



IAML Electronic Newsletter

No. 15, November 2004

In this out-of-band issue, you'll find the branch reports from the IAML-IASA 2004 congress of Oslo. The papers which were presented [are available online](#) (at least for those speakers who provided them) thanks to the wonderful organizers.

IAML news

Audio-visual commission

It might seem a long way off now but the Warsaw conference approaches us even now and with it come the elections for officers of Subject Commissions Branches, etc. This is my last year as A-V Commission Chair having completed two enjoyable three-year terms.

The current Vice Chair and Secretary have each completed a single term. If you work with or have an interest in music Audio-Visual materials and are not already heavily involved with IASA, I ask you to consider standing for election as one of the three officers for the Audio-Visual Commission. Please contact me directly. – [Antony Gordon](#)

Cataloguing commission

I will not be standing for a second term as Chair of the Commission at the elections in Warsaw, so, I am looking for librarians active in the cataloguing field who would be interested in assuming this interesting position.

David Sommerfield is interested in continuing as Vice-Chair, so support would be forthcoming from that position. Jaako Tuohiniemi may not wish to continue as Secretary, so, I am looking for at least two eager volunteers. This is a great opportunity to be active in IAML, and should be an especially interesting time, in view of the exciting initiatives that are underway in the cataloguing field, namely FRBR and the VIAF. Now could be your big chance!! – [Alison Hall](#)

Fontes

I wanted to let you all know that, with effect from January 2005, I shall be working in the [music library](#) of the University of Illinois at Urbana-Champaign, and my wife, Christina Bashford (whom some of you have met) will be working in the [music school](#) there. I certainly hope to continue to take an active part in IAML, although, as some of you will also know, I shall be ceasing to be *Fontes* editor with effect from the Warsaw conference (which I hope to attend). So hopefully you won't have seen the last of me yet. – *John Wagstaff*

Events, publications

Publications

Debussy first edition More than 120 years after its composition by a young and besotted Claude Debussy, *Les Papillons*, a song for voice and piano set to a poem by Théophile Gautier, is available to musicians and the public at large for the very first time, in a handsomely designed portfolio first edition published by [The New York Public Library](#). Publishing information:

Title: Claude Debussy *Les Papillons*
Publisher: The New York Public Library
Price: \$65.00 USD
Size: 27 x 35 cm, 26 pp.
ISBN: 0-87104-453-6

Journal of Music and Meaning The JMM is an [on-line](#) peer-reviewed journal for multidisciplinary research on music and meaning. The editorial profile of JMM accommodates an inclusive plurality of methods and disciplines and welcomes contributions from a variety of fields, such as: philosophy, mathematics, physics, musicology, medicine, acoustics, neurology, theology, literary studies, philosophy of science, music pedagogy, computer sci-

ence, semiotics, sociology, linguistics, religious studies, anthropology, psychology, biology, education studies, music therapy, culture studies, etc. JMM aims to bridge the gap between various studies in meaning and signification and areas of research in music. JMM especially encourages any multidisciplinary research on meaning that is able to challenge conceptions of music, or research that explores the notion of meaning by the study of musical phenomena. Its web site also provides links to music research periodicals.

New recordings

Musica Futurista: The Art of Noises

French surrealism and German dada have been credited for their influence on everything from musique concrète to New Wave. Italian futurism, on the other hand, has been given short shrift due to lost tapes and abandoned musical scores. Perhaps this disappointing state of affairs will be remedied with [Musica Futurista](#), a lengthy compilation that catalogues the movement's musical innovations from the '20s and '30s. The most valuable documents are the pieces by Luigi and Antonio Russolo, former painters who invented *intonarumori*, mammoth noise intoners (using stretched diaphragms, cranks, and springs) that infuse even the most conventional sonatas with the burgeoning mechanical density of infernal factories and diesel engines. It's hilarious and strangely poignant, sending fragile piano pieces hurtling through caverns that emit surging wind and movement. Adding to this pandemonium is poet Filippo Tommaso Marinetti's radio collage, "Cinque Sintesi Radiofoniche," which rushes through field recordings, soccer matches, folk jams, alarm clocks and carnie barking. It's a clear precedent for Cage, Stockhausen, and "Revolution 9." – *Alex Linhardt*, Cornell Daily Sun [By permission, with thanks]

An earlier record – [Futurism and Dada Reviewed 1912-1959](#) – was released by Sub Rosa in 1989 (and more recently by

[LTM](#)). It contains some of the material found on the more recent record reviewed above, but they also differ: this CD, more general in its approach to this movement, includes also recordings of Apollinaire, Cocteau, Duchamp and Wyndham Lewis, while *Musica Futurista* includes pieces by Alfredo Casella (one of Italy's most important composers in the early 20th cent., Francesco Pratella, Silvio Mix, Maltek & Signorelli. [Surrealism Reviewed](#) is a sequel to the *Futurism & Dada Reviewed* record, and is also issued by LTM.

Conferences, symposia

Iannis Xenakis Symposium, Athens, 18-20th May 2005. Iannis Xenakis is one of the most original creators of the 20th century. Musical works such as *Metastaseis*, *Conret PH*, *Terretektorh*, *Psappha* or *Horos* opened a totally new sound universe. His thinking, both musical as well as theoretical, about the art of sounds and its relationship to the world, overturned all previous convictions. His relationship to the sciences and technology defined new artistic concepts and practices. His interdisciplinary artistic practice made him one of the foremost pioneers in multimedia art. It is why his work opens up a golden path for the arts of today and tomorrow.

This symposium, organized by the Music department of the University of Athens in collaboration with the University of Montpellier 3 and with support from the Greek Ministry of Culture, intends to attract researchers from all countries in order to share their experiences and knowledge, their methods and thoughts, and to promote Xenakis' work among young musicians and musicologists, teachers as well as to the public at large. Proposals of papers should include an abstract of 300 words and a short CV. They should be sent before February 10, 2005 to [Anastasia Georgaki](#) and to [Makis Solomos](#). Anyone whose proposal is accepted hereby agrees to submit his written paper before April 20, 2005.

The 36th Annual conference of the Corporation of professional librarians of Quebec will take place May 18 to 20, 2005

in St-Hyacinthe, Quebec, Canada. The topic is *Fostering Loyalty and Attractiveness: Strategies and Purposefulness*. You are invited to submit proposals by December 13, 2004, by consulting the online [Call for Papers](#).

The theremin

The theremin, named for Russian inventor Leon Theremin (Lev Termen, 1896-1993, pictured here), is one of the very first electro-acoustical monophonic musical instruments which is still in use and being manufactured. Invented ca. 1918, it uses electric circuits to produce audible tones. Besides looking like no other instrument, the theremin is unique in that it is played without being touched. Two antennas protrude from the theremin – one controlling pitch, and the other controlling volume. As a hand approaches the vertical antenna, the pitch gets higher. Approaching the horizontal antenna makes the volume softer. Because there is no physical contact with the instrument, playing the theremin requires precise skill and perfect pitch. Initially designed to replace whole orchestras, it has been used either as a transcription instrument (most aptly to substitute for a violin or even voice) or to produce eerie or spooky effects in movies and band music.

Composers have written pieces for the theremin: Percy Grainger (including a piece for six theremins), Bohuslav Martinů, Edgar Varèse (*Ecuatorial*), Charles Ives (*Symphony n° 4*), and more recently Kasper Toeplitz...

The two outstanding performers of this instrument are [Clara Rockmore](#) (1911-1998) and [Lydia Kavina](#), grand-niece of Lev Theremin, who, besides performing (her web site provides dates of her concerts) and recording, teaches the instrument at the [Tchaikovsky Conservatory](#) of Moscow.

Several recordings from these (and other) musicians are available: [The art of the Theremin](#) (with Clara Rockmore and her sister, pianist Nadia Reisenberg), [Music from the Ether: original works for theremin](#) (Lydia Kavina) and others.



One of several books is [Theremin: Ether Music and Espionage](#) by Albert Glinsky, a biography of the adventurous life of Lev Theremin.

Many web sites provide extensive information on the instrument, such as [Theremin Info](#), [Theremin Vox](#), [Theremin World](#).

Music business

Apple launches EU iTunes®

Apple launched a European version of its iTunes Music Store in several countries (not including Ireland). It features over 700,000 songs from all four major music companies and more than 100 independent record labels, in addition to tracks from a wide variety of leading worldwide artists.

The music industry and P2P

Warner Music, Sony BMG Music Entertainment and Vivendi Universal's Universal Music Group have signed up to allow their music to be used by the [Peer Impact](#) peer-to-peer (P2P) service, which allows legal music file sharing. The company is conducting a beta test of its product and expects to release it to the public in the first quarter of 2005.

Awards, grants

Awards in France

[SACEM](#) (French music rights management organization) awarded its Grand Prize for symphonic music to composer [Edith Canat de Chizy](#). ♦ The [Académie Charles Cros](#) awarded its 57th Grand Prize

to conductor [Georges Prêtre](#) for his eminent service to French music, and to Belgian composer [Henri Pousseur](#), for his lifetime achievement.

Other news of interest

Manuscript of Rachmaninov's 2nd symphony found

While the score of this work had been published in 1908, the manuscript was nowhere to be found. That is, until a few weeks ago, in a cellar in French Switzerland. Sotheby's of London, which are going to auction it on December 7, have estimated its value as £300,000-£500,000, in spite of its missing its title page, the first four, and most of the last, pages of the music. – [The Telegraph](#)

La Fenice reborn from its ashes


Italy's historic opera house, [Teatro La Fenice](#), Venice, has reopened with a gala performance of Giuseppe Verdi's opera "La Traviata." The theater, which was destroyed in 1996 by fire, has been reconstructed to its 18th century design, with every detail reproduced and a state-of-the-art sprinkler system and underwater reservoir installed. The Orchestra del Teatro La Fenice inaugurated the 48th International Contemporary Music Festival directed by Giorgio Battistelli with an evening concert conducted by Bernhard Kontarsky, and comprising works by Arvo Pärt, Olga Neuwirth and Luigi Nono.

The Teatro La Fenice has always been a part of the International Contemporary Music Festival, since 1930. The opera house became the venue par excellence for the Festival's events, with such people as




Igor Stravinsky and Darius Milhaud on the podium. At the International Contemporary Music Festival, La Fenice saw the world premieres of *The Rake's Progress* by Stravinsky (1951), *The Turn of the Screw* by Benjamin Britten (1954), and *The Fiery Angel* by Sergei Prokofiev (1955), to name only a few.

IAML reports

These are *summaries* of the reports. Full versions will be available on the [IAML web site](#). The  icon leads to the full paper.

Archives and documentation centres branch

This branch jointly sponsored one session on "Gifts and deposits" with the Research Libraries Branch. **Dominique Hausfater** ([Médiathèque Hector Berlioz](#) in Paris) highlighted the factors to take in consideration when receiving gift collections: physical condition, size and processing time, rights and usability. In case a library won't accept a gift, she suggested referring the donor to another institution.  **Joachim Jaenecke** ([Staatsbibliothek zu Berlin](#)) mentioned additional ways to "use" unwanted gifts, e.g., as exchange material with other libraries. He spoke about the different types of gifts (individual items, collections, archival collections, deposits) and stressed the need for clear agreements. **Emilia Rassina** ([Tchaikovsky Conservatory](#) of Moscow) described the core of the archival collections – donations from such composers as Kabalevsky and Shostakovich – as well as their own student composers' manuscripts. **Jon Bagués** ([Eresbil basque archives of music](#) in Spain) detailed their policies governing the acceptance and handling of gifts. **John Shepard** (until the Congress, at the Music Division of the [New York Public Library for the Performing Arts](#)) spoke of the policy and procedures, including tools to assist in evaluating potential gifts. The discussion with **the audience** touched such issues of historical perspective of the value of gifts, their research vs. market value, etc.



Two sessions are planned for the **Warsaw conference**: one concentrating on Polish archives and primary resources, and the other one on the challenges of technological migrations for music archives. *Judy Tsou*

Audio-visual commission



The A-V Commission participated in three sessions at the Oslo conference, each with a joint Chair from IASA. The first session was co-chaired with **Ilse Assmann** of [SABC](#) and was entitled *Focus on Africa*. Unfortunately only Professor **Chris Walton** ([University of Pretoria](#)) of the three programmed

speakers was able to attend. He described a variety of projects for documenting African music.

On Tuesday, with **Richard Green** as co-chair a session was held with the title *New solutions for presentation, storage and preservation* in which **Kevin Bradley** ([National Library of Australia](#)) described [MusicAustralia](#)'s approach to linking sheet and recorded music on the web. **Michel Merten** ([Belgium](#)) outlined the features of a commercial shared mass digital library for small- and medium-scale libraries and archives run by Sound Arts Group. The third paper expanded on an initial presentation in Tallinn in 2003: [VisualAudio](#) was described as a new preservation strategy for fragile disc recordings by means of photography. This was introduced by **Pio Pellizzari** and **Stefano Cavagliari** ([Fonoteca Nazionale Svizzera](#), Lugano), with technical details provided by Professor Ottar Johnsen ([École des Ingénieurs](#), Fribourg-Suisse).




The third session held on Thursday was co-chaired by **Pio Pellizzari** ([Fonoteca Nazionale Svizzera](#), Lugano). The first paper by **Jacqueline von Arb** (Norwegian Institute of Recorded Sound, Stavanger) described the genesis of the archive from the collections of self-exiled singer and composer Arne Dørumsgaard who in a canny way had persuaded the city of Stavanger to set up a sound archive based around his collection.  The second paper was given by **Eugene Platonov** ([Moscow Conservatoire Audio Labs](#)), in which he described the scope and extent of the audio collections of the Moscow Conservatoire and its programme to issue some of the many rare items on CD.  The third paper: *Music Information Retrieval, or how to search for (and maybe find) music and do away with incipits* was given by **Michael Fingerhut** ([Médiathèque de l'IRCAM](#), Paris). In his paper Michael gave us a comprehensive overview of the territory that has come to be known as MIR (Music Information Retrieval).

Bibliography commission and research libraries branch

The first session of the Bibliography Commission was on *National approaches to bibliography*. **Øyvind Norheim** ([National Library of Norway](#), Oslo) gave an overview of Edvard Grieg bibliographies from his lifetime to the present. The catalog on which Dan Fog is working should provide comprehensive and reliable information. **Valerija Shulgina** ([National Library of Ukraine](#), Kiev) informed on the music national bibliography of Ukraine, which was established as early as 1564, and currently contains music-related items published in the Ukraine and abroad, including previously unknown material and access to audio files.   **Katre Riisalu** ([National Library of Estonia](#), Tallinn) presented an overview of the development of Estonian music bibliographies from its inception in 1918 during the first Republic until 1940, and then after

the Soviet period in 1990s, until the launch in 2004 of an online database covering published sound recordings and printed music. **Egle Elena Marceviene** ([National Library of Lithuania](#), Vilnius) presented the music bibliography of Lithuania as an integrated part of the retrospective national bibliography of this country which goes back to the 17th century, with is now computerized according to IFLA standards and available within the Lithuanian Integrated Library Information System ([LIBIS](#)).

The second session was held jointly with the Research Libraries Branch. **Øyvind Norheim** described the situation of music research collections – taken in a broad definition – which can be found in various institutions throughout Norway, from the National Music Collection in the National Library, through public, university, museum, and radio libraries. **Siren Steen** and **Kari Rortveit** ([Bergen Public Library](#)) described the Grieg Collection at their library, which includes private archives and published documents. A complete catalog is available [online](#) and provides digital versions of the autographs. **Niels Krabbe** ([Royal Library](#), Copenhagen) spoke of *The reception of three Danish classics: Gade, Hartmann and Nielsen, and the scholarly edition of their works* based on two concepts (that of *kairos* – the “right moment”, and *reception constants*) and then discussed critical editions of music.

The Research Library Branch session was on *The old East and West forging the links*.  **Geoff Thomason** ([Royal Northern College of Music](#), Manchester) informed on the relations between Edvard Grieg and Manchester and its documentation in the Brodsky Archive in Manchester and the [Grieg-Collection](#) in the Public Library of Bergen.  **Thomas Aigner** ([Wiener Stadt- und Landesbibliothek](#), Vienna) presented a paper concerning *Restitution and purchase of the Strauß-Meyszner Collection* in Vienna and its tribulations, from confiscation by the Nazis in 1938, through limited restitution after the war, to full restitution by the City of Vienna who then bought it back.  **Joachim Jaenecke** ([Staatsbibliothek zu Berlin](#)) dealt with *German Holdings in Libraries and Archives in Eastern Europa after 1945*. He gave a comprehensive overview of the music-related holdings of the former Prussian State Library and other German libraries, which were transported to Eastern regions of the Reich during World War II, and considered lost after 1945. Some were traced, some restituted. – *Thomas Leibnitz*



Outreach committee

In its meeting, the committee first discussed **donations**: how to select proper and relevant material; how to inform on its availability; how to convince libraries to donate; practical issues (costs, time); money vs. material...

Insofar as assistance to **conference attendance**, the committee discussed availability of funds and additional sources, and how to estimate the costs of attending a future conference.

The **next conference** will include a programmed session with short presentations from countries with outreach activities. – *Ruth Hellen*


Public libraries branch

The session of this branch, on *Music in Public Libraries of Scandinavia*, had three speakers. **Siren Steen** ([Bergen Public Library](#)) made a presentation about Music Libraries in Norway. She talked about the work of the Norwegian Music Library Association and the present situation in Norway. **Liv Sæteren** (head of the [Deichmanske Bibliotek](#), Oslo) presented the plans for the new library building in Oslo, and discussed paradigms in its design: typology (based on user behaviour rather than collection organization), visual communication (landscape, atmosphere...) and organization (integrated services and flexibility of the space).   **Ann Kunish** (project head at the Deichmanske Bibliotek) demonstrated the [Låtlån](#) service of virtual circulation of digital music (in which users can “borrow” an online recording), the first service of its kind in Norway, and well on the way of becoming of a permanent national service. – *Kirsten Husted*

RILM

RILM has had a productive year, marked, as ever, by both successes and challenges. Most [committees](#) are stable, and some new efforts are underway that will result in coverage of historically weak areas, including Africa the Middle East, and China. The new web-based database system (iBis, which stands for Internet Bibliographic Indexing System) is up and running, and while some development is still underway, the old system has been officially retired and all editorial work at the International Center is being done in iBis. As well, some national committees have begun to use iBis for their RILM work, and we hope that most will eventually use the new system exclusively. The RILM Retrospective Series, dormant for many years, has been revived with the publication of Volume 4, *Speaking of Music: Music Conferences, 1835-1966*. RILM anticipates an exciting year to come, in which we will print at least two new volumes, we will host our first international conference (*Music's Intellectual History: Founders, Followers, and Fads* at the CUNY Graduate Center from 16 to 19 March 2005), and coverage and efficiency are set to improve. – *Barbara Dobbs Mackenzie*

Service & training commission

At the meeting of the commission,  **Mary Wallace Davidson** ([University of Indiana](#), Bloomington) spoke about *Creating, maintaining and improving digital music library services at Indiana University*, by describing the [Variations](#) digital

library system, established in the early 1990s, and the *Variations2* research and development project with new research and pedagogical goals. **Kurt Deggeller** (president of IASA and director of the Swiss [Memoriav](#) in Bern) spoke about *An international concept for training in audio-visual archives*. He outlined the aims of the Co-ordinating Council of Audiovisual Archives Associations ([CCAAA](#)) in establishing a strategic framework for professional training across the heritage, information, media and arts sectors, and improved funding through better coordination. – *Wolfgang Krueger*

Unimarc sub-commission

The sub-commission elected its new officers: Laurence Decobert as chair, and Tiziana Morsanuto as secretary.

It then examined the structure of the authority list of musical forms attached to the newly approved Unimarc field 128, *Form of Musical Work and Key or Mode*. The main results of the work done by the Italian Working Group was also presented more extensively in other sessions of the IAML-IASA Congress: Massimo Gentili-Tedeschi, *The development of online co-operative thesauri* (Cataloguing Commission), Cristian Bacchi, *Classification of Forms, Genres and Styles in online music platforms* (IAML IT Committee). The final list includes terms related to musical form as well as to musical genres, omitting variant terms.

The sub-committee performed a comparative analysis of the Italian and French proposals on Unimarc field 145, *Medium of Performance*, following objections of the French to the Italian proposal. It came to an agreement on a few basic points and provisionally approved the proposal, so that the Permanent Unimarc Committee could take it into account in its meeting which took place in the wake of the IAML-IASA congress. – *Tiziana Morsanuto*

IAML national reports (ct'd)

Slovakia

Meetings A plenary session of the group took place on the occasion of its 10th anniversary, on November 23, 2003. **Commissions** The music library commission organized a seminar in October 2003, on printed music and audio-visual documents. ♦ The cataloguing commission was created at the initiative of the National Bibliographic Institute at the Slovak National Library. It focuses on the application of international standards to library work in Slovakia. ♦ The activity of RISM has been detailed in the *Knižnica* magazine. ♦ The RILM activity has been taking place at the Library of Ústav hudobnej vedy SAV Bratislava since 1966. ♦ RiDIM is in the process of being constituted. **Publication** An article about the activity evaluation of the group, previously published in *Knižnica*, will appear in *Fontes*.