



IAML Electronic Newsletter

No. 13, July 2004

In deference to our truly international membership, you'll find in this issue a couple of submissions in other languages with a summary in English.

IAML-IASA 2004 in Oslo

MusicNetwork special session Friday August 13, 2:15pm

[The session](#), chaired by Massimo Gentili-Tedeschi and organized by [MusicNetwork](#), will focus on online music distribution systems from a music library perspective: How can digital and interactive technologies enhance the accessibility of recordings, scores etc. as far as music libraries, archives, documentation centers etc. are concerned? The session provides a brief overview as well as several good practice examples, complemented by the presentation of an extensive analysis of classification of forms, genres and styles in online music platforms. The session will be concluded by a panel discussion, addressing experiences, problems and success factors.



Digital sheet music content for libraries at IAML


The Danish [SheetMusicNow.com](#) company announces the expansion of its cooperation with libraries. In time for the IAML conference in Oslo, SheetMusicNow.com will be introducing the delivery of digital sheet music to the [Cook Music Library](#) at Indiana University, which will be joining the current list of 39 participating libraries.

SheetMusicNow.com is an online catalogue of over 13,000 classical and jazz sheet music editions to download and print. The collection consists of original published editions from leading publishers, including Universal Edition, Schott Musik International, Oxford University Press, Edizioni Pizzicato, Muzyka and a long list of others.

Jonathan Irons, CEO of SheetMusicNow.com, will be in Oslo on the 9th and 10th of August to answer your questions and to explain the licence models available. For more information, [contact Jonathan](#) (or by phone, at +45 3833 2863) or visit the [web site](#).


Crash Norwegian Info

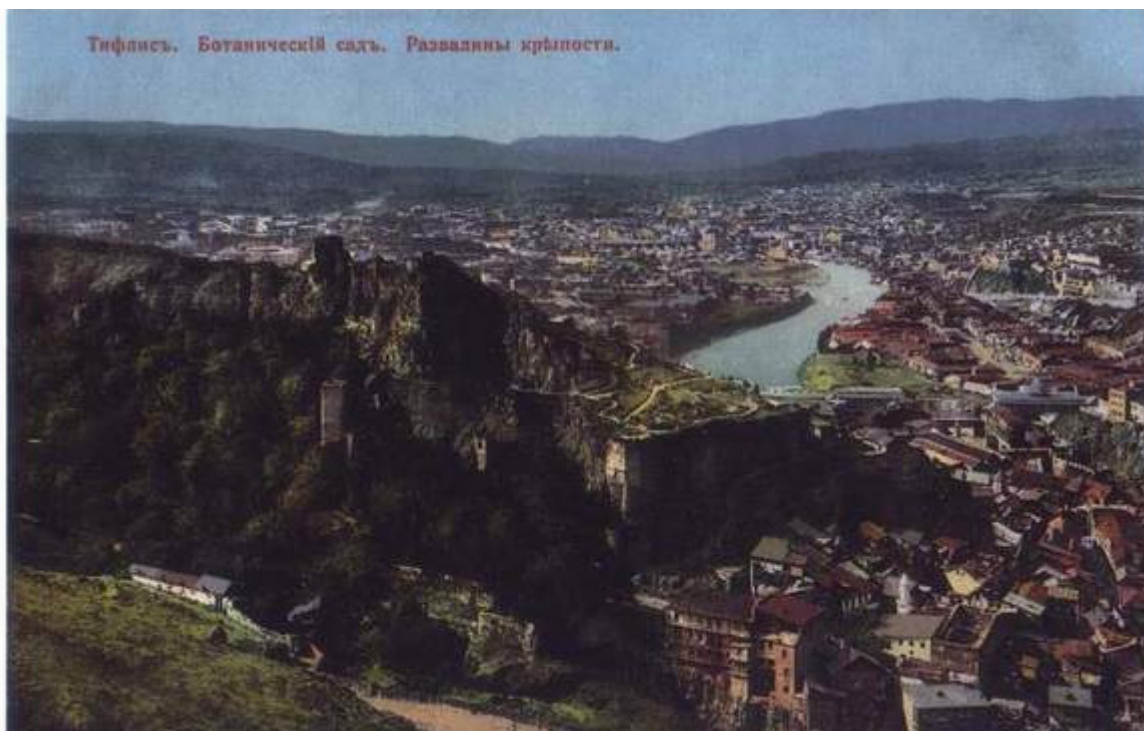
A good information source about the Norwegian language can be found in the [Wikipedia](#) (a truly [interesting experiment](#) in free and shared knowledge).  Nos lecteurs français trouveront [ces informations](#) dans les pages françaises du Wikipédia.  Für diejenigen, fleißigen Kollegen unter uns, die ihr Norwegisch gerne verbessern wollen, empfehle ich [diese Web-site](#).

If you have a few minutes and want to learn Norwegian, the [Sons of Norway website](#) may be of help.  Hyggelig å møte deg!

Music (in) libraries

The Library of the Tbilisi Conservatory – a field trip report

 Depuis sa création en 1917, [le Conservatoire national de Géorgie](#) peut s'enorgueillir d'avoir formé de nombreux artistes dont la renommée a vite dépassé les frontières du Caucase. La bibliothèque du Conservatoire, outil pédagogique qui a secondé les efforts de plusieurs générations de musiciens, date de la création même de l'institution. La Géorgie ayant été rattachée à l'URSS de 1921 à 1991, il n'est pas étonnant de trouver dans les collections de la bibliothèque, aux côtés d'un fonds géorgien d'un intérêt certain, une majorité d'éditions russes, du 19^e siècle à nos jours. Le rôle de cette bibliothèque au sein du Caucase est unique et central : elle prête non seulement aux 500 élèves et professeurs du Conserva-



View of Tiflis (Tbilisi)

toire de Tbilissi, mais aussi à 200 écoles de musique réparties dans toute la région, en Arménie par exemple.

La bibliothèque, qui ne propose aucun document en libre accès, occupe depuis toujours les mêmes locaux, devenus peu à peu extrêmement exigus pour une collection qui atteint aujourd'hui les 160.000 documents (107.000 partitions, 50.000 livres, 1.500 cd). Les temps sont d'autant plus durs que dans la conjoncture économique actuelle, des plus difficiles en Géorgie, le Conservatoire ne trouve pas de quoi payer son personnel, et la bibliothèque ne dispose plus d'aucun budget depuis 1990, ni pour faire des acquisitions nouvelles, ni pour entretenir les collections qu'elle possède déjà. Les partitions et les livres sont mis à disposition des usagers dans leur état originel : un document détérioré le reste et aucune reliure n'est possible. Dans les magasins, la poussière s'accumule sur les ouvrages, les serre-livres sont rares, les partitions se tordent faute d'être rangées dans des boîtes adaptées et les étagères construites autrefois en acier trop fragile ploient puis cassent. Au siècle dernier, il a fallu faire face avec très peu de moyens à l'augmentation des collections : le magasin

principal s'est trouvé scindé en trois niveaux superposés construits en bois, accessibles par des escaliers qui ressemblent à des échelles. La bibliothèque a dû répartir ses collections et les douze personnes qui y travaillent sur 5 niveaux, qui ne totalisent même pas 400 mètres carrés !

La bibliothèque du Conservatoire est autant une bibliothèque des classes qu'une bibliothèque d'étude : de ce fait, elle possède souvent un tel nombre de doubles pour une partition que nos collègues géorgiennes estiment qu'il y a seulement 30.000 titres derrière les 107.000 exemplaires référencés. Malgré tout, au rythme auquel la bibliothèque prête ses collections – 60.000 prêts par an –, sans pouvoir les restaurer quand c'est nécessaire, il est permis de s'inquiéter sur ce qu'il en restera dans quelques années. D'autant que, du fait de leur faibles ressources et de la difficulté à se procurer des partitions, les élèves ne peuvent s'offrir une bibliothèque personnelle : du coup, l'absence de photocopieuse sur place les incite malheureusement à arracher les pages dont ils ont besoin dans les partitions.

Les Géorgiens ne baissent pas les bras dans ces temps difficiles, et la directrice du

The history of Georgian traditional music is primarily that of [Georgian folksong](#): the vocal repertory, with or without instrumental accompaniment, is particularly rich and there are also many types of traditional instruments. Polyphonic singing, complex musical structures and variety of styles distinguish Georgian folksong. There are many talented folk groups in Georgia whose common purpose is to revive and preserve Georgian folk music. Perhaps the best known of these is the [Rustavi Choir](#).

As Georgia formally converted to Christianity in 337, its church music was first influenced by Syria and Byzantium. Subsequent development of Georgian church music was strongly influenced by the activity of Georgian monasteries and other religious centres outside Georgia (Bulgaria, Greece, Palestine...).

The [Opera and Ballet Theatre](#) in Georgia has long, historical heritage. It celebrated 150th anniversary since its foundation in 2001. The development of Georgian art music followed a course characteristic of many Eastern European schools of composition during the end of the 19th century and the first half of the 20th century. A few decades saw a rapid advance from the first experiments in composition and an amateur musical culture to a thoroughly professional approach to composition in the context of increased musical activity in the concert hall and opera house. The evolution of Georgian music from the 1960s to the 90s had much in common with that of Western music in the late 20th century.

Among its influential composers, [Meliton Balanchivadze](#) (1862-1937) and his son Andria (1906-1992) – father and brother of George Balanchine – played a major role in the development of Georgian art music: Meliton wrote the first Georgian opera, *Tamara the Cunning*, while Andria' ballet *The Heart of the Mountain* and *First Symphony* laid the foundations of Georgian ballet and symphonic music.

Sources:

- Leah Dolidze et al.: "Georgia", [Grove Music Online](#) ed. L. Macy (Accessed 9 July 2004).

- [Parliament of Georgia](#) Web site, [Georgian Music](#) Web site, Georgia [Musical Cultural Portal](#), Georgia [Internet directory](#)

Conservatoire, la pianiste [Manana Doid-jashvili](#), est une inlassable ambassadrice pour son établissement. Grâce à un sponsor allemand, la bibliothèque est ainsi équipée depuis deux ans d'une douzaine de postes d'écoute audio, et il sera peut-être bientôt possible de lui aménager de nouveaux locaux plus vastes et mieux adaptés au sein du Conservatoire.

L'informatisation est aussi un sujet d'actualité. La Bibliothèque nationale de Géorgie s'informatise avec [le logiciel ISIS](#), et les bibliothécaires du Conservatoire souhaitent en profiter pour sauter le pas eux aussi. Mais que de difficultés à vaincre ! Certes le logiciel de l'UNESCO est gratuit et le Conservatoire dispose du personnel nécessaire à la saisie du catalogue, mais il n'y a pas d'argent pour acheter les ordinateurs nécessaires. Le Conservatoire et la Bibliothèque nationale sont d'accord pour cataloguer dans une base unique, mais le coût d'une connexion informatique entre les deux établissements n'est pas abordable. La Bibliothèque nationale a choisi le format Unimarc pour son catalogue, mais pour l'instant, personne n'a catalogué de musique imprimée en format Unimarc dans aucun des deux établissements, et ce n'est pas facile de se lancer sans aucune expérience.

J'avoue qu'à mon retour de Géorgie, j'ai souvent pensé à nos collègues qui se bat-

tent tous les jours avec des difficultés de tous ordres pour parvenir à exercer leur métier, et à ce que nous pouvons faire pour les aider. Le Conservatoire de Paris a proposé de recevoir en stage la bibliothécaire chargée de l'informatisation de la bibliothèque du Conservatoire de Tbilissi, l'ambassade de France à Tbilissi a fait le tour des ordinateurs qu'elle pourrait donner, et j'ai chaudement recommandé à mes collègues géorgiennes de faire une demande auprès de la commission Outreach de l'AIBM pour venir au plus vite à l'un des congrès annuels.

Bérenghère de l'Épine, Médiathèque Hector Berlioz, Paris




The library of the [Tbilisi \(Tiflis\) Vano Sajarishvili State Conservatory](#) of Georgia was established in 1917, together with its mother institution, many of whose students have gained a reputation extending far beyond the Caucasus. Its collections – of over 160,000 documents (107,000 scores – most in multiple copies, 50,000 books, 1,500 CDs) include Georgian documents of interest, as well as many Russian publications from the 19th cent. on. It plays a major regional role – not only as a lending library to the 500 students and staff of the Conservatory, but to 200 schools of music throughout the Caucasus, including Armenia, at the rate of 60,000 documents a year.

Unfortunately, it is in dire straits: it ran out of space in the original building which has become wholly inadequate, it has had no budget since 1990 to pay its staff, nor for acquisitions, document repair or restoration. Moreover, the lack of a copier encourages students to rip pages out of scores when

they need them... The director of the Conservatory, the pianist [Manana Doidjashvili](#), has been tirelessly looking for alternative funding: thanks to a German sponsor, the library received two years ago a dozen audio listening stations, and hopes to move to larger and more adequate space within the Conservatory. As the National Library of Georgia is currently computerizing its catalog with the [ISIS free software](#) in Unimarc, the Conservatory intends to follow suit and integrate its collections in the future national catalog, but has no means to buy computers nor a link to the National Library. In addition, none of their librarians has ever catalogued printed music in Unimarc.

How can we help our colleagues? The Conservatoire de Paris has offered to help train the librarian in charge of this project. I strongly urged our Georgian colleagues to apply to the IAML Outreach Commission for help in attending one of our annual conferences.

Libraries and Musical Heritage – a conference report

 Le deuxième colloque franco-colombien qui s'est tenu à Bogota les 29 et 30 avril a été consacré au patrimoine musical dans les bibliothèques et archives musicales. Organisé par le [ministère de la Culture colombien](#) et par l'[ambassade de France](#) en Colombie, il réunissait, aux côtés de bibliothécaires et chercheurs colombiens des participants venus de France et de Cuba. Cette réunion s'inscrivait dans un double contexte : celui de la très dynamique et ample 17^{ème} [foire internationale du livre de Bogota](#) qui attirait un public considérable de jeunes lecteurs, lycéens et étudiants, et dans celui d'un plan du gouvernement colombien en faveur de la lecture publique qui a pour but de mettre les grands chefs d'œuvre de la culture universelle à portée de la population et qui se développe au niveau des principales villes, Bogota, Medellin, Cali, Baranquilla sous forme de constructions de nouvelles bibliothèques mais aussi dans les villes de moindre importance et dans les villages.

Une quinzaine de communications ont permis de mesurer la richesse et la diversité des patrimoines musicaux, diversité de nature puisque l'oral –« patrimoine immatériel » selon la définition de Unesco – qui nécessite des campagnes de collecte urgen-

tes, est tout aussi important que l'écrit et diversité des supports. Les questions périphériques à la gestion de ce patrimoine comme la question des droits d'auteur et d'exploitation (exposé de Vivian Alvarado Baena) et les problèmes posés par la conservation, le transfert des données sur support numérique ou la formation des personnes chargées de la gérer ont été aussi largement abordés.

Les communications ont été organisées en quatre thèmes et demi-journées. Au cours de la première consacrée à la fonction des bibliothèques nationales en matière de préservation, de recherche et de diffusion, Lina Espitaleta, directrice de la [Bibliothèque nationale](#), a tracé de façon aussi large que pertinente les contours de la notion de patrimoine musical en insistant sur l'importance du dépôt légal dans la constitution du patrimoine musical ; elle a élargi son propos aux collections musicales des bibliothèques nationales en Amérique du Sud. Catherine Massip, directrice du [département de la Musique à la Bibliothèque nationale de France](#), a ensuite présenté le patrimoine musical écrit de la Bibliothèque nationale de France, qui s'étend du Moyen-Age au XX^e siècle.

Dans le cadre du thème « De la recherche à la diffusion des collections », Gilles Pierret, directeur de la [Médiathèque musicale de Paris](#), a mis en valeur la nécessité de donner enfin aux enregistrements sonores de toute nature un vrai statut de documents patrimoniaux avec la même politique de conservation à long terme que pour le support papier. Le Professeur Egberto Bermudez de la Fondation pour la musique, harpiste et musicologue, spécialiste de la [musique coloniale en Colombie](#), a retracé les résultats des recherches faites sur la musique colombienne depuis ses origines au XVI^e siècle. Ellian Anne Duque, de la faculté de musique à l'[université nationale de Colombie](#), a insisté sur la non-pertinence des notions de musique savante opposée à la musique populaire pour la Colombie, et a exposé ses travaux sur les périodiques colombiens de la fin du XIX^e



From left to right: Gilles Pierret, Catherine Massip,
Michael Fingerhut, Stella de Paramo and Lina Espinaleta

siècle, diffuseurs de musique et finalement principaux acteurs de l'édition musicale en Colombie, avec des exemples de pièces pour piano éditées et enregistrées.

Autour du thème « Patrimoine musical en Colombie et en France : regards croisés », Michel Fingerhut a exposé les réalisations de la [médiathèque de l'Ircam](#) dans le domaine du numérique et de son utilisation pour la diffusion de fonds patrimoniaux sonores en ethnomusicologie et en musique contemporaine, le musicologue [Mariano Candela](#) a présenté la culture musicale de la Caraïbe colombienne avec l'objectif clair de conserver pour diffuser et Carmen Alvarado de Escorcia le fonctionnement du [centre culturel de la Caraïbe](#). Les interventions de musicologues colombiens ont montré des exemples de mise en valeur du patrimoine musical par les chercheurs, du point de vue du collectionneur de disques et des difficultés qu'il rencontre ou de la collecte du patrimoine oral des cultures indiennes avec un appel pour alerter sur les risques de disparition de ce patrimoine.


Du côté des bibliothécaires, plusieurs exemples d'institutions ayant pour objet la

collecte et la conservation du patrimoine musical ont été présentés, collections, fonctionnement, public, comme le [centre de documentation de la Bibliothèque nationale](#) créé en 1976 et présenté par Jaime Quevedo, de même que les réalisations de la [maison des Amériques à Cuba](#) pour la restauration et sauvegarde de leur patrimoine enregistré, par Arien González Crespo et Layda Maria Ferrando Ledo.

Le colloque s'est terminé par une table ronde présidée par Stella de Paramo, directrice du département de la musique de la [bibliothèque Luis Angel Arango](#) de Bogota. Durant les échanges qui s'y sont tenus entre les intervenants de ces deux journées et le public, les questions de formation et de normes ont été évoquées, et Michel Fingerhut a plaidé en faveur d'un rapprochement des professionnels du patrimoine dans le cadre de réseaux associatifs, notamment celui de l'AIBM.

Ces communications feront l'objet d'une publication.

Catherine Massip, Département
de la musique, Bibliothèque
nationale de France

 The 2nd Franco-Colombian symposium on libraries, which took place during the [17th international book fair of Bogota](#), Colombia, was dedicated to the topic of musical heritage in libraries and archives. Co-organized by the Colombian Culture Ministry and the French Embassy in Colombia, it brought together Colombian librarians and researchers together with guest speakers from France and Cuba. Most of the communications described the wealth of raw material, and the urgent need to collect, preserve, organize, and make available this vast amount of sound documents. Questions of technology (for preservation and delivery), standards and training (for cataloguing) and rights were regularly raised during these two days.

The role of national libraries and the importance of legal deposit for preservation, research and delivery was described through the experience of the [Colombian National Library](#) and of the [Music department of the French National Library](#), represented by their respective directors, Lina Espinaleta and Catherine Massip. Gilles Pierret, director of the [Médiathèque musicale de Paris](#); on the theme of “from research to delivery of collections, insisted on the urgent need to consider heritage sound documents on a par with paper documents and develop an appropriate long-term preservation policy.

In the session dedicated to experiences of handling heritage collections in Colombia and in France, examples of preservation and delivery of ethnomusicological and learned music collections through digital means, by Michael Fingerhut from the [IRCAM Multimedia Library](#); while Ellian Anne Duque, from the Music department at the Colombian National University showed her work on the role of late 19th cent. Colombian periodicals as publishers of music, insisting on the irrelevance of the learned vs. popular dichotomy for Colombian music. The musical heritage of the Caraiibs was presented by [Mariano Candela](#), musicologist and coordinator of the Centro de Documentación Musical del Río Magdalena y del Caribe Colombiano and by Carmen Alvarado de Escorcía, director of the library of the [Cultural Center of the Caraiibs](#).

Other talks dealt with the way other insitutions deal with the collection and conservation of musical heritage, such as the [Documentation Center of the National Library](#), presented by Jaime Quevedo. The preservation and restoration of sound recordings at the Casa de las Americas in Cuba was described by Arien González Crespo and Layda Maria Ferrando Ledo, all the more striking due to the quality of their work both in terms of technology and adherence to standards, in spite of their almost total lack of resources and connections.

The closing panel allowed for an exchange between the speakers and the public, mostly of librarians, expressing their frustration at the lack of resources, training and experience with standards

to handle sound material (cataloguing, digitization, and the like). In response, Michael Fingerhut urged them to build up inter-organization cooperation and affiliate with an international network such as IAML, so as to be able to benefit from other libraries' experience.

The proceedings of the conference will be published by the Colombian Ministry of Culture.

Events, publications

News from Australia

- A one-day IAML sponsored seminar on “Music, technology and research”, as part of the [Symposium of the International Musicological Society](#), Melbourne, Australia, will take place Friday 16 July, 2004. It features speakers from the USA, UK and Australia and a distinguished panel of speakers in an afternoon forum of discussion and discourse.
- The 2004 Biennial joint IAML (Australia) and IAML (New Zealand) Conference will take place in Canberra, ACT, Australia 12-15 September. More information [here](#).
- See the latest issue of [Intermezzo](#): Newsletter of IAML (Australia).


Georgina Binns, President,
IAML (Australia)

News from France

- **New harpsichord organization.** The CLEF (Clavecin en France) non-profit organization has just been established to facilitate the exchange of information related to the harpsichord and its pedagogy. The Honour Committee of CLEF is formed by renowned personalities as Huguette Dreyfus, Kenneth Gilbert, Laurence Boulay, Frédéric Dassas, Catherine Massip or Ton That Tiet. CLEF plans to develop a web site, to gather the addresses of harpsichord music schools and academies, workshops, courses, and harpsichord makers. It will also analyse the new editions of scores, books and recordings; and will gather the articles, news and most important publications relating to harpsichord music and organology. Finally, the web site will have

a specific section for each region of France where the regional correspondents will post news and messages concerning different subjects (concerts, instrument renting, classes, others) and a discussion forum.

Conferences

- [Style and Meaning in Language, Art, Music and Design](#) (October 21-24, Washington, DC). The symposium will provide a unique meeting ground for researchers and practitioners in all media that share the problem of formalizing a notion of style, being an effective means to generate a discourse across diverse forms and approaches. The goal of this symposium is to bring such individuals together, to seek out common languages and frameworks for discussion, as well as to establish a shared set of stylistic tasks, which can be used as a test-bed for extending and generalizing stylistic work. Keying into stylistic sensibility, we hope to make headway into understanding style in an attempt to develop methodology and modeling language for representation, analysis and generation of differing styles across multiple domains.
- [I Encuentro de Jóvenes Musicólogos de la SEDEM](#) (First Meeting of Young Musicologists of the Spanish Musicological Society), November 18-19, Oviedo (Spain).  Se dedicará una de las sesiones a la presentación de comunicaciones libres y una mesa redonda, y otra a la realización de un seminario sobre nuevas metodologías de investigación en la musicología, para el cual se han invitado a tres investigadores de reconocida trayectoria.

RILM new publication

RILM is delighted to announce the publication of *Speaking of Music: Music Conferences, 1835-1966*. Edited by James R. Cowdery, Zdravko Blazekovic, and Barry S. Brook. *RILM Retrospective Series*, vol. 4 (New York: RILM, 2004) xxii, 740. ISBN 1-932765-00-X (hardcover). (Barbara Dobbs Mackenzie, Series Editor).

This book covers over 6000 papers on musical topics presented at nearly 500 conferences held before the foundation of RILM. This book includes items from conferences devoted to nonmusical topics, such as psychology or acoustics, as well as those devoted exclusively to music. Summaries of the papers are provided, along with complete citations and detailed indexes by year, place, sponsoring organization, and topic.

Reflecting myriad currents of thought from the mid-nineteenth century to the mid-twentieth century—the heyday of Romanticism, the advent of Modernism, the rise and fall of Marxism, and the emergence of multiculturalism, to name just a few—this book provides a fascinating window on intellectual history through the prism of music.

The project was begun by Barry S. Brook in the 1970s and has been amplified and completed by the staff of the RILM International Center, with the help of a number of contributing abstractors and, especially, a grant from the Andrew W. Mellon Foundation.

Speaking of Music is available for immediate shipment. For more information, or to place a secure Internet order, please go to the [Web site](#). To order by check or money order, or to request an invoice, please contact [Laurice Jackson](#) (+1-212-817-1992), or write to RILM Abstracts, 365 Fifth Avenue, Suite 3108, New York, NY 10016-4309, USA.

Barbara Dobbs Mackenzie,
Editor-in-Chief, RILM Abstracts of Music Literature

UK and Ireland RISM database

A new [free-to-access database](#) giving details of 17th- and 18th-century music manuscripts held in libraries and archives across the UK and in Dublin has just been launched by Royal Holloway, University of London. Containing details of more than 29,000 pieces of music, it is the result of a three-year project undertaken by the Music Department at Royal Holloway in collabo-

ration with the Répertoire International des Sources Musicales (RISM) UK Trust and the British Library, with funding from the Arts and Humanities Research Board (AHRB).

The database includes details of music manuscripts in the national libraries of Scotland and Wales, the British Library, public and university libraries, and city and county archives. This is an ongoing project; more data will be added over the coming months and years, including catalogue records for material in cathedral and chapel libraries and in private collections. Digital images of some of the manuscripts will also be added, enabling researchers to compare the handwriting in manuscripts that are physically miles apart. This new phase of work is also being funded by the AHRB.

Music incipits are provided for the majority of the pieces, and these can be viewed in ordinary music notation as well as in the Plaine & Easie code used by RISM. One of the key elements of the database is its tune-search feature. Developed specially for this project, it allows users to type in the first few notes of a piece of music and to find both exact matches and close matches.

All the data gathered¹ will also be added to the international RISM A/II database, currently published on CD-ROM by K. G. Saur under the title "Music Manuscripts after 1600", and available also on subscription via <http://www.nisc.com>. N.B.

Further information about the UK and Ireland RISM project may be [obtained from Dr Sandra Tuppen](#), Project Manager, c/o Music Collections, The British Library, 96 Euston Road, London NW1 2DB.

¹ The UK manuscripts already catalogued on the international RISM A/II database will be added to the UK and Ireland database early next year, once the records have been converted by the RISM central office to a format suitable for data-sharing.

DigiCULT Cultural Heritage Professional CV Service

Archives, libraries, museums, and other cultural and scientific heritage institutions often have difficulty identifying professionals with expertise in applying relevant ICT. By creating a searchable online [CV database](#) containing details of experts and their areas of expertise DigiCULT can help the community to identify and gain access to specialists. Persons on the database have expertise or an active professional interest in the study and use of ICT in the cultural and scientific heritage field. DigiCULT extends an invitation for experts to add their CV to the [DigiCULT website](#).¹

Technology and business

Sony – BMG merger

Despite earlier objections, European anti-trust regulators are now set to approve the merger of the music divisions of Sony and Bertelsmann. The EU's deadline to announce the decision is July 22.

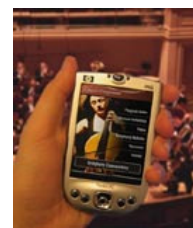
The deal would leave 80 per cent of the market in the hands of four groups: Sony-BMG, Vivendi Universal, EMI and Warner Music. Sony-BMG and Vivendi Universal would control about a quarter each.

The EU initially said the deal could lead to higher CD prices, fewer choices for consumers, and stifle the development of online music downloading. But it concluded after internal review it did not have "sufficient evidence" of collusion or future harm to consumers. The 50-50 venture is still undergoing anti-trust review in the US.

Business Times, 6/19/2004

Live Concert Commentator

[Opera Glass Networks](#) developed this Concert Companion, a new handheld gadget that assists symphony listeners with real-time musical commentary and live video of the performance. As easy to use as any



other PDA or Palm Pilot (the latest prototype is a Hewlett-Packard Pocket PC, to be precise), the Concert Companion received raves in trials last spring in New York and Pittsburgh. And it's on the fast track to show up in symphony halls across the country.

[The Hartford Courant](#),
7/7/2004

Old music, new copyright

In a case with major repercussions for the music industry, British Baroque music expert Dr Lionel Sawkins, 75, has successfully claimed copyright infringement against the UK's [Hyperion Records](#) for a recording of the Sun King, by [Michel-Richard Delalande](#) (1657-1726), which he had adapted and arranged. The record industry now fears that anyone who creates a new edition of a score of an existing composition will be able to claim a copyright and up to 8.5 per cent royalties on any sale, on a work that would otherwise be out of copyright and in the public domain.



[p2pnet](#), 7/6/2004

Music of interest

Score of a Bach Cantata found

The missing score of the cantata BWV 216 ("Vergnugte Pleissen-Stadt"), of which only fragments were known, was found in Japan, in the papers of the pianist Chieko Hara, who died in 2001 aged 86. Bach had composed this piece in 1728 for the wedding of the daughter of a customs official in Leipzig. Its last known owner was a descendant of Felix Mendelssohn, who was a friend of the Spanish cellist Gaspar Cassado, the husband of Chieko Hara.

[AFP](#), 4/5/2004

Score of a jazz Mass found

Once known as the Queen of the Ivories who had played at Carnegie Hall, jazz pianist Mary Lou Williams found herself in 1954 plunking out songs in a Paris bar while grieving the death of a friend. In the middle of a set, Williams walked out. Three years later, Williams converted to Roman Catholicism with Dizzy Gillespie's wife. In 1969, she penned "Mass for Peace," the only jazz Mass commissioned by the Vatican. Michael Bruch-Pesses, from Pacific University, found the score in New Jersey and brought the Mass to performance in Oregon. Williams' Mass blends the sounds of rock, gospel and jazz with a chorus, signifying a revolutionary change in the Catholic liturgy that began as a result of Vatican II. Williams created the Mass out of her newfound devotion but also as a reaction to the Civil Rights movement and the deaths of John F. Kennedy and the Rev. Martin Luther King Jr., said Tammy Kernodle, author of the new biography, "Soul on Soul: The Life and Music of Mary Lou Williams."

[The Oregonian](#), 5/6/2004

New work by Theodorakis

The 78-year-old Greek composer Mikis Theodorakis has written the music to a musical, "A Life Full of Greece", on the occasion of the Olympic Games, which will take place in August. The action takes place between 1950 and 1975.

Music from here to eternity

In an abandoned church in the German town of Halberstadt, the world's longest concert was coming two notes closer to its end Monday: Three years down, 636 to go. The addition of an E and E-sharp complement the G-sharp, B and G-sharp that have been playing since February 2003 in composer [John Cage's Organ²/ASLSP](#) – or *Organ squared/As slow as possible*. The five notes are the initial sounds played on a specially built organ – one in which keys are held down by weights, and new organ

pipes will be added as needed as the piece is stretched out to last generations. [The concert began Sept. 5, 2001](#), the day Cage would have turned 89. As the BBC reported on that day, “If everything goes to plan, the audience could be allowed an interval for refreshments and a nip to the loo in about three centuries.” The composition, originally written in 1985 for piano, and rearranged two years later for organ to last 20 minutes, starts with a silence, and the only sound for a first 1½ years was air, [the first notes being played in 2003](#). After debates in Germany about what exactly “as slow as possible” could mean, the group of German music experts and organ builder behind the project chose the concert's 639-year running time to commemorate the creation of the city's historic Blockwerk organ in 1361.

This piece, while one of the longest ever, is reputed to be beaten by a [1000-year long composition](#), based on the sound of Tibetan singing bowls and gongs, which will not repeat itself until midnight 31st December 2999.

More traditional very long compositions which one could safely listen to in one sitting include [William Havergal Brian's *Symphony n° 1 "The Gothic"*](#), reputed to be the largest (requires more than [1000 musicians](#)) and longest (close to two hours in Schmidt's 1980 performance) symphony in the repertoire (surely beats Messiaen's [Turangalila-Symphonie](#)). *The Gothic* is set in two gigantic parts. The first part is for orchestra alone and could almost be a symphony in itself. The second part of the symphony dwarfs the first completely. Brian sets the Latin text for the Te Deum for a monstrous choral group with soloists and orchestra. Nearly medieval choral writing is contrasted with violent orchestral outbursts. There are even moments of dense tone clusters that predate Ligeti by 50 years. The experience is like that of a Gothic Cathedral, everything is included, the sublime, the terrifying and even the grotesque.

A smaller setting but much longer work is Morton Feldman's six-hour-long *String Quartet N° 2* in which the bows are never lifted off the strings, and which [has recently been released](#) on CD and DVD.

Among the longest solo piano pieces: the British [Kaikhosru Shapurji Sorabji](#) who wrote the 4½-hour [Opus Clavicembalisticum](#) (which consists of 12 movements evolving around a theme with 44 variations and a passacaglia with 81 variations) in 1930; [LaMonte Young](#) whose [Well-Tuned Piano](#) lasts 5 hrs, 1 minute and 49 seconds, or Ronald Stevenson's 80-minute long [Passacaglia on DSCHE](#).

[Amazon](#), [Art Journal](#), BBC, NPR

Musicians' corner

Scottish composers on the war path

[Scottish Opera](#) is in the process of losing nearly 90 staff in a £7m restructuring deal agreed with the Scottish Executive. The company will also endure a “dark” season where no major operas are performed. [Sir Peter Maxwell Davies](#), keynote speaker at IAML 2000 in Edinburgh and recently appointed as the Master of the Queen's Music, has described the Scottish Executive's cultural policy and its treatment of the national opera company as a “disgrace” and accused politicians of wrecking the country's artistic heritage. Earlier this month [Craig Armstrong](#), multi-award-winning composer, resigned from Scotland's fledgling Cultural Commission, citing the fact that he was the only practising artist on the eight-strong body headed by James Boyle. Its unveiling had been followed by a bitter public row between Boyle and [James MacMillan](#), the nation's premier composer, who had criticized in no uncertain terms the decision to axe the Scottish Opera.

[The Scotsman](#), 6/12/2004

[The Herald](#), 6/24/2004

Berlin and Vienna make peace

The 20-year-old estrangement of the Berlin Philharmonic and the Vienna Philharmonic will be ended by a joint concert in Berlin on April 2, 2005. Coolness between the two renowned musical organizations dates to 1984 when Herbert von Karajan, conductor of the Berlin Philharmonic, cancelled a concert in Salzburg, Austria, because he and his orchestra members were at odds over his decision to appoint a woman as clarinet soloist. The Vienna Philharmonic was invited to Salzburg instead, much to the chagrin of the Berlin musicians.

UPI, 5/3/2004

Ligeti gets Polar Music Prize

The 2004 [Polar Music Prize](#) was founded in 1989 by Stig Anderson, manager of Swedish pop group ABBA, through a donation to The Royal Swedish Academy of Music. Its 2004 laureates are bluesman B.B. King and Hungarian composer György Ligeti.

The academy cited King, 78, for his “significant contributions to the blues” and a “total dedication to his music, a rich recording history and tireless touring lasting more than half a century (that has) made him one of the most prominent figures within the blues.”

The 80-year-old Ligeti was cited for “stretching the boundaries of the musically conceivable from mind-expanding sounds to new astounding processes in a thoroughly personal style that embodies both inquisitiveness and imagination.”

The prize is typically split between pop artists and classical musicians. Previous winners include Paul McCartney, Isaac Stern, Bruce Springsteen, Pierre Boulez and Quincy Jones.

Sun Herald, 5/5/2004

Conductor and/or composers?

In his weekly column of 6/15, Norman Lebrecht discusses [Conductors who score](#), those conductors who “overwhelmingly

aspire to write music”, with results of variable quality, except for Mahler, Boulez and Bernstein. His review of some of the greatest conductors since the 19th cent. purports to show that “inside just about every maestro lurks a rather small composer squeaking for attention.”

Jean-Louis Florentz (1947-2004)

[This French composer](#)

studied with Messiaen and Schaeffer, and was trained in natural science, literary Arabic and ethnomusicology. He won several prizes (including the Lili Boulanger composition prize), undertook field trips to Africa, and later extended his studies of oral traditions to the West Indies, Polynesia, Egypt and Israel. His music favors continuous narrative structures whose preoccupation with the superimposition, interpenetration and constant transformation of layers and events is influenced by African story telling traditions.

Grove Music Online,
[ResMusica](#), 4/4/2004



Fausto Romitelli (1963-2004)

A student of Franco Donatoni, Romitelli followed the IRCAM course in composition and computer music, and worked at this research institute until 1995. In his short life, he managed to compose a score of works, the last one being the video-opera *Index of Metals*. He won several international competitions, and his works have been performed internationally. A list of works and a biography in French are available on the [IRCAM](#) site, in English on the [Andante](#) site and in Italian on the [Casa Ricordi](#) and [Amadeus Online](#) sites. The Belgian [Ictus Ensemble](#) publishes a moving homage.

