online, at least, and maybe also in proceedings. A discussion followed during which suggestions were made, to be followed by the Publications committee.

[RISM](#) has had a new president, Christoph Wolff and a somewhat clearer structure as of 2004, according to **John Roberts** (see photo). **Chris Banks** and **Massimo Gentili-Tedeschi** were voted in as additional representatives of IAML to the

Commission mixte, where they will join Catherine Massip and John Roberts.

Ruth Hellen reported on the activities of the [Outreach Committee](#), which helped 30 delegates last year and made available the conference edition of *Outreach News* 2005-2006.



Welcome evening



The Pro Musica Chamber Choir

The get-together took place at the conference venue, *Artisten*, which is the School of Music of the University, situated just behind Götaplatsen (first picture in this issue), where the concert hall, the museum of art and the city theatre are located.

The evening began with welcome words from **Veslemøy Heintz** and **Eva Nässén**, vice dean of the Faculty of Fine and Applied Arts. They were followed by a concert of choral music performed by the **Pro Musica Chamber Choir**



under the direction of **Jan Yngwe**, with Pia Yngwe at the piano. It comprised works by [Nikolaj Sidelnikov](#) (1930-1992), [Oskar Lindberg](#) (1887-1955), [Per Nørgård](#) (b. 1923), [Veljo Tormis](#) (b. 1920), [David Wikander](#) (1884-1955), [Eric Whitacre](#) (b.

1970) and [Wilhelm Stenhammar](#) (1871-1927). **Veslemöy Heintz** (see photo) then welcomed the delegates and issued precise instructions on how to behave in the precincts of the conference. This was followed by a (very large) “bite to eat”, a glass of wine and lots of socializing. Pictures will be made available separately.

Opening Session (Monday)

After brief welcome words by **Massimo Gentili-Tedeschi** on behalf of IAML, **David Fallows** ([IMS](#) President) and **Jim Cassaro** (Program Commission chair), the keynote address was delivered by **Roland Sandberg**, President of [IAMIC](#), on the topic of “the state of contemporary music today and its effect on libraries”. For many people, “contemporary music is music you don’t recognize”. More seriously, it is more complex than before and hence difficult for the listener; there is no single style anymore, limits between genres are fading; composers aren’t performers anymore, and the whole relationship of the composer to the listener has changed with the Internet. The issue of rights has made it so that less money comes now to the composer. Anyway, pop dominates in the media, while “serious” stage music is mainly classical.

As a consequence, contemporary music is seldom performed; the share of recent, new and Nordic music has decreased in the repertoire of Swedish orchestras, and it can be said that they become “music museums”. In order to balance these trends, Sandberg maintains that orchestras *should* perform contemporary music and work with composers. If necessary, decrease public support if they don’t. As to music libraries, they should work with publishers in order to help make music scores available on the Internet in digital form.

In the digital world, the amount of information doubles every two years, yet the amount of useful information increases only slightly, due to better filtering. This requires better adjusting the message to the target, and person-to-person, rather than mass, communication. Sandberg urges



Jim Cassaro, Roland Sandberg,
Massimo Gentili-Tedeschi and David Fallows

acquiring the adequate communication skills and looking for “unusual and new partnerships for cooperation to promote contemporary music”.

Following his talk, **Veslemöy Heintz** welcomed the attendees of the three organizations. Several announcements were then made. **Paul Banks** mentioned he would revisit the IAML “Yellow Book” of 1974 (Krummel, Donald William. *Guide for Dating Early Published Music*. Hackensack: J. Boonin) and ponders whether it needs full republication or just publication of an update. He invites participation in a debate about this issue. **Jane Gottlieb** reported on the donation of 139 original rare music manuscripts to Juilliard (see [Newsletter no. 20](#), p. 2). A new scholar reading room will open in fall 2009, in which these precious documents will be available. Until then, they will be accessible digitally as of early 2007. **Dominique Hausfater** donated to the attendees extra copies of the first ever IAML Newsletter. For those who didn’t grab what is sure to become a collector’s item, it is [available digitally](#). [Ed. note: for those who take the time to read it, they will notice, on page 6, the announcement of the publication of the Proceedings of the 3rd international congress of music libraries. *This book came into being, and can be found at the [Library of Congress](#). This is evidential support to the opinion I presented during the first council session that IAML should publish proceedings of its conferences.*] **Laurence Languin** announced the availability in

early fall of the catalogue of French collections holding music on the [web site](#) of the French branch. **Jim Cassaro** announced the forthcoming publication by A-R Editions of *Music, Libraries and the Academy*, a Festschrift in honor of Lenore Coral, for which he is the editor. It comprises three sections (Eighteenth-Century Music; Music Libraries and Collections; New Approaches to the Musical Canon) and an appendix (*La Lenore*, by David Yearsley). A copy can be [reserved](#). **Joachim Jaenecke** reported on the status of [ISMN](#) on behalf of Hartmut Walravens. It is now moving to a 13-digit code, with "9790" replacing "M", and the check digit remaining unchanged. As Sauer Verlag doesn't want to continue publishing the [ISMN directory](#) due to poor demand, the Agency will issue a small, CD-Rom edition, which will be provided free-of-charge to music libraries. **Federica Riva** reported on the ongoing initiative of collecting information about the copyright situation in member countries, and urged the delegates to reply to the questionnaire.

National reports

Here is a personal summary of the reports which have made it on time to the newsletter. Pending the submission of the missing ones, a wordless, picture report of the full session is also made available in this issue (see page 16).

Austria. The most important event of the past year was the relocation of the Music Department of the National Library to a larger facility, Palais Mollard-Clary (see picture), which opened in November 2005. Its catalogue is now available [online](#). • The [Archive of Gesellschaft der Musikfreunde](#) and the [Da Ponte Institute](#) have organized Mozart exhibits of valuable manuscripts for the Mozart year. • Two branch meetings took place: one at the [University Mozarteum Salzburg](#), on preservation by restoration and on digitization, which included the presentation of the [Schubert Online](#) project; the other at the new precincts of the



Music Department of the National Library, on issues related to music autographs. Minutes are available on the branch [web site](#).

Thomas Leibnitz

Canada. The branch counts 103 members, a slight improvement over the past years. • Its publication, [CAML Review](#), is in its 34th volume. • CAML members met in May with faculty colleagues from the [Canadian University Music Society](#), as part of the annual Congress of the [Canadian Federation for the Humanities and Social Sciences](#). Major topics of discussion this year concerned copyright, advocacy and website content. • The first meeting of Quebec music libraries took place under the auspices of CAML last October. The participants visited the new music spaces at the [Grande Bibliothèque du Québec](#). An additional meeting will take place next October at the Université de Sherbrooke. • RILM Canada sent 338 submissions to the RILM Center for the year ending May 31, 2006. Claude Beaudry has retired after 10 years with the RILM Committee. • Daniel Paradis, chair of the CAML cataloguing committee, represented the Canadian Committee on Cataloguing on the General Material Designation/Special Material Designation Working Group created by the [Joint Steering Committee for Revision of AACR](#) and submitted comments on the draft of part 1 of RDA.

Lucinda Walls

France. Membership has been decreasing since 2004. In addition, the French Ministry of Culture failed to deliver its subsidy to the branch. A new application has been submitted for this year. • The branch held two professional days on April 24-25. The first one was dedicated to library science, and the second one to French song, on the theme *Sound recording and score: two different kinds of notation*. A report will be available online. • As of September 2006, our [web site](#) will provide a database of libraries and French institutions which hold music collections. It will also provide general access to the [online bibliographic manual](#). The [guide of the French-speaking web](#) will be updated.

Laurence Languin

Hungary. The national branch worked on the official registration of the organization. • Three meetings took place in the past year: two special general assemblies needed to alter the constitution for the registration, and one to discuss business matters. • The Culture Ministry asked the branch to present by September a feasibility study for the participation of Hungary in the R projects. The branch plans to establish a consortium to ensure the continued subscription to RILM online. • The branch will take part in the 125th anniversary of Béla Bartók's birth by organizing several events.

Julianna Gócza

Japan. Membership in the branch has decreased this year, mainly because of economic problems

libraries face and the lack of recognition of librarians as experts. • During the past year, the branch held a general meeting, two research meetings (on copyright and on music sources) and one party for members. • We are ready to discuss the establishment of RISM in Japan in cooperation with the Japanese Musicological Society, and have started sending data to the RISM office. Yumiko Hasegawa, librarian of Kunitachi College of Music and secretary of our branch, is involved in this project. • The branch published three issues of [its newsletter](#), which contain edited versions of papers delivered at the research meetings, reports of the international congress and news of important developments. • Yasuko Todo is in charge of outreach. The branch is eager to assist colleagues in Asia take part in the Sydney conference. Please [contact her](#) if you need any help. • Mari Itoh is currently translating the [web site of the branch](#) into English.

Tsuneko Arakawa

Netherlands. During the past year, the branch has strengthened its position in libraries all over the country and increased the number of projects it is involved in. • The Training committee organizes courses on the basic concepts in classical, non-classical, world and pop music. • The Printed music committee has obtained that sheet music be easier to locate in the forthcoming national booking system *Seek and Book*, allowing people to borrow even from the smallest public libraries. • The Program committee organized two seminars on digital projects. • Three issues of the [newsletter](#) came out, reporting on the Warsaw conference and of events in music libraries here and abroad. • Outreach managed to collect sheet music for Novi Sad in Serbia. • The branch has initiated contacts with the Association of Music Publishers and with copyright organizations for printed music in order to discuss compliance with the new European law on copyright in a way that would make life easier for the users. • The *Popdatabase*, a tool designed to facilitate the organization of collections compact discs of pop music in libraries, will be available in the fall.

Gert Floor

New Zealand. Membership has remained steady. • The annual conference covered such topics as the impact of gramophone recordings on musical life in New Zealand and the role of libraries in their preservation, effective marketing programs and the issue of outsourced cataloguing, and the future of the CD. • The branch constitution was revised to clarify uncertainties. The [branch magazine](#) is published three times a year under the editorship of Lisa Allcott, and is our main vehicle for exchanging on items of professional interest.

Roger Flury

Norway. Our branch counts 82 members. • During the past year, it focused its activities on copyright issues following the changes in Norwegian legislation brought about by the corresponding EU

directives. • The branch contributed opinions to an ongoing work on a national library report, to the NLA debate on strategy and on the Norwegian Music Council reorganisation process. • Several music departments will be added to the national [Ask the Library](#) reference service. • Following the suppression from the curriculum of elective courses in music for third year students at the faculty of Journalism and LIS at Oslo University College, the branch met with its Head of studies to discuss its reinclusion. • The national sound archive conference took place last October in Oslo. Our board met with Ole Bisbjerg, head of our sister organization in Denmark, to discuss Nordic cooperation and a Scandinavian initiative concerning future IAML conferences.

Siren Steen

Poland. The Fryderyk Chopin National Institute Library has become a IAML member. • During 2005, the branch focused its activities on the organization of the IAML annual conference. • On the international level, Stanisław Hrabia took part in the work of the IAML copyright, outreach and research library committees. • The music library and sound archive sections of the Polish Librarians' Association (PLA) will hold next October a joint three-day national conference. • In 2005, RISM cataloguing activities took place in five different locations in the country. The two employees of the national RISM center were granted Ministry funds to examine musical sources. Last November, it provided training to Živilė Časaite from the Lithuanian National Library in Vilnius to help her organize a RISM center at the National Library in Vilnius. • A Jubilee Book marking the 40th anniversary of the Music Libraries Section at the PLA was published last year. A report on last year's IAML conference appeared in the National Library Information Bulletin and in the Library Review. • Maria Prokopowicz has passed away (see page 15).

Jolanta Byczkowska-Sztaba

Russia. Last year, the branch held at the Taneev Library a two-course for the improvement of the professional skills of music librarians, and plans to do so again. • The branch held two traditional archive conferences, one at the Taneev Library, and the other one at the library of the Sht Petersburg Conservatoire. • The branch held a meeting during the Russian Library Association conference (of which it is also a branch) on ethnomusicological resources in music libraries throughout our country. • We have started working on the organization of the IAML 2010 congress in Moscow.

Emilia Rassina

Slovakia. The Music Library commission organized the 25th music librarian seminar as part of the national branch general meeting of September 2005. Its main themes were: musical workplaces in Slovak libraries and presentation of a survey result, the Copyright Act and Audiovisual Act in European

legislation; music publications; state and perspectives of the Slovak music education system, new music museum exhibits. • The cataloguing commission works on international standards and its implications for music, audiovisual and electronic resources. • There were three publications: the Document Almanac from the 21st music librarian seminar; *2000 rokov cirkevnej hudby* (2000 years of Church music) and *Kalendár výročí 2006. Hudba* (Annual calendar for music, 2006). • The activities of RISM have received financial help from the Slovak Ministry of Culture. Records on ca. 600 sources from the 18th to the 20th century have been sent to the Editorial Office in Frankfurt. Collaboration with the headquarters on the new *Kalisto* program of the Music Museum SNM will improve international record exchange. • The RILM commission is preparing an English abstract of publications from the end of 2005 and early 2006. • A RIDIM commission has been established in 2005. Its activities will start in 2006.

Anna Kucianová

Spain. The branch counts 200 members and is very well represented nationally. • Last September, the branch suffered the loss of Joana Crespi (see page 14). A meeting was held in December in her memory, which reviewed the current state of international musical projects in Spain. • Three additional meetings were held: two on music subject heading in Spanish, the third one being a national meeting of professional orchestral archivist. • Two courses have been organized by the branch, on uniform titles and music subject headings, and on the preservation of musical material. • A new issue of the [branch bulletin](#) has been published, as well as papers of a panel on music libraries in conservatories and music schools. Our recent publication in our [monograph series](#) of Gaetano Brunetti's critical and thematic catalog is a best-seller for people and institutions interested in 18th century music. We are currently working on the project of a facsimile collection of the most important Spanish historical sources, in coedition with the Spanish Musicological Society. *El Cancionero de la Colombina* (14th cent.) is now in print. We are now working on the violin method and instrumental music by Joseph Herrando, an 18th century Spanish composer.

José Carlos Gosálvez

United Kingdom and Ireland. In September last year, the branch was shocked and saddened by the tragic and early death of Ian Ledsham in a car crash (see [Newsletter n° 18](#), p. 8). • Last November, the branch held a joint conference with the [Royal Musical Association](#) in order to strengthen the ties between their respective communities. • The branch has responded this year to government calls for evidence on the proposal to extend of the term of copyright protection in sound recordings to 95 years, on the accessibility implications of DRM (digital rights management) to people with disabili-



Börsen

ties, and on standards in public libraries. • The [Cecilia](#) database maps now music collections in 600 libraries, archives and museums in the UK and Ireland. • The branch website has been overhauled so as to comply with industry standards. • Rupert Ridgewell is the new editor of [Brio](#), the branch journal. • Liz Hart will take over next year the position of Branch President. • Work has started on preparations for the IAML 2011 international conference in Dublin.

Kathryn Adamson

United States of America. The branch comprises 71 members and another 40 with whom we still communicate but whose membership has lapsed during the last two years. However, current membership has increased by 31% as of this time last year. • The chief ongoing activity is the Donated Materials Programs, which achieved an agreement with Naxos Digital Service to provide a one-year, five-user subscription to the Naxos Music Library for a IAML institution. It was awarded to the music library of the Jagiellonian University, Krakow. • The board voted to establish a Lenore Coral Travel Fund to assist attendance at international IAML meetings.

Mary Wallace Davidson

Opening ceremony

The ceremony took place in the large reception hall of Börsen, the Göteborg City Hall (see picture).

The opening fanfare was played by Stefan Wilkström from the balcony on a bronze *lur*, a replica of an instrument from the Nordic Bronze Age (1500-500 BC); quite aptly, it was a contemporary piece, *Fanfara per corno di bronzo* by [Torsten Nilsson](#) (1920-1999). Then Ms. Elisabet Rothenberg, First Deputy Lord Mayor, welcomed the attendees, followed by the presidents of the three associations and by

Veslemøy Heintz. A generous buffet provided ample sustenance and the opportunity to chat with colleagues and visit the other beautiful halls of the building.



Stefan Wilkström



Elisabet Rothenberg



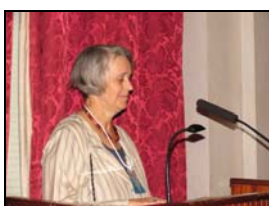
Massimo Gentili-Tedeschi



Roland Sandberg



David Fallows



Veslemøy Heintz

IAMIC Concert (Tuesday)

The concert took place at the [Göteborg Concert Hall](#), a 1935 building with exceptional acoustics which overlooks Götaplatsen. The performers were seven musicians from [Gageego!](#), a Swedish ensemble of contemporary music, and included flute, clarinet, bassoon, percussion, piano, violin and cello, under the direction of Gunno Palmquist. They performed works by contemporary composers: Giel Vleggaar (Netherlands), Theo Verbey (Netherlands), Anders Brødsgaard (Denmark), Jon Øivind Ness (Norway), Ross Harris (New Zealand), Alina Błońska (Poland) and Atli Heimir Sveinsson (Iceland).



The organ tour (Wednesday)

The tour was led by Paul Peeters, head of the [Göteborg Organ Art Center](#), who took us to see five very different instruments (size, country, style...), spanning 450 years of organ-making. He provided illuminating comments on each one of them, which we also had the privilege to hear in short demonstrations, first of their particular registration and then of a short piece corresponding to their particular style.



The first organ we saw and heard (played by Ulrike Heider) was a beautifully sounding, hand-pumped *Manderscheidt Positive* (ca. 1650) at Artisten.

In the same hall, a much larger French symphonic organ, built by Verschueren Orgelbouw (Heythuysen, the Netherlands) in 1998 in the Cavaillé-Coll style (specifications,



measurements, wind system and mechanical coupling systems, as well as the Barker machine for the playing action) was demonstrated by Samuel Eriksson.

We were then transported to Örgryte nya kyrka, where the Thursday concert would take place. In this late 19th-century church recently renovated, two interesting organs were presented to us.



The Henry Willis organ, originally built in 1871 for a London church, was purchased in 1992 after that church was permanently closed. It is largely preserved in its original condition, although the original pipes have been redistributed differently on the façades. It was demonstrated to us by Samuel Eriksson.



The North-German Baroque Organ was definitely the *clou du spectacle*. It is a contemporary, scientific reconstruction by the Organ Research Workshop of Göteborg University of a large Arp Schnitger organ which started in 1989 and ended in 2000, in a fruitful and exemplary collaboration with Chalmers University, the help of the government and various research foundations and banks, and the church. The reconstruction used traditional handcraft methods, based on an extensive historical and scientific research work, including organologists, specialists. We later visited the workshop itself. While the church, renovated in conjunction with the installa-

tion of the organ, looks somewhat incongruous (or conversely), its acoustics are quite appropriate for the great sound of this instrument, which was demonstrated to us by Ulrike Heider.



The last organ we saw was built by the Swedish Pehr Schiölin in 1783, and restored in 1991. It was also demonstrated by Ulrike Heider.



The tour, which had also included a stop at the beautiful [Jonsered Manor](#), ended with a visit of the organ research workshop, where we saw some of stages of organ building (with an actual organ being built for the city of Rochester, NY), including pipe making and woodwork. They also perform restorations of clavichords.

Council session II (Thursday)



Anders Lönn informed us that Cornell University will soon change the software they use to administer their mailing lists (in which IAML-L is included), thereby allowing for the archival of their contents. This might be an opportunity to effect other changes (hosting, management). The list currently has 580 subscribers.

John Roberts reported on the meeting of the publication committee, which had mainly discussed how the IAML site should be handled insofar as selection of material, suitability, etc. Guidelines will be issued.

Jim Cassaro said that the Program Committee will be looking for papers focusing on Australia and Pacific Rim for the Sidney conference.

Antony Gordon announced the establishment of an informal working group of the cataloguing commission, to examine the necessity of a comprehensive music ontology.

There will be a **general assembly** in Sidney on July 6.

IAML has accepted Russia's invitation to hold its 2010 conference in Moscow.

The Thursday evening concert

This concert took place in the Örgryte nya kyrka, which the participants of the organ tour had the fortune to see the day before and hear its two organs (see above). The superb program was dedicated to vocal and instrumental baroque music from the

[Düben Collection](#) at the University Library in Uppsala, which contains works of ca. 200 named, and numerous anonymous, Baroque composers consisting of 1500 vocal and 300 instrumental works. The collection was named after Gustaf Düben (1624-1690), conductor at the royal Swedish court in Stockholm and organist of the St. Gertrud German congregation. Düben was on friendly terms with many leading composers of his time, including Dietrich Buxtehude. The collection was donated to the University Library in Uppsala in 1732. (Source: [SheetmusicNow](#))

The concert was performed by musicians from the [Göteborg Baroque](#) ensemble: Anna Jobrant Danlås (soprano), Fredrik From and Per Buhre (baroque violins), Daniel Stighäll (sackbut) and Magnus Kjellson (organ – the North German Baroque one). The program comprised the following works:

Johann Melchior Gletle:

O Benignissime Jesu

Dietrich Buxtehude:

Toccata in F (BuxWV156)

Johann Heinrich Schmelzer:

Sonata à 3

Samuel F. [Bockshorn] Capricornus:

Laetare Jerusalem

Dietrich Buxtehude:

Vater unser in Himmlreich

(BuxVW219)

Vincenzo Alberici:

Sinfonia à 2

Omnia qua facit Deus

Kaspar Förster:

Sonata à 3

Johann Adam Reincken:

Fuga g-moll

Dietrich Buxtehude:

Herr, wenn ich nur dich hab (BuxVW38)

Nun lob, mein Seel, den Herren

(BuxVW214)

Christian Geist:

Wie schön leuchtet der Morgenstern

Compact-disc recordings of performances of the Göteborg Baroque were on sale during the intermission. The [Gertrudenmusik Hamburg 1607](#) contains magnificent works by Praetorius (a stunning four-choir *Te Deum*), di Lasso and others, which were performed on April 16, 1607 in a service dedicating (for the third time!) the St Gertrud Chapel in Hamburg, which burnt down in 1842. Performance and recording (in the Örgryte church) are excellent. This record was produced under the auspices of the European Commission ORSEV project. It is part of the [GOArt series of CDs](#).

Folk instrument concert (Fri.)



During the breaks, we had the wonderful surprise to hear Joar Skorpen, a Riksspelman (professional folk musician) who holds the title of National Folk Musician both in Sweden and Norway. He played traditional music on old wind instruments (horns and flutes of various kinds) which were used as early as 1000 years ago in farms and chalets. Joar is a pleasant and multi-faceted musician whom we heard again later that day.

Other sessions

The presence of the other two associations provided a wealth of interesting sessions, and the choice was difficult. Among some of those I attended, I'll mention two. • The IMS *Arming the Canon* session, in which two papers on Peter Maxwell Davies were presented, along with one on the *Mozart-Kraus connection*. Davies was the keynote

speaker at IAML 2000 in Edinburgh, and his *Eight Songs for a Mad King* were an ear-opener for me. The first paper, by David Fallows, analysed the fascinating structural relationship between six intriguingly connected settings of *Missa "L'Homme armé"* (of which there were over 40 settings already before the 1750s) in a manuscript in Naples and cycles of works of Davies (the Naxos quartets, the symphonies). • During the IAMIC session on digitization projects, Elisabeth Bihl presented the activities of the [Canadian Music Centre](#), which are remarkable for the way they carefully reorganized from a traditional music documentation center into an almost all-digital system for the preservation and distribution of their holdings (scores, recordings, information).

Closing session (Friday)*

After having heard Roger Flury's report on the council meetings, obituaries were read for six IAML members who have left us in the past year (see page 14).

Judy Tsou reported that the working group on access to music archives had been drafting a request for funding a pilot project.

Chris Banks said that the Hofmeister XIX project is proceeding well and the data will go live towards the end of the project. The Working Group will wind up at next year's IAML and propose a Hofmeister XX Group to the board.

David Sommerfield reported that the IFLA ISBD Review Group requested IAML to submit comments on those areas in the draft of the consolidated edition of the ISBD related to music. To that end, the Working Group held two sessions during which recommendations for improvements and corrections, etc., were discussed, along with remarkably similar comments and recommendations from the AFNOR Commission CN 357 GE6 shared with the group by Laurence Decobert. A report will be sent to IFLA. The IFLA Study Group on Future Directions of the ISBDs may



still decide to continue issuing individual ISBDs – of which Printed Music (PM) is one – so the Working Group may need to continue to meet to work on any needed revisions to ISBD(PM). Current ISBDs, though not the current edition of PM, include appendices of complete bibliographic examples. Current plans are to place these in a separately published volume to which the Working Group is preparing to contribute.

Geraldine Ostrove thanked current and past contributors to *Recent Publications in Music*, which she compiles and edits for publication annually in *Fontes*, and asked those who were present to stand and be acknowledged, noting that without their participation the bibliography could not exist: *Austria*: Thomas Leibnitz; *Croatia*: Zdravko Blažeković; *Estonia*: Katre Riisalu; *France*: Bérangère de l'Épine; *Gambia, Ghana, Grenada, South Africa, Zimbabwe*: Chris Walton; *Germany*: Joachim Jaenecke, who initiated the project in the 1980s as well as serving as Germany's first reporter; *Ireland*: Roy Stanley; *Netherlands*: Joost van Gemert; *Norway*: Inger Johanne Christiansen; *Russia*: Emilia Rassina; *Serbia and Montenegro*: Tatjana Marcovic; *Sweden*: Veslemöy Heintz; *United Kingdom*: Richard Andrewes, Richard Chesser.

Federica Riva reported on the [Bologna process](#) and of its implication to the curriculum in conservatories – where musicians might now have to write theses – and on the necessity for a course on music bibliography.

The conference ended with a lively pitch by Laurel Dingle and Georgina Binns to attend next year's conference in Sydney. [NSW, there is no place like it!](#)

Farewell dinner



Held in a large rustic wooden building by the sea side in the heart of the old city, it started with a cocktail to the lively music of Joar Skorpen's fiddle. In an interview, he said that he was also active in contemporary music as [performer](#) and composer.

This cocktail provided the opportunity to the members of all three organizations to mingle and socialize together before sitting themselves at tables, carefully redrawing the invisible boundaries along lines of associations, languages or countries. The dinner, held on Midsummer night, included traditional food for that period (picked herring and *gravlax*, which I could eat every day of the year). Entertainment was provided by singer Martin Bagge.

Additional photos from the conference will be available [separately](#).



Three happy Presidents

Events, publications

Conferences

International Symposium *Passagio in Italia. Music of the Grand Tour in 17th Century Italy*. Utrecht (Netherlands), August 24-26, 2006. In the seventeenth century, Italians transformed European music with creations known universally by their Italian names today – aria, opera, oratorio, sonata, cantata, concerto. A visitor to Italy at that time would have encountered one new expressive form after another. [The symposium](#) visits this music in the places it was heard and reconnects it to.

Third International Conference on the Preservation of Digital Objects, Ithaca (NY, USA), October 8-10, 2006. The theme of [this year's iPRES](#) is *Words to Deeds: Collaboration in the Realm of Digital Preservation*. Keynote speaker will be Ian Wilson, Librarian and Archivist of Canada. Sessions will explore topics in preserving multimedia objects, e-journal preservation, certification, national efforts in digital preservation, tools of the trade, e-science, repositories, and new initiatives.

Capitalizing on Access, Ottawa (Canada), October 11-14, 2006. This is a library technology [conference](#) to allow for eclectic group of technically savvy people to get together every year to share fresh challenges, projects and solutions related to advances in information and library communities.

Second International Conference on Automated Production of Cross Media Content for Multi-channel Distribution, Leeds (UK), 12-15 December 2006. [AXMEDIS2006](#) aims to explore all subjects and topics related to cross-media and digital-media content production, processing, management, standards, representation, sharing, protection and rights management, to address the latest developments and future trends of the technologies and their applications, impacts and exploitation.

Publications

L'inouï no. 2. The second issue of this recent [IRCAM periodical](#) features the first in-depth French-language introduction to the aesthetics of Beat Furrer; a journey into the work of Philippe Leroux (two articles and a DVD-ROM address the intrigues of his newest work, produced at IRCAM in 2005-2006); a special report on the artistic, technological, and scientific issues surrounding instrumental gesture and interactivity; and a presentation of the musical features of a new IRCAM software suite intended for teaching purposes.

Other news

Prizes and grants

The winners of the 2006 [Gina Bachauer](#) International Piano Competition are: *1st Prize – Gold: Stephan Beus. 2nd Prize – Silver: Takashi Yamamoto. 3rd Prize – Bronze: Vadym Kholodenko. 4th Prize: Hinrich Alpers. 5th Prize: Jue Wang. 6th Prize: KaLing Colleen Lee.*

Some of the many winners of the German ECHO Klassik prizes awarded by the Deutsche Phono-Akademie are: **Elisabeth Schwarzkopf** (lifetime achievement), **José Carreras** (ambassador of music) and **Daniel Barenboim** (conductor of the year, for his “Ramallah” concert with the Palestinian-Israeli youth ensemble West-Eastern Divan). The full list is available on the [Web site](#) of the Akademie (in German) and on [Playbill](#) (in English).

The [Accademia Musicale Chigiana](#) in Siena awarded on July 11 its 2006 [Premio Internazionale](#) to the British pianist **Paul Lewis**. In the fall of 2006, it will announce the winner among the three finalists (**Carla Rebora**, **Frank Zabel** and **Silvia Colasanti**) of its [Alfredo Casella International Composition Contest](#).

The Portuguese pianist **Maria João Pires** has been named the first winner of the Don Juan de Borbón International Music Prize for her extraordinary musical achievements.

Toby Young, whose name still corroborates his age – he's 16, and an Elstree schoolboy –, has been named the [BBC Proms/Guardian young composer](#) of the year for his piece, *Dirty Linoleum* for wind quartet. His original composition is now set to be broadcast on BBC Radio 3 as well as being performed at a special concert at Cadogan Hall in Chelsea on August 11.

Queen Elizabeth II has announced this year's [Honours list](#), which acknowledges the work of several of the country's leading musical figures. Amongst those recognised for services to music was Canadian pianist **Angela Hewitt**, whose eleven-year recording project covering the major keyboard works of Bach for Hyperion has been described as “one of the record glories of our time”. The late general director of the Welsh National Opera, **Anthony Peter Freud**, was made an OBE.

Several music organizations were the recipients of grants arising from a settlement between major labels and New York State, among which: the [Brooklyn Academy of Music](#) (\$750,000) for its [Next Wave Festival](#), Carnegie Hall (\$750,000) to commission and present new works, [New York City Parks Foundation](#) (\$230,000) to expand free concerts in low-income neighborhoods, the [Metropolitan Opera](#) (\$150,000) for the world premiere of Tan Dun's *The First Emperor*, the [Alvin Ailey Dance Foundation](#) (\$50,000), the [American Composers Orchestra](#) (\$225,000), the [Brooklyn Philharmonic](#) (\$100,000), the [Chamber Music Society of Lincoln Center](#) (\$70,000) and the [New York Philharmonic](#) (\$225,000). (Source: [Playbill Arts](#))

Music industry

In early June, **Sony BMG Music Entertainment** announced the resignations of the top two executives at its Sony Music Label Group, less than four months after the company's owners appointed a new chief executive in a bid to resolve management discord. Their woes aren't over: [according to the IHT](#), “A European Union court on Thursday tossed out the approval

of the two-year-old merger that created Sony BMG and had blunt criticism for the regulators that endorsed the union.”

Music on the Internet

Launched June 20, **MOG** (whose CEO, David Hyman, was the former CEO of [Gracenote](#), see below) is a social networking site designed to give music fans a forum to express their musical interests and find others with a similar bent. [MOG](#) reads the music files stored on users' hard drives and analyses which ones have been played the most, on the computer or a portable MP3 player. It then posts this information in users' profiles. Members can examine not only the contents of their friends' music libraries, but also what they have been listening to lately. Another Big Brother?

Gracenote said it obtained the rights to the lyrics of more than 1 million songs from the North American catalogs of Bertelsmann, BMG Music Publishing, Universal Music Publishing, Sony/ATV Music Publishing, peer music and other publishers. It started talks with Yahoo and iTunes on plans to launch a service to offer legal and accurate lyrics for all digital media. The service, to be initially available in North America, would be the first industry-backed move to providing lyrics legally, Gracenote said.

Farinelli for ever

The voice of this famous 18th century castrato hasn't stopped fascinating us. It is because the era of the divas seems to be over? He certainly was one in his time. Now we [learn](#) that his remains will be exhumated and undergo forensic research financed by an Italian historian “*in order to reconstruct the biological profile of the famous singer*”. One is left wondering if this is but the first step in the attempt at cloning Farinelli, and if it wouldn't be more interesting to study his public and research why people were so affected by his voice (“considered so magical that he was hired in 1737 to cure the depression of

King Philip V of Spain"). One also wonders if the remains of La Callas might undergo such an ignominious treatment in a couple of centuries.

Orchestra for sale no more

In June, the Belgian chamber orchestra [Beethoven Academie](#), which is based in the Flemish city of Mechelen, having learned that its government grant was to be eliminated entirely as of 2007, put itself on sale on eBay. The bids having risen over 100,000€ which is a large sum by eBay standards but a very small one for an orchestra of 40 musicians to live on for a year, they shut the bidding down. At least, they got the media attention. Will it help them get real funds? Bids may be off, but bets are on.

Transition

These are the obituaries which were delivered at the closing session.

Antanas Auskalanis

Antanas Auškalnis (March 14, 1961-March 3, 2006) worked at the Lithuanian Music and Theatre Academy, where he was head of the Phono library for 10 years. He attended IAML conferences since 1999.



During these years we worked with him. This early spring he left us forever, eleven days before his 45th birthday. He was rich of good ideas and knew how to realize them. The result of his creativity was the establishment of the Audio-Video and Internet Centre at the Lithuanian Music and Theatre Academy. Antanas was a good musician, played the birbynė, a Lithuanian national wind instrument. He organized a traditional folk music group. The arrangement of Lithuanian music was another arena for his wide

interests. Antanas Auškalnis was a nice friend, perfect colleague, unique person. Sorry, but I can't speak about him in the past tense. It seems to me – he is on a long concert tour. He will return soon, open the door and say with warm smile on his lips: don't stand up....

Eglė Kriščiūnaitė

Joana Crespi

Our colleague Joana Crespi passed away in Barcelona on September 3, 2005. She was the Head of the Music section of the Biblioteca de Catalunya, one of the biggest music libraries in Spain. She wrote and published catalogues and inventories, as well as several bibliographical works presented in congresses, dictionaries and musicological reviews. She taught music librarianship several times. In collaboration with other colleagues she took part in the Spanish adaptation of the RISM rules. She was appreciated by researchers and musicologists because of her always attentive and useful service. In 1994, she was enthusiastic about establishing the Spanish branch of our Association. She was the first Vice-president and thereafter President of AEDOM, the Spanish branch of IAML. She took an active part in IAML conferences, presenting in Perugia's Conference a paper about the collections and works of the Biblioteca de Catalunya. Friendly, her fine irony and good sense of humour always will be present smiling in our memory.

Jon Bagüés

(See also [Newsletter n° 18](#), p. 8)

Albert Dunning

Professor Albert Dunning was a many-sided Dutch musicologist. Early in his career (in 1962 and 1966 respectively) he published books on the 18th-century Dutch music publishers Schmitt and Witvogel. In those years there was only limited interest in Dutch music from the seventeenth and eighteenth centuries, so those two books were certainly original. The same can be

said about his 1969 doctoral dissertation, *Die Staatsmotette*, in which he examined the social and political circumstances surrounding ceremonial Renaissance motets and attempted to show their distinguishing stylistic traits. A few years of teaching, and thirteen years as a research fellow at Utrecht University followed. The climax of those thirteen years was, of course, the discovery of the Dutch Count Unico Wilhelm van Wassenaer as the composer of the six Concerti rmonici previously attributed to Pergolesi and others. In 1988 Dr. Dunning was appointed professor of modern and contemporary music history at the University of Pavia. In this position he manifested himself again in an unexpected way. The armchair scholar Albert Dunning became an inspiring teacher and managed to create several large publication projects. I mention the complete works of Pietro Antonio Locatelli and the series *Speculum Musicae* and *Studi sulla Storia della Musica in Lombardia*. Anyone of us who has been involved in setting up large publication projects knows the difficulties of fundraising and organization. Albert Dunning admirably overcame them, and also monitored their scholarly quality as General Editor. He was a IAML member for a very long time. His early research interests in the history of music publishing and his love of libraries apparently never left him. Let us remember him with gratitude.

Joost van Gemert

(See also [Newsletter n° 18](#), p. 7)

Maria Prokopowicz

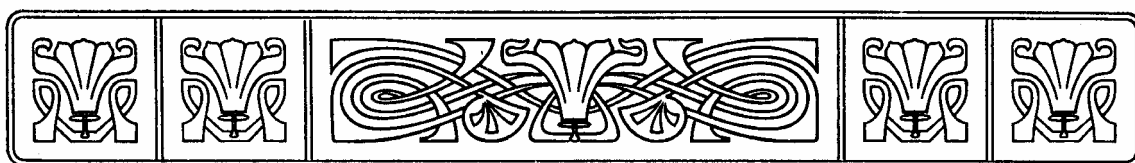
Maria Prokopowicz passed away at the age of 90 on 2 April 2006 in Warsaw. She was a co-founder and a long-time chairperson of the Board of the Music Libraries Section

at the Polish Librarians' Association, Polish National Branch of IAML, and a long-time co-editor of the periodical *Biblioteka Muzyczna* (Music Library). She also held for many years the position of director of the Music Department at the National Library in Warsaw. She was awarded an honorary membership of the Polish Librarians' Association. She was a great animator of music librarianship in Poland.

Stanisław Hrabia

Other transitions

Syd Barrett, a Pink Floyd co-founder, died July 7 at the age of 60. The surviving members of the group are David Gilmour, Nick Mason, Roger Waters and Richard Wright. • British pianist **Joyce Hatto**, dubbed "The greatest living pianist that almost no one has ever heard of" by *Boston Globe* critic Richard Dyer, died recently at the age of 77. Her more than 119 recordings on the British label Concert Artists include complete cycles of Beethoven, Mozart and Prokofiev sonatas; Rachmaninoff, Tchaikovsky, Brahms and Mendelssohn concertos; and the complete works of Chopin. She was also one of the few pianists to have recorded the complete Godowsky Chopin Studies. • Internationally acclaimed mezzo-soprano **Lorraine Hunt Lieberson**, whose repertoire ranged from Baroque to the contemporary, has died July 3 at the age of 52. • Composer **György Ligeti**, whose use of texture and density marked him out as one of the greatest composers of the 20th century and who won acclaim for his opera *Le Grand Macabre* and his work on the soundtrack for *2001: A Space Odyssey*, died June 12. He was 83.



***The national reports in pictures
and in retrograde order,
with precedence to the host***



Veslemøy Heintz
Sweden



Mary Wallace Davidson
United States



Roger Flury supervising the process
IAML Secretary



Kathryn Adamson
UK and Ireland



Dorothea Bauman
Switzerland



José Carlos Gosálvez
Spain



Simona Molicnik Sivic
Slovenia



Emilia Rassina
Russia



Alda Goes
Portugal



Jolanta Byczkowska-Sztaba
Poland



Siren Steen
Norway



Roger Flury
New Zealand



Gert Floor
Netherlands



Eglė Elena Marčėnienė
Lithuania



Japan



Federica Riva
Italy



Susanne Hein
Germany



Laurence Languin
France



Jaakko Tuohiniemi
Finland



Aurika Gergeležiū
Estonia



Ole Bisbjerg
Denmark



Jana Navratilova
Czech Republic



Tatjana Mihalić
Croatia



Johann Eeckeloo
Belgium



Thomas Leibnitz
Austria



Laurel Dingle
Australia

* R-projects report summaries have not made it in time for this issue. They will be made available when provided.