



IAML Electronic Newsletter

No. 31, April 2009

IAML/IMS Conference 2009 Amsterdam, July 5-10



The latest version of the programme of the [Joint IAML/IMS conference](#) is now [available online](#).

The fortunate ones who will attend and will have some time to spare may wish to attend one or several of the [Robeco Zomerconcerten](#) at the famed Concertgebouw. The program is already [available online](#) (but apparently only in Dutch; if you want to reserve, click on “Bestel tickets”).

Music in libraries

Major changes at the National Library of New Zealand

The whole building of the library will be emptied later this year for about 2-3 years, while the library [is redesigned](#). Meanwhile, much-reduced services will be provided from several buildings around the capital.

The library has decided to refocus its collection on New Zealand and the Pacific only, and has outlined its priorities in [The New Generation National Library Strategic Directions to 2017](#). Consequently, it is looking at its general music collections and services, the area I currently manage. A review document is [available online](#). Basically, there are three options:

1. To gift the whole international collection to another institution
2. To retain some of the international

Call for applications for the position of Secretary General

IAML is seeking a new Secretary General to take up the position after the Moscow Conference in July 2010.

This is a key position within IAML, responsible for running the day-to-day business of the Association. Main activities include timetabling the professional programme for the annual conferences, preparing agendas for Board, Council, and General Assembly meetings, taking minutes for all these meetings, and ensuring that all elections (Branch and Commission; Presidential and Vice-Presidential) are administered correctly.

To be Secretary General is a time-consuming but rewarding job, which requires an orderly mind, considerable patience, a good sense of humour, and above all, a true interest in IAML itself. The Secretary General should have a working knowledge of all three official languages of the Association (English, French and German), and must be fluent in at least one of the three.

The Secretary General receives an honorarium of €2000 per annum. If necessary the Association will cover travel, accommodation and meal expenses for Board meetings and conferences.

A full Job Description is available on the [IAML website](#) or from the [Secretary General](#). There is no application form. Candidates should send a CV and covering letter to the current Secretary General **by 1 June 2009**. Short-listed candidates will be interviewed during the joint IAML/IMS Conference in Amsterdam (5-10 July 2009).

The current Secretary General writes

“This is a wonderful opportunity to become closely involved in the workings of IAML. I have enjoyed my time enormously. The ability to contribute to enabling the work of others has been most gratifying. I’m very happy to answer any questions prospective candidates might have.” — Roger Flury

music, but dispose of “obsolete formats” in sound recordings.

3. To retain all the music and recordings, but adding only “performance based scores” (whatever that means).

To submit an item to this newsletter, please send it via email to the address iaml-news@ircam.fr
To enquire about ad placement, please write to the advertising manager, [David Day](#).

There is no option to retain the status quo, to provide a designated music space in the new building or to provide professional staffed music services.

I don't think submissions are really welcomed from outside of NZ, but **any comments that members want to make will surely be useful and deserve to be heard!** I am more than happy to incorporate comments into my own submission.

Roger Flury

Le catalogue de la Bibliothèque Božidar Kantušer désormais accessible en ligne

En avril 2006, la Médiathèque Hector Berlioz du Conservatoire national supérieur de musique et de danse de Paris recevait en dépôt la prestigieuse Bibliothèque [Božidar Kantušer](#), fonds unique de plus de 23 000 partitions et 1 100 enregistrements de musique contemporaine représentant plus de 3 700 compositeurs de par le monde.



Cette bibliothèque, longtemps connue sous le nom de [Bibliothèque internationale de musique contemporaine](#) (BIMC), avait périodiquement publié des catalogues papier de son fonds de partitions, par compositeurs ou par instrumentation, la dernière édition datant de 2001 (*International Directory of Contemporary Music : 2000-2001*, New York, CMIIS). La totalité des notices a été récemment rétroconvertie dans le catalogue de la médiathèque, complétée des notices de l'ensemble des documents sonores et des enrichissements récents de cette collection, toujours active. Elles sont consultables sur [le portail de la médiathèque](#) (section « Kantuser ») et également accessibles via le [Portail de la musique contemporaine](#).

Dominique Hausfater,
CNSMDP

On trouvera des informations supplémentaires sur ce fonds dans [le compte rendu](#) qu'a effectué Dominique Hausfater de la

Call for applications for the position of Newsletter Editor

IAML is seeking a new Editor for its electronic Newsletter. The successful applicant will take over this role after the Amsterdam Conference in July 2009, and will have the opportunity to work alongside the current Editor to prepare the post-conference issue.

The primary function of the Newsletter is to provide a place where IAML members can share up-to-date information. However, under the current Editor, the Newsletter has developed a much broader role and flourishes as a gathering place for relevant news from the wider world of music.

Since 1999, the Newsletter has been published on the IAML website, and members are notified of each new issue by email. There is some flexibility in the publishing schedule, and frequency is dependent on the quantity of material supplied by members. However, the Newsletter usually appears at least 3 times a year. The current copy, and all back issues are available [on the IAML website](#).

The Editor will need to have experience in the preparation of online documents that bring together text, images and links in the most creative way. A working knowledge of all three official languages of the Association (English, French and German) would be helpful, but the Editor must be fluent in at least one of those three.

The Editor receives an honorarium of €1000 per annum.

There is no application form. Candidates should send a CV, covering letter and, if possible, some examples of their work, [to the Secretary General by 1 June 2009](#). Short-listed candidates will be interviewed during the joint IAML/IMS Conference in Amsterdam (5-10 July 2009).

conférence IAML-IAMIC-IASA 2006 (paragraphe 4) à l'intention du groupe français de l'AIBM.

At the IAML-IAMIC-IASA 2006 Göteborg Conference, Dominique Hausfater took part in the session dedicated to Rare collections in conservatories. That year, the Conservatoire de Paris had been the recipient of a prestigious Bibliothèque [Božidar Kantušer](#) – also known as the [international library of contemporary music](#) – holding over 23,000 music scores and 1,100 recordings of contemporary music, representing more than 3,700 composers

from countries all over the world. Its catalogue has finally been retroconverted into the Conservatoire's [Médiathèque Berlioz](#)' own catalogue, from which it is available (section "Kantuser") as well as through the [Gateway for contemporary music resources in France](#).

Project to create genre/form thesaurus

In November 2008, the Library of Congress Acquisitions and Bibliographic Access Directorate approved a [timeline and plan for the next five Library of Congress Genre/Form Projects](#). In accordance with that timeline, the Policy and Standards Division (PSD) is beginning to develop a genre/form thesaurus for music.

The Library of Congress' Music Division and other interested groups are collaborating with PSD in this effort. Information about the project, including tentative lists of genre/form terms and terms denoting medium of performance, are already [available online](#).

Questions and comments about the music genre/form project may be directed to [Geraldine Ostrove](#) with a copy to [Janis Young](#). Comments and questions about LC's genre/form projects in general may be sent to Janis Young.

Gerry Ostrove

Print and online publications

Publications Messiaen du Conservatoire de Paris

L'année Olivier Messiaen a été largement relayée au Conservatoire national supérieur de musique et de danse de Paris où le compositeur et pédagogue, après y avoir été élève pendant une dizaine d'années, a professé pendant plus de 37 ans.



La synthèse de ces manifestations, incluant le catalogue de l'exposition organisée plus particulièrement autour du fonds Messiaen légué à la Médiathèque Hector Berlioz, de la riche collection de photos de classes provenant des archives de l'établissement et de nombreux témoignages d'anciens élèves, a fait l'objet de deux publications du CREC (Centre de recherche et d'édition du Conservatoire) : un ouvrage de 200 pages, accompagné d'un DVD de 2 heures (*Messiaen 2008. Messiaen au Conservatoire*), et le CD d'un concert-lecture d'Alain Louvier sur le *Réveil des oiseaux*.

Pour toute information sur ces produits et les autres publications du CREC, voir [le site du Conservatoire](#) (onglet « Publications »), ou [contacter le CREC](#).

Dominique Hausfater

Olivier Messiaen's centennial has been celebrated throughout last year. As he spent 10 years as a student at the Conservatoire de Paris and subsequently taught there for 37 years, it was only fit that the institution would follow suit and organize many events. It is now publishing their synthesis, as well as a catalog of the exhibit whose core was the Médiathèque's fonds Messiaen, the rich collection of photos of his classes and many testimonies from his pupils: a 200-page book including a 2-hour long DVD on the one hand (Messiaen 2008. Messiaen au Conservatoire), and a CD of a concert-lecture of Alain Louvier on Le Réveil des oiseaux. For information on these and other publications of the Conservatoire's center for research and publication, see the [Conservatoire's web site](#) or [send an email](#).

Photo: Messiaen in 1913.

Guidelines on the production and preservation of digital audio objects

IASA has published the second edition of [this useful reference manual](#) regarding the burning issue of how to digitize, how to describe, how to preserve digital assets.

This 150-page brochure is a major revision and update from the previous version, and includes:

- guidance in metadata, thoroughly explained with examples;
- an entirely new structure on digital repositories which follows the OAIS guidelines;
- an extensive amount of new information;
- guidance on small scale storage solutions;
- advice on outsourced approaches.

This issue was launched at the [Unlocking Audio 2 – connecting with listeners](#) conference, which took place at the British Library last March 16 and 17, and during which the influence of the usages and practices in social networks and mobile connectivity on the traditional organization of libraries and archives holding sound assets were discussed.

Croce quartercentenary edition

This year is the 400th anniversary of the death of Giovanni Croce, one of the most important maestri da cappella at St Mark's in Venice. He was particularly noted for his double-choir music, but he also left 4- and 5-voice motets, three masses for 5 and one for 6 voices, two sets of Lamentations, a book of Magnificat settings, a collection of concertante pieces and a mass for four choirs. (Source: [Michael Procter](#))

The second volume of the complete works of Giovanni Croce (1556-1609) has recently been [published](#). Several of the works it contains will soon be sung as part of the Croce celebrations.

Richard Charteris

Other publications in brief

[book] Richard Bösel (ed.): *The culture of the fortepiano*. Proceedings of an international conference held in Rome, 26-29 May 2004. [Ut Orpheus](#), 2009. ● **[periodical]** [Forum Musikbibliothek 30 \(2009\)](#) is out, happy 30th anniversary! ● **[cd]** Péter Eötvös: *As I crossed a bridge of dreams* + bonus DVD. [Budapest Music Center Re-](#)

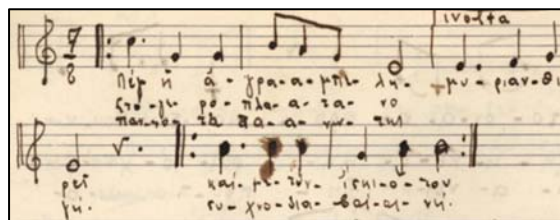
[cords](#). ● **[cd]** NMC four-CD set of music by British composers, Finnish composers, and even by Mendelssohn... (Source: [Times Online](#)).

Web: musing for musicians and music lovers in Lincoln City

The Polley Music Library of Lincoln City Libraries (USA) has [a new blog](#), Polley Music Library's Cadenza.

Carolyn Dow

Web: Greek music



The [Lilian Voudouri music library of Greece](#) announces [a new thematic web site](#) dedicated to Greek music. It includes digitized archives of the composers Mikis Theodorakis, Emilios Riadis, George Poniridis, and Frank Choisy, the Nileas Kamarados Archive, as well as a collection of manuscripts and Greek Songs. This significant collection includes more than 260,000 digitized documents and provides resources for Greek music research.

Furthermore the library has created an [online presentation](#) of the life and works of the composer Mikis Theodorakis based on the material of his archive entitled "A course in Greek modern history through the archive of Mikis Theodorakis" which is available only in Greek.

Stephanie Merakos

Read more on the library and its collections in IAML newsletter n° 23. Library staff will speak at the Amsterdam conference about its digital archive.

Events

July 29-30, Denver: preserving our audiovisual media

Hosted and cosponsored by Western History/Genealogy Department, Denver Pub-

lic Library, Denver, CO (USA), [this program](#) is intended for curators, collection managers, librarians, archivists, and other staff who are involved in managing machine-based media collections in cultural institutions.

Kim Andrews, [CCAHA](#)

October 17-22, Tunis: 3rd IMC world forum on music

The [International Music Council](#) (IMC), an international non-governmental organisation in formal associate relations with Unesco, is pleased to announce the 3rd IMC World Forum on Music to take place in Tunis, October 17-22, 2009, under the title "Access to musical diversity". The Forum is organised in collaboration with the Ministry of Culture and Heritage Preservation of the Tunisian Republic.

The 2009 World Forum on Music will focus on five areas which IMC considers being of crucial importance to the world of music:

- Cultural diversity: where do we stand?
- Music as a vector for dialogue
- Creativity and innovation in music distribution
- New approaches to music education
- Changing audiences: challenges for art music around the world.

As with all activities of the International Music Council, the WFM program will serve the achievement of the five rights in all countries of the world:

- a) the right for all children and adults to express themselves musically in all freedom
- b) the right for all children and adults to learn musical languages and skills
- c) the right for all children and adults to have access to musical involvement through participation, listening, creation and information
- d) the right for musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal
- e) the right for musical artists to obtain just recognition and remuneration for their work.

Richard Letts, IMC President

Awards, grants

Cindy McTee

[Cindy McTee](#), Regents Professor of composition at the University of North Texas College of Music, won the Detroit Symphony Orchestra's [Elaine Lebenbom Memorial Award](#) for Female Composers, given annually to one living woman composer.

As the winner, McTee will receive a \$10,000 cash award and compose an original orchestral work to be performed by the Detroit Symphony Orchestra under the baton of Leonard Slatkin, June 3-6, 2010.

Previous winners are [Margaret Brouwer](#) (currently head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in composition at the Cleveland Institute of Music) and [Stacy Garrop](#) (currently associate professor in composition at the Chicago College of performing arts of Roosevelt University). (Source: North Texas e-News)

Orch. symphonique de Montréal

The [Orchestre symphonique de Montréal](#) has won the 24th Grand prix 2008 du [Conseil des arts de Montréal](#) (24th award of the Montreal Council for the arts), for its unforgettable performance of Olivier Messiaen's *Saint-François d'Assise* under the baton of [Kent Nagano](#) on December 5th and 9th. This was a Canadian first performance of this opera, which included projections on a gigantic screen [designed by Jean-Baptiste Barrière](#).

Charles Mackerras

Conductor Sir Charles Mackerras picked up two awards at the prestigious BBC Music Magazine Awards 2009 for classical recording excellence earlier this month. His recording of Mozart Symphonies 38-41 with the Scottish Chamber Orchestra (Linn) won both the Orchestral Award and Disc of the Year. (Source: [The Independent](#))

Other news of interest

Who's next? Handel's 250th!

A contemporary culture running full steam ahead without looking backwards is increasingly drawing on dates so as to market its past glories: the anniversary of Mozart helped boost the sales of classical CDs (you thought CDs were dead? Not yet). Now it's the turn of Handel: he died April 14, 1759. Many events are scheduled or have taken place, among which the [International Haendel Festival](#) in Göttingen (5/22-6/2009), [the London Haendel Festival](#) (2/23-14/2009) and the [Händel-Festjahr 2009](#). (Source: [Deutsche Welle](#))

Who owns anthems?

Put that way, the most likely correct answer would appear to be "no one", but there may be definite owners of their orchestrations. Composer, conductor, pianist and arranger [Peter Breiner](#) has found that his orchestrations of the world's national anthems have been used without attribution, permission or compensation at the Beijing Olympics. This was not the case at the previous, Athens, Olympics, but then his arrangement of the Star-Spangled Banner was strongly criticized by American commentators for being "too peaceful" (I wonder if, under the current President, this musical assessment might vary – *ed.*).

National hymns have provided musical material to countless composers. *God Save the King* (or *The Queen*, depending) has inspired, according to Percy A. Scholes (first editor of the *Oxford Companion to Music*), 140 composers, among whom Johann Christian Bach (several times in the six concerti he wrote for the Queen), Haydn (98th Symphony), Beethoven (three times), Dussek, Weber (in his *Jubel-Ouvertüre*), Brahms (*Triumph Lied*), Paganini (*Six variations on Heil dir im Siger kranz*, for the King of Prussia), Liszt (in his *Grande paraphrase de concert pour piano*), Czerny, Verdi (in his *Inno delle Nazioni*, which includes other national



hymns), César Franck, Gounod, Saint-Saëns...

The Marseillaise has been used in various forms by Schumann, Tchaikovsky, Wagner, Verdi, Liszt, Honneger, Auric, Ibert... Gounod wrote a *Fantaisie sur l'hymne national russe*, Debussy quotes the Belgian *Brabançonne* in his *Berceuse héroïque pour rendre hommage à S.M. le roi Albert I^{er} de Belgique et à ses soldats* (with such a title, he could hardly have avoided the anthem). (Sources: Maureen Buja personal communication and Xavier Maugendre's *L'Europe des hymnes dans leur contexte historique et musical*. Éd. Mardaga, 1996).

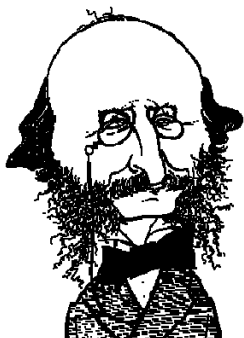
Music for a poet

As part of its celebrations for [Seamus Heaney](#)'s 70th birthday, Ireland's national television and radio broadcaster [RTÉ](#) commissioned three contemporary Irish composers to write a new piece in which they would each respond to Heaney's poetry. The commission was for string quartet and, if the composer wished, solo voice. Interestingly, all three – Rachel Holstead, Kevin O'Connell and Ian Wilson – eschewed the vocal option. Their pieces are premiered in the Irish Museum of Modern Art's Baroque Chapel April 13, and before each one is played, Seamus Heaney will read the specific poem which inspired it.

The poems are *The Given Note* (Holstead), *Fosterling* (O'Connell) and *Horace and the Thunder*, also published under the title *Anything Can Happen* (Wilson). Heaney is the [1995 laureate of the Nobel prize in literature](#). (Source: [Irish Times](#))

Cologne city archive collapses

At 2pm on March 3, 2009, the building of the Cologne city archive building collapsed (probably due to nearby excavations and insufficient groundwater extraction). Invaluable archives from over 1,000 years of the city history are partially or totally destroyed or lost, including such musical treasures as [a collection](#) of 2,300 private letters, concert programs, photos, scores and piano reductions of Cologne-born Jacques Offenbach. It is currently estimated that 70% of the material of that particular collection might be recreated. (Sources: Jutta Lambrecht, [New Civil Engineer](#))



Requiem for a cd

The music industry must move away from the retail CD as its primary revenue generator before Christmas 2009, according to Gartner. Gartner said that reliance on revenue from the sale of prerecorded CDs is hindering the music industry from fully embracing online distribution opportunities.

As well as the move toward “digital first,” Gartner recommends that labels focus on the limitless ways digital content (that is, songs, videos, lyrics and communiqués) can be delivered, consumed and monetized. Gartner also advocates the development of comprehensive and flexible licensing regimes to fully optimize online services. (Source: Music Industry Forum Newsletter, 1/16/2009)

How do you wrap an online licence in a nice gift paper with a ribbon too? (ed.)

ASCAP chair resigns

Marilyn Bergman recently announced her decision to step down as president and chairman of the American Society of Composers, Authors and Publishers Board. Her successor will be named later this month.

Transition

Maurice Jarre (1924-2009)

Lara's Theme From "Doctor Zhivago"



Best known as a composer of music for [films](#) (which landed him three Oscars and many [other awards](#)) and for radio, as well as stage music for the mime Marcel Marceau, Maurice Jarre had studied music at the Conservatoire de Paris and started his career as percussionist. This knowledge, as well as that of world music and their instruments, will influence his work throughout his career, as well as his interest for the Ondes Martenot and the first synthesizers.

Five of his concert works, which had been archived at INA since their creation, [were recently republished by Film Score Monthly](#): *Three dances for ondes Martenot and percussions*, *Passacaille to the memory of Arthur Honegger*, *The Night Watch*, *Mobiles* for violin and orchestra, *Ancient suite* for percussion instruments and piano. (Sources: Maureen Buja, [France infos](#), et al.)

Letter to our readers

A note of thanks to Fred

Most music librarians are familiar with the name NISC (National Information Services Corporation) as a vendor of music and other databases. However, many may not be familiar with the name Fred Dürr, the founder and director of NISC, and fewer still with Fred's contribution to our discipline.

As you may know, NISC was recently purchased by EBSCO. For those of us working with publishers of music databases this marked the end of a longstanding professional relationship with Fred Dürr. Before too much time passes we think it appropriate to bring to your attention the extent of Fred's contribution to our field, and to thank him publicly for it; for if one person has been responsible for bringing several major music resources into the digital age, it is Fred Dürr.

Fred was the first to publish *RILM Abstracts of Music Literature* on CD-ROM in 1989, when CD-ROMs were becoming important media in libraries. (RILM had been available online years earlier through Lockheed and then Dialog.) He was also the first to publish both *RIPM: Retrospective Index to Music Periodicals* and *IPM: Index to Printed Music* in an electronic format. In addition he was the first commercial online publisher of RISM. Yet those who would believe that his interests were primarily profit-driven would be mistaken; the case of RIPM offers a good example. When RIPM was proposed to NISC as an electronic database, Fred was advised by a senior member of his group to reject the proposal because, he claimed, it was not a good business proposition since RIPM was a database providing access to historical primary source material rather than to recent publications. Fred, of course, not only agreed to publish RIPM, but when the very person who wished to reject the proposal left NISC, Fred himself took over the very time-consuming and lengthy preliminary work, making sure that the structure of RIPM would be correctly reflected in NISC's database. During this period there were many meetings and numerous telephone calls, always with Fred, not a member of his staff, to verify that the structure of the database was clearly understood and that each of its elements was displayed appropriately and in a manner that offered user-friendly access to it.

RILM staff members also worked directly with Fred, frequently visiting him in his offices in Baltimore to work on the transformation of the RILM database into an early electronic version for RILM's users. Fred spent countless hours learning every aspect of every field of RILM's database, which was in three different formats in those days; the formats of the older data presented particular challenges, but this data and its structure would not defeat Fred's efforts, and soon RILM on CD-ROM was born. The RILM data itself were improved significantly thanks to Fred's expertise and personal engagement with the project, and these improvements have long benefitted users of RILM on all electronic platforms. For example, NISC did much of the early work of reformatting RILM's oldest data to allow its incorporation into a relational database structure both at NISC and at the RILM editorial offices in New York. Furthermore—arguably counter to NISC's own financial inter-

ests—this cleaned-up older data could be shared with other vendors, helping them to provide additional online versions of the RILM database. One of the most striking aspects of all of RILM's dealings with Fred was that he always had the best interests of RILM at heart.

Fred has been a conscientious publisher who has exercised his intelligence and experience in making efforts to improve the quality of what NISC published. For example, with RILM and RIPM he responded quickly to requests for enhancements to the presentation of these databases on BiblioLine (something rare in electronic publishing today), and at times he took the initiative himself by asking us if the implementation of x, y, or z would facilitate users' access to information. And yes, he was, at times, frustrated as were we when after new features that we all agreed improved "the product" were little used and drew little attention. However, this did not prevent Fred from regularly thinking about how to improve RILM and RIPM.

Fred is a remarkable and generous man, with interests that extend far beyond electronic publishing. Today this is reflected in his very advanced plans for the construction of a world-class arboretum. It will be located in the vicinity of Hyderabad (where he now lives), created for the nation of India, and function as a non-profit organization.

We would, then, like to acknowledge Fred's contribution to our field and to thank him for bringing music databases into the electronic age, and for doing so with great dedication, consideration, and enthusiasm. The question for Fred was always, how can we do the best job possible, and not, how can we do this as quickly and as profitably as possible. Fred offered RILM its first opportunity to become available on CD-ROM (and later to join the family of NISC online databases); RIPM and IPM their first chance to spread their wings on the web; and RISM to take its rightful place beside the others.

We shall miss working with Fred, but we shall not lose sight of him, for he has become a friend.

H. Robert Cohen, Founder and Director, RIPM
Barbara Dobbs Mackenzie, Editor-in-Chief, RILM

Contributors

Many thanks to the following people who have contributed directly or indirectly to this issue: **Kim Andrews, Maureen Buja, Richard Charteris, H. Robert Cohen, Barbara Dobbs Mackenzie, Roger Flury, Dominique Hausfater, Jutta Lambrecht, Richard Letts, Stephanie Merakos, Gerry Ostrove, Michael Procter.**