



IAML Electronic Newsletter

No. 11, January 2004

Standards

Calling all cataloguers

Those of us in the Cataloguing Commission who have been working on the concept of a Virtual International Authority File (VIAF) would be interested to see how music uniform titles are constructed, etc., in cataloguing codes (or equivalent) other than AACR2.

If you are able to fax or mail me examples, I would be very grateful (address, fax, etc. given below). Please feel free to contact me if you require further clarification about this. Thanks!

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From the Unimarc Subcommittee

State of the proposal

036 - Music incipit: accepted, last-minute corrections to align it to analogue proposal on Marc21 done.

321 - External indexes / abstract / references note: accepted

105 - Coded data field: Language material, monographic: accepted with some amendments requested by the Permanent Unimarc Committee of IFLA.

125 - Coded data field: sound recordings and music [format of music]: revised merging the French proposal to include a multi-lingual glossary of presentation statements and a definition of terms.

210 - Publication, distribution, etc.: it now includes definitions for manuscripts.

620 - Place and date access: slightly amended again, according to the PUC observations.

The new and updated fields are going to be published in the 2004 5th update of the format. The PUC would like to include in that update all the music-related updated or new fields, and that may be an issue: the deadline is mid-February, i.e. long before our next meeting in Oslo.

Another issued we dealt with was the Plaine & Easie code. Klaus Keil revised it once more and added all graphic images of all definitions and example.

The almost final version of the code is still at <www.cilea.it/music/lezioni/plaineeasycode.htm>.

Unless you disagree, the final version may be now published on the IAML website, to give it the authority needed by the PUC.

The two remaining proposals

128 - Coded data field: Form of composition and key. The structure of the updated field was accepted by the PUC, and IAML has been appointed to define and maintain the codes. In Tallinn we have had a long discussion, but no real conclusion on that topic, except the fact that "forms" should be included, sometimes "genres" but not things linked more to medium of performance than to forms nor to text incipits. Which forms should then be included? How to deal with rock-pop-popular music? Cristian Bacchi has worked on that latter problem and sent you a practical proposal, based on the access in the commercial websites, but he received no comments or feedback, as far as I know.

145 - Coded data field: Medium of performance. Two slightly different proposals were discussed in Tallinn, but each one presented some problems. I have heard that the French Unimarc group is working on that. It might be possible to go on with their idea. Now, I think that we should make an effort to come a conclusion before the deadline, at least to define the structure of the 145 field, which is much more complicated than maintaining a list of forms. If you need, I can send you the materials I have. I hope to hear from you soon.

Massimo Gentili-Tedeschi
gentilitedeschi@tiscali.it

RISM data - music incipits in MARC21

Anders Lonn alerts us to a new Discussion Paper on which IAML should comment. Here is the background.

The Répertoire International des Sources Musicales (RISM) was established in 1952 under the joint auspices of the IMS and IAML. The aim of this international cooperative effort has been to locate, identify, and catalog musical source materials including manuscript and printed music and writings about music. The project is currently underway, and the largest RISM undertaking to date is Series A/II, manuscript sources from 1600-1800. As of spring 2003 the database included nearly 400,000 bibliographic records representing manuscripts from 595 libraries and 31 countries.

The RISM Central Office (Zentralredaktion) in Germany expects to add on the order of 20,000 new records per year to this database.

A major goal for RISM in the near future is to achieve the ability to receive and distribute data in multiple bibliographic data formats. To this end, they have approached the governing agencies for the MARC 21, UNIMARC and MAB formats with proposals for the additions and changes that would be necessary to accommodate the existing RISM data and to facilitate the exchange of RISM data between these formats.

The full version of the discussion paper is here: www.loc.gov/marc/marbi/2004/2004-dp01.html

News of interest

From the Theodore M. Finney Music Library, University of Pittsburgh

Eric Moe, senior composer on the music faculty, has donated his music manuscripts to the [Theodore M. Finney Music Library](#) at the University of Pittsburgh. The collection includes sketches, fair-copies and computer-generated holographs of the composer's works from the late 1970s to the present, including that of *No Time Like the Present* (1996), a commission from Mariss Jansons and the Pittsburgh Symphony Orchestra.

Mr. Moe's generous donation will allow generations of scholars to study his works from initial conception to final product. Eric Moe has been characterized by the *New York Times* as a composer of "music of winning exuberance." He is the recipient of numerous awards, including the Rhonda and Walter Lakond Award of the American Academy of Arts and Letters (2002), a Guggenheim Fellowship, and grants from the Fromm Foundation, Meet-the-Composer USA, and Koussevitzky Foundation, among others.

The composer has been in residence at the MacDowell Colony, Yaddo, Bellagio, Virginia Center for the Creative Arts, Millay Colony, Ragdale Foundation, Montana Artists Refuge, and American Dance Festival. His *Sonnets to Orpheus* was featured on the Works & Process series at the Guggenheim Museum in New York in 2000. A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series at the University of Pittsburgh.

Mr. Moe joined the music faculty at the University of Pittsburgh in 1989 as an Associate Professor, and promoted to Full Professor in 1999. From 1981-1989, he served on the faculty of the San Francisco State University, and also at the University of California, Santa Cruz (1980-1981). He holds the PhD (1982) and MA (1978) in composition from the University of California, Berkeley, and the A.B. in Music from Princeton University (1978).

&

The Theodore M. Finney Music Library at the University of Pittsburgh has recently acquired from J & J Lubrano the manuscript of *Six Miniatures for Piano* by the composer Thomas Carl Whitmer (1873-1959).

Whitmer was born in Altoona, Pa., and was educated at Franklin and Marshall College. After studies with William Gilchrist in Philadelphia and Samuel Prowse Warren in New York, he joined the faculty of the Pennsylvania College for Women in Pittsburgh (1909-1916), where he taught harmony and composition, and later the Pittsburgh Musical Institute (1916-1919). In 1916, Whitmer became the organist at the Sixth Presbyterian Church in Pittsburgh, a post he held until 1932. From 1925 to 1939, he was associated with the Fillion Studios in Pittsburgh, a music school founded in 1920 by the concert violinist Margaret Horne, which was incorporated by Ferdinand Fillion in 1925. Mr. Whitmer was also a member of the faculty of the Guilman Organ School in New York City (1939-1941). In 1923, he founded Dramamount, an artist colony located in La Grangeville in Dutchess County, N.Y. It was here that Whitmer completed his *Six Mysteries*, symbolic music dramas for soloists, chorus and orchestra. His manuscript for the *Six Miniatures* compliments another of his held by the Finney Music Library, the *Sketches of My Four Little Friends* (1917) for piano.

James P. Cassaro, 08/22/03

RNCN archives open to the public

Letters from Sir Charles Hallé and the violinist Joachim; teachers' testimonials on composer Alan Rawsthorne's progress as a student; the original manuscript of Delius' Sonata no. 1 for violin and piano - these are among the many discoveries made by archivist Sarah Wickham as she catalogued the Royal Northern College of Music's extensive archives. With that task now near completion, the archives - full of items of national and international import for music historians and others - are finally open to the public as of the beginning of December.

The key collections in the RNCM archives are as follows:

- Organisational archives of the Northern School of Music and the Royal Manchester College of Music.
- The performing archive of the Philip Jones Brass Ensemble.
- Personal papers covering the entire careers of the violinists Adolph Brodsky and Philip Newman, the soprano Elizabeth Harwood, and Walter and Ida Carroll - the prominent Manchester music educationalists.



Richard Hallé

- The correspondence of Sir Charles Hallé with EJ Broadfield, Gustav Behrens and others.
- The compositions of Alan Rawsthorne, John Ogdon, Thomas Pitfield, Arthur Butterworth and John Golland

As the result of the extensive work done by Sarah Wickham, funded through a £50,000 grant from the Heritage Lottery Fund and support from a number of trusts, it is now possible for members of the public to view items for research purposes. The whole collection is also listed on the web at www.rncm-archive.rncm.ac.uk. Visits to the archives are by appointment only during Library opening hours (Mon -Thurs 9 - 7; Fri 9 - 5, Sat 9 - 1 during term-time; Mon-Fri 10 - 4.30 during vacations; closed Bank Holidays and at other exceptional times). Contact details are as follows:

Archives, Royal Northern College of Music
124 Oxford Road
Manchester, M13 9RD, United Kingdom
Telephone: +44(0)161 907 5211
Fax: +44(0)161 273 7611
Email: archives@rncm.ac.uk

The MUSTICA¹ research initiative

This past September marked the launch of MUSTICA, an international collaboration between archivists, composers, computer scientists, and musicologists from the Institut National de l'Audiovisuel of France ([INA](http://ina.fr)), the InterPARES 2 Project, [IRCAM](http://ircam.fr), the University of British Columbia, the University of California, Los Angeles, and the Université de Technologie de Compiègne. MUSTICA's objective is to produce strategies and tools to support the preservation and consultation of digital interactive music compositions.

Drawing from data collected through interviews with composers, software designers, musical and technical assistants, and production staff at IRCAM and the Groupe de Recherches Musicales of the INA, MUSTICA researchers will create a typology of digital interactive compositions. This typology will identify the intellectual and physical components of these compositions, the links between these components, and the implications for these compositions' preservation and future consultation. MUSTICA researchers will then use the typology to draft recommendations for preserving digital interactive music and to propose a model for representing and structuring consultation of this music. In the fall of 2004 MUSTICA will share its various results with the international music documentation community.

A further aim of the MUSTICA research initiative is to develop and experiment with an interface built from the above-mentioned representation

¹ « Musique, Sciences et Technologies de l'Information et Communication, Archivistique »

model. By adhering to information and content exchange protocol, the interface will allow archivists and archive users to re-constitute interactive digital compositions from the documents comprising them and to customize this reconstitution to suit a variety of different purposes of consultation. This interface will be tested at IRCAM and will employ the compositions produced at that institution as a sample archival fonds. MUSTICA is partially funded by a grant from the Centre National de Recherche Scientifique of France.

For further information about MUSTICA and the InterPARES 2 Project, visit www.interpares.org.

Jill Teasley
MUSTICA research assistant

Music education in Canada

Nearly two-dozen home-grown artists have lent their names to a project trying to persuade people that music makes you smarter.

Sponsored by the Coalition for Music Education in Canada, the public service announcements hope to put an end to what they call increased budget cuts to music classes in schools across the country.

The organization cites research showing music education improves a child's cognitive and social development to support their efforts.

[Toronto Star](http://torontostar.com), 10/8/2003

Music education in NYC

Carnegie Hall has established the Weill Music Institute as the umbrella for its music-education programs in recognition of a \$27.4 million gift from the financier Sanford I. Weill and his wife, Joan.

The institute will expand on Carnegie's education programs. Programs include musical concepts for preschoolers, master classes for professional musicians and concerts.

[The New York Times](http://nytimes.com), 10/6/2003

Events & announcements

IAML 2004 in Oslo

The upcoming IAML annual conference will take place in Oslo, Norway, on August 8-13. Remember to watch the [conference Web site for announcements](http://www.iaml.org), and reserve your accommodations on time. For those wanting to plan ahead, the [Lonely Planet](http://lonelyplanet.com) web site (and books) will give you plenty of ideas (see the [section on Oslo](http://www.cityofoslo.no), for instance) as well as that of the [City of Oslo](http://www.cityofoslo.no).



IAML-Sponsored Seminar "Music, Technology and Research"

From the [Australian IAML newsletter](#): "This day-long seminar (held within the [Symposium of the International Musicological Society](#)) will focus on two sessions: *Music research infrastructure: current and future possibilities*; and *Music Infrastructure: What do we need?* A number of speakers from USA and Australia have accepted invitations. They include librarians and researchers working on cutting edge projects involving library and archive collections, technology and research. This seminar fulfils one of our aims to collaborate with other organizations in sharing expertise and highlighting the work of IAML."

First RILM conference: "Music's Intellectual History: Founders, Followers & Fads"

In early 2004, the Répertoire International de Littérature Musicale (RILM) will publish the volume *Speaking of Music: Music Conferences from 1835 to 1966*, which will provide a fascinating window on the intellectual history of music scholarship. The volume guides readers through papers on music presented at some 500 international conferences, bringing to light a variety of trends and ideas in musicological and ethnomusicological inquiry from the heyday of Romanticism through the dawn of modernism to the multicultural and multidisciplinary movements of the mid-20th century. This volume, chronicling 130 years of music scholarship intellectual history, will provide a starting point for the conference, which aims to assess changing attitudes and viewpoints in writings on music from antiquity to the present day.

Proposals are invited for papers on the following topics:

- The attitudes of writers toward music history in antiquity, the Middle Ages, and the Renaissance
- The founders of modern music scholarship: Historians of the 18th and 19th centuries
- Music scholarship and its parallels with histories of other humanistic disciplines (art history, anthropology, literary criticism, history, etc.)
- (Re)writing music history in the postcolonial and post-communist world
- New musicology
- Ethnomusicology and musicology in the Americas
- Relating the present to the past: From studies of musical folklore to modern ethnomusicology
- Reference books as a mirror of national music histories. How objective and balanced are these (self-)portraits of national music histories in general encyclopedias, and how do they change through successive editions?

- What can reference works from the past tell us about the reception history of composers? Why are composers biographies being rewritten?

Abstracts of 200-300 words may be submitted before 1 June 2004 to:

Zdravko Blazekovic
RILM Abstracts of Music Literature
CUNY Graduate Center
365 Fifth Avenue
New York, NY 10016-4309, USA
Phone: +1 212 817-1992
Fax: +1 212 817-1569
Email: <zblazekovic@gc.cuny.edu>

The conference will take place at the Graduate Center of the City University of New York, and its proceedings will be published by RILM. Proposals are invited for individual papers and entire sessions. For updates visit RILM's site at <www.rilm.org>.

MLA annual meeting

The Music Library Association (MLA) will hold its 73rd Annual Meeting in Arlington, Virginia, February 11-15, 2004. For more information, contact the organization's office at +1 608 836 5825. Information is also available on the MLA website: <www.musiclibraryassoc.org>.

Alan Karass

"Composing in America"

Music in Gotham will hold a conference, "A Century of Composing in America: 1820-1920," on 17-19 November 2004. It begins on Wednesday evening, 17 November, with a concert by the American Composers Orchestra at Carnegie Hall. The program will be of special interest to conference attendees. Paper presentations will be on 18-19 November in Baisley Powell Elebash Hall at the Graduate Center of the City University of New York. The last event will be a concert of chamber music composed in the United States, given in Elebash Hall on Friday evening..

John Graziano and Adrienne Fried Block, directors of *Music in Gotham*, request paper proposals of 30 minutes each. There will, however, be one session of shorter papers. Conference topics will be devoted to works written in the United States, whether by native-born or resident immigrant composers. Special emphasis will be on music composed in or for New York City. We welcome papers on all musical genres. Also welcome are short recitals with commentary in lieu of papers.

Three double-spaced copies of the proposal should be submitted by 1 March 2004. Length may be 500 words or less. Indicate whether yours is a 30-minute or a shorter paper. Include your audio-visual requirements.

Please send papers either by mail to Music in Gotham, the Graduate Center, CUNY, 365 Fifth

Avenue, New York NY 10016-4309; or by email to <musicingotham@gc.cuny.edu>.

Music in Gotham is a constituent member of the Barry S. Brook Center for Research and Documentation, Graduate Center, the City University of New York. It is funded by the National Endowment for the Humanities, which has named it a "We the People" project. Supplementary funding has come from the Baisley Powell Elebash Endowment.

Barbara Mackenzie

Other conferences

A list of 2004 conferences in music, library sciences, information sciences and related domains can be found [here](#). There are two main views (sorted by name, sorted by date), access is provided to the conference web site, and an additional page provides a list of acronyms of organizations and a link to their web site.

New book

Rupert Ridgewell announces the publication of his book, *Concert Programmes in the UK and Ireland: A Preliminary Report* (London: IAML UK & Irl. and the Music Libraries Trust, 2003). This is the first detailed study of concert programmes in the UK and Ireland. The book aims to reaffirm the importance of resource for musical research and to provide a first overview of publicly available collections. Contents include:

- Concert programmes and their value as a research resource
- Survey of collections in the UK and Ireland
- Guide to finding concert programmes
- Survey of current projects
- Scope and feasibility of a union catalogue of concert programmes in the UK and Ireland
- Detailed study of a representative collection
- Listing of collections held by libraries, archives, museums concert societies and venues
- Index of names and places

Price £12.95/19.00€/\$22.00 (postage and packing extra) IAML(UK & Irl.) members £12/17.50€ including postage.

Copies are available from: Margaret Roll, IAML(UK & Irl) Publications Officer, County Library HQ, Walton Street, Aylesbury, Bucks HP20 1UU, UK. Tel: +44 01296 382266. Fax: +44 01296 382274

New records

In order to mark the 300th anniversary next year of the arrival of the first Jews in the New World, the US-based Milken Archive of American Jewish Music recently released the first five of a series of 50 CDs featuring Jewish music.

Selected from thousands of compositions spanning three centuries that the archive has collected

over the past 13 years, these initial offerings feature modern Jewish composers such as Dave Brubeck and Darius Milhaud, klezmer-inspired concertos and encores by clarinetist David Krakauer; newly arranged hits songs from the American Yiddish theater; Mario Castelnuovo-Tedesco's "Service For Sabbath Eve" and "Cantana for Naomi and Ruth."

The collection also features the word premier recording of Kurt Weill's "The Eternal Road," with Sir Neville Marriner leading the Academy and Chorus of St. Martin's in the Field.

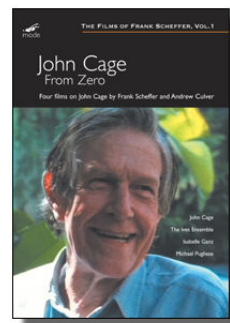
The archive, founded by Lowell Milken, is the largest recorded American Jewish music collection and covers the complete spectrum, including classical, religious, theatrical, folk and other genres.

According to MAAJM spokesperson Bonnie Somers, the discs are to be made available internationally over the coming months. Meanwhile, purchasing and other information is available from <www.milkenarchive.org>.

Jerusalem Post, 10/8/2003

New DVD on John Cage

[Mode Records](#) has been issuing interesting DVDs (and CDs) on modern music. Its most recent one is the DVD Video "John Cage, Vol. 30: 'From Zero'", which comprises four films on Cage and was reviewed in the [Jan. 25 New York Times](#). Preceding issues include "Elliott Carter: Quintets and Voices" (DVD video with a 40-minute interview of Carter), "George Crumb: Makrokosmos I&II" (DVD video and DVD audio in 5.1 surround), Morton Feldman's famous *String Quartet #2* (all 6 hours of it on one DVD, no video), "Roger Reynolds: Watershed IV" (5.1 surround, DVD video) "Morton Subotnik: Electronic Works" (2 DVD video and DVD audio, 5.1 surround) and a DVD on the Theremin, with works and video footage of interviews and rehearsals.



Forthcoming production

[Krzysztof Penderecki's](#) opera buffa *Ubu Rex* met a cool reception at its 1991 Munich premiere. Some were shocked that the composer, once firmly avant garde, had turned tonal and eclectic. Others thought the opera lacked the zip of the play on which it is based by the brilliant but short-lived Frenchman [Alfred Jarry](#). Yet Penderecki stood by his fourth opera (still his most recent one), apparently



not tempted to revise it for subsequent productions, including its Warsaw premiere last week.

No doubt the highly inventive production by Krzysztof Warlikowski (designed by Malgorzata Szczesniak with choreography by Saar Magal and lighting by Felice Ross) helped, but *Ubu Rex* emerged in Warsaw as a sharp, amusing, caustic, inventive, and highly engaging piece.

Jarry's 1896 play was eerily prescient in forecasting 20th-century horrors. Ubu, a political nobody, decides to assassinate the king of Poland and assume power. The deed done, he turns on his supporters, then purges parliament and the judiciary, and finally provokes a war with Russia. Jarry must have thought the plot far fetched, which is why he conceived it for this pioneering essay in the theatre of the absurd. Penderecki furthers the unreal atmosphere with music that is irrepressibly jaunty and brassy - there's even an onstage *banda*.

National Opera, Theatr Wielki, Warsaw. The production will be seen at Sadlers Wells in London in April 2004.

Financial Times, 10/8/2003

Request for information

RISM software

In the last RISM session in Tallinn, I mentioned that the board has decided to change the input software PiKaDo into a program which is able to communicate with other library software (see [news & congresses](#) on our Web site).

We also decided to expand a program just used by the Staatsbibliothek zu Berlin in a joint project with other libraries to catalogue estates. The development will be done together with the Staatsbibliothek zu Berlin which is interested to use the software to catalogue the collection Berliner Singakademie. The advantage of the collaboration is not only in sharing the costs but also the fact that this will be the first example of a catalogue contribution directly from a library.

One of our goals is to provide our working groups with a new program as well as to encourage libraries to catalogue their music sources and share the data with RISM.

During the meeting in Tallinn we mentioned two constraints:

1) A license fees: 1.000€ as a one-time payment, and 150€ yearly for support.

2) The software needs the Oracle database to run. RISM will establish a host which libraries could use to input the data. Of course they can download from our host their data to include it in the OPAC.

I would like to ask you to comment on our plans.

My questions:

- Will the planned program help you catalogue music sources?

- Under which conditions can you imagine using it?

- Is a license fee indeed a constraint?

- Do you have special wishes from a program for RISM work?

Any other comments are welcome.

Klaus Keil
RISM Zentralredaktion
Sophienstr. 26
60487 Frankfurt am Main, Germany
Tel.+49 69 706231
Fax +49 69 706026
<rism.stub.uni-frankfurt.de>

Hugo Wolf

At the Technical University of Berlin (Music department) under the direction of Dr. Margret Jestremski, a proved expert on the Wolf field, a team is working on the "[Thematic chronological catalogue of Hugo Wolf's work](#)". All the institutions such as libraries, archives etc. are kindly and urgently requested to send relevant information (about Wolf's music manuscripts, first editions, letters of and to Wolf, documents and so on) to the following address:

Dr. Margret Jestremski
Technische Universität Berlin
Institut für Sprache und Kommunikation
Fachgebiet Musikwissenschaft, Sekr. H 63
Straße des 17. Juni 135
10623 Berlin, Germany
Tel. +49 30 314-22670
Tel./Fax. +49 30 314-22235
Email: <margret.jestremski@tu-berlin.de>

Giuseppe Sarti

I am the author of the article "Sarti, Giuseppe (1729-1802)" in the new edition of the encyclopaedic lexicon *Die Musik in Geschichte und Gegenwart* (MGG). For the article, I have to prepare a detailed list of the principal works of the composer. As the most consulted list in the *New Grove* is not complete at all, I am asking for the help of librarians to send me a list of the works in possession of their library (editions and manuscripts). Please make clear, if opera manuscripts are incomplete; e.g. if the library only keeps one act of a two- or three-act opera. Single copies of arias or duos etc. from operas are less important for my list. Please indicate if the manuscripts indicate a date of composition or execution, and let me know the RISM code of the library (e.g. GB-Lbl).



Roland Pfeiffer
<rolando-pg@gmx.de>

Changes of address

Anna Pensaert

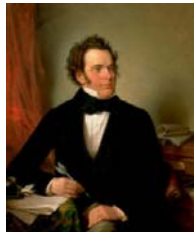
Anna has left Antwerp, and is now working as a librarian of the music faculty at Cambridge University. She is looking for interesting books to review for *Fontes*, and can be contacted at:

Anna Pensaert
Fontes Reviews Editor - Europe
Music Faculty Librarian
The Pendlebury Library of Music
West Road
Cambridge CB3 9DP
United Kingdom
Tel/fax: +44 1223335183
Email: <amljp2@cam.ac.uk>

Schubert Society of the USA

The Schubert society of USA (SSUSA) was founded last year on the 175th anniversary of Schubert's death. Janet Wasserman informs us that its Web site has been provided with a new address, which is now in effect.

<www.carolinaclassical.com/ssusa/>



On the Web and elsewhere

DigiCULT news

DigiCULT.info Issues 5 (November) and 6 (December) released. Issue 5 focuses on 4 different types of online media archive, introduces ASP and HLT technologies, describes two European networks and considers open source solutions. Issue 6 includes a paper about the IRCAM digital sound archive, as well as about the use of 3D technologies in heritage projects, open source tools, the knowledge society, etc.

DigiCULT Thematic Issue 4 "Learning Objects from Cultural and Scientific Heritage Resources" is now available. Heritage institutions need to improve their relevance for the education sector and lifelong learners in attractive, efficient and sustainable ways. DigiCULT experts discuss learning objects: highly interoperable and reusable modular building blocks for e-learning content.

All publications are available online and free of charge: <www.digicult.info>

DigiCULT publications offer a valuable resource of mission-critical information in the selection and use of digital technologies for Europe's heritage organisations. The DigiCULT products include:

- Quarterly Thematic Issues: Results of expert round tables on 'hot' technology-related topics

together with articles, case studies, interviews, and information on related projects.

- Annual Technology Watch Reports: Assessments of core technologies that could be deployed in the cultural heritage sector.
- Quarterly e-journal DigiCULT.Info: News, interviews and articles on culture & technology issues, snapshots of initiatives, projects and events.

Birgit Retsch
DigiCULT Public Relations

Musica and ChoralNet merge

Musica and *ChoralNet* are pleased to announce the merger of the two most important choral music repertoire reference tools on the Internet into the newly configured *Musica Virtual Choral Library*. After months of cooperative work, the ChoralNet Resource Site (CRS) has been completely merged with the *Musica* database to create this new resource. This enhanced resource is readily available to all choral musicians in 4 languages via the *Musica* website: <www.musicanet.org> and via a link from the Choralnet repertoire resource page that is easily accessible from the ChoralNet webpage: <www.choralnet.org>.

Every choral musician in the world is invited not only to use this exceptional resource as the first point of inquiry about choral repertoire, but also to contribute cooperatively to its enhancement by sending any missing information for upgrading it. All publishers of choral music are requested to check their citations, and to get in touch with the office of *Musica* (<musica@musicanet.org>) to become comprehensively listed in the *Musica* virtual library.

Jean Sturm

French music of the 17th & 18th centuries

The Philidor group of the Centre de Musique Baroque in Versailles, France, announces the online availability of its database on French music of the 17th and 18th centuries.

Its bibliographical section includes ca. 12,000 entries on monographies, theses, articles... published from 1800 and on. Its works section provides lists of works and genres. The first one is dedicated to *petit motet*. The *Cahiers Philidor* publish research work using the bibliographic and thesaurus bases.

The Web site is at <www.cmbv.culture.fr>.

Christophe Doïnel



Jazz at Lincoln Center

Artistic Director Wynton Marsalis opened an educational Web site to complement to the center's Jazz for Young People curriculum. The interactive [Web site](#) contains original audio and video clips, photos, biographies and activities for students, teachers and parents. The public will also find this site useful as a resource for learning about jazz music and history.

The Web site will connect users to more than 17 lessons. Each interactive lesson explores musical concepts, styles, and jazz practitioners using a variety of media. The first three lessons to be offered correspond to the Louis Armstrong, improvisation and Latin jazz lessons in the Jazz for Young People curriculum. Additional lessons will be added throughout the year to the Jazz at Lincoln Center-produced site.

UPI, 9/25/2003

Music career resource center

BOSTON, Dec. 10 (UPI) -- The Berklee College of Music and Billboard magazine have partnered on an online career center for music industry professionals and musicians. The co-branded venture on the [BerkleeMusic.com Web site](#) offers job listings and career resources tailored to music-related vocations. The partnership with Billboard, the predominant industry trade magazine, seeks to expand database offerings and increase an audience that already counts more than 20,000 registered members.

A \$49 passport membership provides access to the job listings, which are broken down by performance, production, writing, business and education opportunities. Membership also allows individuals to reach a range of developmental resources and a personal multi-media directory page. There is no cost to companies or individuals for posting employment listings.

Philharmonic sells music library

Friday, Jan. 9, 2004 — In the course of a federal bankruptcy auction, the Florida Philharmonic Orchestra sold its music library to the Dade Community Foundation for \$200,000.

The Dade Community Foundation was the only bidder for the music library. It pledged to hold the library in South Florida for five years in the hope that an orchestra can be restarted, at which time it's expected that the successor would buy the library from the foundation, Gart said.

In the meantime, the foundation will lend it to music groups, said Ruth Shack, foundation president.

[Palm Beach Daily News](#)

Smithsonian Folkways go digital

[Smithsonian Folkways Recordings](#), the non-profit record label of the [Smithsonian Institution](#), began digitizing its music library, which spans more than 50 years, in January and will launch the new service on April 1, 2004. The non-profit record label also plans to offer music online from Africa, India and other world regions by the end of 2004. Smithsonian will make its entire collection of 33,000 American folk and world songs from artists such as Woody Guthrie, Lead Belly, Brownie McGhee, Pete Seeger and Ella Jenkins available online to consumers for 99 cents.

Business Wire

Robert Fuchs' String Trio Op. 94

Largely unknown today, Fuchs (1847-1927) was a well-known Austrian composer and teacher in the late 1800s and early 1900s, whose students included Richard Strauss, Mahler, Sibelius, Krongold, Schrecker and Zemlinsky. Brahms thought highly of his work. His trio op. 94 had never been recorded. In fact, for all practical purposes, it had disappeared until someone inadvertently found the piece in the Cleveland Institute's music library. It is performed in concert by the String Trio Ensemble at the Breckenridge Music Institute on January 24.

[Summit Daily News](#)

News from the MIDEM music market

- Trade group IMPALA, which represents 2,000 independent European music labels, vowed on Monday (Jan. 26) to fight the proposed merger between music giants Sony Music and Bertelsmann's BMG as a crucial deadline for approval by European regulators looms.
- A new music rights administration company, [Rightsrouter](#), has opened its door for trade. It aims to close the gap between rights holders and digital music services by providing one-stop licensing for download, streaming and mobile services - mainly in Europe.

Food for thought

Researchers at the University of Leicester spent three weeks monitoring the effects of classical, pop music and background silence on spending.

They found the subtle melodies of Mozart and Bach made people feel more affluent. When classical music was played in the background, diners spent an average of more than £24 per head on food and drinks.

Dr Adrian North, senior lecturer in psychology at the university, said: "When you hear a piece of music it activates all types of knowledge.

Ananova, 10/7/2003

In order to submit an item to the newsletter, please send an email to iaml-news@ircam.fr.