



IAML Electronic Newsletter

No. 22, March 2007

IAML 2007 in Sydney

The next IAML conference will be held July 1-6, 2007 at the Sydney Conservatorium of Music, Sydney, Australia. This will be the first time the [Australian Branch of IAML](#) hosts an international IAML conference.

Presenters and delegates will include music and sound librarians and archivists, music and sound print and electronic publishers and suppliers, bibliographers, musicologists, researchers, students and musicians. For details and the Registration Form please go to [the website](#). The deadline for early registration is April 30, 2007.

This is an excellent opportunity for information exchange; but more than this, it will give you the opportunity to mix with other international visitors, as well as Australians, and to meet new colleagues and make new friends. We are a long way from most of the rest of the world, and would be very grateful for your support in making the commitment to come to Sydney. The social and concert programs, and the tours, will give you the opportunity to enjoy Australian hospitality and experience Australian culture.

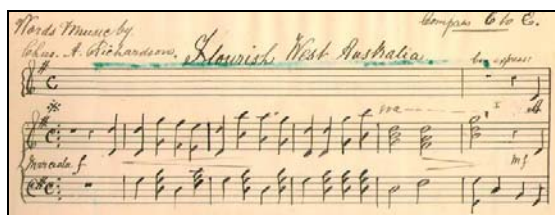
Please consider this a personal invitation to participate in this event. Consider extending your stay by taking a holiday in



Australia before or after the conference. Hope to see you in a few months time.

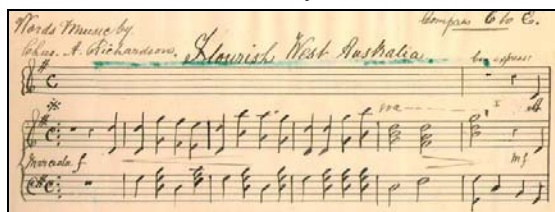
With best wishes

Laurel Dingle
President
IAML Australian Branch



As part of one of the Cataloguing Commission sessions in Sydney I would like to host a 'swap shop' to enable users of different library automation systems to compare notes with users of both their own and other systems with regard to the extent to which they accommodate the special requirements for music and sound recordings. I'd be grateful therefore for anybody expecting/hoping to be in Sydney and willing to participate to get in touch with me [by email](#) including the name of your system supplier and package.

Antony Gordon
Chair, IAML IT Committee
British Library Sound Archive



If you're planning on going to IAML in Sydney and will be staying around the region, you might want to consider attending *Die Walküre* at the Bangkok Opera on July 24 or 26th. This is the second part of their *Ring Cycle* and I found the first part, *Das Rheingold*, one of the most interesting productions I'd seen, particularly in its recasting of the familiar story with strong Thai-Buddhist connections.

For information, please see the [Bangkok Opera website](#). Advance tickets are on sale now for the premium seats and the regular seats will be released later.

Maureen Buja
Resident Musicologist
Naxos Digital Services Ltd.

From the IAML committees

A couple of additional followups to the Göteborg conference.

Report of the WG on Access to Performance Ephemera

The WG has decided to keep its name, explaining that “ephemera” is in no way pejorative, and only reflects on the ephemerality of the events themselves. • Work has been undertaken over the past year on producing a set of guidelines for describing collections of performance ephemera. We are now looking to continue broadening the scope of the guidelines to make them more generally applicable to people working in different countries. • The desirability of producing guidance notes for describing items of performance ephemera was discussed. More work on this is needed over the coming year. • Rupert Ridgewell showed an illustration of a major collection of international concert programmes known as the *Konzert-Programm Austausch* (Breitkopf & Härtel, 1892-ca.1941). It was suggested that this might form the basis of a collaborative cataloguing / research or digitisation project in the future. • Paul Banks presented a proposal for creating an online international thesaurus of concert venues. The group agreed that the first step towards achieving this goal, to be delivered in the coming year, is to compile an extensive bibliography of scholarly listings of concert venues, hopefully in collaboration with RILM.

Dr Rupert Ridgewell
Curator, Music Collections
The British Library

Working Group to consider a web ontology for music

In December 2006, Antony Gordon launched an invitation to join the Working Group that was approved at the 2006 Göteborg conference as an outcome of discussions in the IT Committee session. The purpose of the WG is to consider aspects of a web ontology for music with an

A body of formally represented knowledge is based on a *conceptualization*: the objects, concepts, and other entities that are assumed to exist in some area of interest and the relationships that hold among them. A conceptualization is an abstract, simplified view of the world that we wish to represent for some purpose. Every knowledge base or knowledge-based system is committed to some conceptualization, explicitly or implicitly. An *ontology* is an explicit specification of a conceptualization. Ontologies are often equated with taxonomic hierarchies of classes (class definitions, and the subsumption relation), but ontologies need not be limited to these forms (in other words, the relations that are used in the description of ontologies are much richer than those used in taxonomies). Tom Gruber

intention of reporting back to Council at the Sydney conference.

The tasks of the WG are (i) to examine the benefits of an ontology for music; (ii) to establish the boundary of the musical universe for this purpose; (iii) to decide whether IAML is best-placed to undertake such work; (iv) to consider what resources already exist and decide whether they can be utilized; (v) if the answer to (iii) is in the affirmative, to consider how the work might be scaled and apportioned.

Discussion will be by means either of a dedicated listserv or through the IAML website's increased functionality. Please [send an email](#) if you would like to participate in discussions.

Unimarc subcommission

Massimo Gentili-Tedeschi and Gabriele Gamba have made available on the IAML site a [form-based page](#) to search and retrieve values for Unimarc field 128 – codes for musical forms (of which there are 2418, to date).

Regarding Unimarc field 145 – codes for medium of performance, [Isabelle Gauchet Doris](#) is asking for feedback about its use: has someone started using it? If yes, are you pleased with it? Does it suit your needs? In France (Cité de la musique, CDMC, Bibliothèque nationale...), we have come to the conclusion that there is a

problem with its structure, which does not allow for an efficient search (particularly on the soloist, specified by a suffix in position 7 of subfield \$b).

RILM *Festschriften*

RILM Abstracts of Music Literature is in the midst of a new project, and we need your help to ensure that the result is as useful to the scholarly community as possible.

Undertaken with a generous grant from the National Endowment for the Humanities, this project will expand our scope to include one of the most valuable repositories of music research, a repository that has been all but inaccessible to researchers: articles published in *Festschriften* before 1967.

While we have some excellent sources for identifying pre-1967 *Festschriften*, they are no doubt less than exhaustive, particularly (but not only) for those publications in languages other than German, French, Italian, Spanish, or English; those that honor organizations or institutions rather than individuals; and those that are mainly devoted to topics other than music but that include at least one music-related article. We would be very grateful for help in identifying *Festschriften* that we might otherwise miss.

Our main starting points for this information are Walter W. Gerboth's [*An index to musical Festschriften and similar publications*](#) (New York: Norton, 1969) and Imogen Fellinger's "Fest- und Gelegenheitsschriften" in *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1979), Vol. 16, 222-269 (this version of her article includes an extensive list of *Festschriften*). We seek eligible *Festschriften* that are not included in either of these sources.

We are not exclusively interested in collections of essays. For example, a small book issued for the 100th anniversary of a lesser-known composer's birth might provide a more extensive biography and list of

works than any other source; small volumes honoring music publishers, instrument makers and societies, performing organizations, societies, academic institutions, festivals, exhibitions, music publishers and printers, and so on, could be similarly valuable to researchers.

Please [contact us](#) with bibliographic information. Also, please share this announcement with colleagues who you think might not see it here, particularly those likely to be able to locate materials in languages other than those listed above. Any sources that meet the guidelines of this project will be included, and your contributions will be acknowledged in the front matter of the forthcoming book.

Together we can ensure that this retrospective project is as complete and comprehensive as possible, maximizing its value to the music research community.

Barbara Dobbs Mackenzie
Editor-in-Chief, RILM Abstracts of Music Literature
Director, Barry S. Brook Center for Music Research and Documentation
CUNY Graduate Center

RIPM

[RIPM](#) announces the release of a newly-designed website with much new content including:

- all issues of the journal *Periodica Musica* (in a searchable PDF format);
- all introductions – treating over 100 music journals – in RIPM's 205 volumes (select [the appropriate journal title](#));
- all annual RIPM reports presented to the General Assemblies of IAML and the IMS.

Vashti Gray
Manager, Operations and Publications
RIPM: Retrospective Index to Music Periodicals

Music (in) libraries

Library of Congress selects historical recordings

Every year, the US Library of Congress selects a number of sound recordings [deemed](#) of historical value and which make it to the [National Recording Registry](#). The 2006 choices, announced in March 2007, includes tenor John McCormack's recording of *Il mio Tesoro* from *Don Giovanni* (1916), native Brazilian music recorded under the supervision of Leopold Stokowski (1942), Artur Rubinstein's 1952 performance of Chopin's *Polonaise*, op. 40 n° 1 (*Polonaise militaire*), along with Pete Seeger's performance of *We Shall Overcome* (Carnegie Hall, 1963) or *The Eighty-Six Years of Eubie Blake*, as well as non-musical sound recordings.

Sacramento Orchestra music collection to go to campus

More than 1,100 symphonic scores and musical works from the former Sacramento Symphony, which closed its doors in 1996 after 75 years of operation, have found a new home in the Sacramento State University Library's [Special Collections and University Archives](#). The collection is formally on deposit at the Library where it will be catalogued, maintained and appropriately housed, as part of a ten-year agreement with the city. Its circulation will be limited to members of the campus who are using it for research and teaching and to local orchestras and musical groups who want to borrow scores for performance purposes.

Events

Grieg conference

May 30 to June 2, Bergen (Norway). The [International Grieg Society](#) will hold its [2007 conference](#) on the following theme: "*Beyond Grieg: Edvard Grieg and his diverse influences on music of the 20th and 21st centuries*". Keynote speakers will be Malcolm Gillies, David Pear, Knut Vaage

and Daniel Grimley. [Registration deadline is May 1st](#).

IASA-BAAC Conference

September 15-20, Riga (Latvia). The joint conference of [IASA](#) (International Association of Sound and Audiovisual Archives) and [BAAC](#) (Baltic Audiovisual Archival Council) will hold [its conference](#) on the following theme: *Building an Archive for the Future*. The conference will address themes associated with the tasks audiovisual archives are facing in a world undergoing rapid changes.

Int'l colloquium on theater and music: call for papers

October 26 and 27, Toulouse (France). On the contemporary stage – theatrical and musical – various relationships between music and theatre can be observed, which are difficult to define. They neither consist in fusion nor belong to well identified genres such as opera and the musical. One can therefore talk about the "musicality of the stage or the dramatic text" as well as "music's theatrical quality". In classical, popular or contemporary music concerts, more and more musicians tend to use theatrical forms (actors, dancers, texts, stage management). Stage music has found a new meaning and plays a new role: the musician turns into an actor, for instance in Jean-Louis Hourdin's theatrical work, and musical instruments become part and parcel of the stage, as Meyerhold already experienced in the 1920s.

[IRPLL](#) (the Institute for multidisciplinary research in arts, literature and language at the Université de Toulouse 2) will organize a two-day colloquium on "The relationship between music and theatre: from attraction to model" will take place on October 26 and 27, 2007. It will explore two questions: the musical model and theatrical work; music's theatricality. Please send a title and a short summary of your paper to [Muriel Plana](#) or to [Frédéric Sounac](#) before [April 15, 2007](#).

Publications

Fontes Artis Musicae

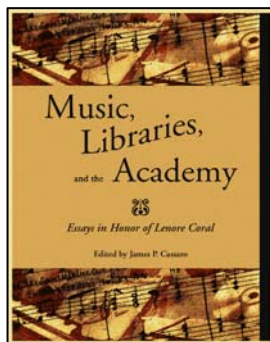
Issue 2006:3, sent out on January, is a phenomenal issue put together by Pamela Thompson based on the conferences in Moscow and St. Petersburg on *Russian Music Archives Abroad; Foreign Music Archives in Russia*, including reports from libraries on music manuscripts and prints from the fifteenth century to the twentieth century. Over 20 papers are presented in full with an additional 20+ papers in summary. This issue will be of interest to music librarians and archivists, but you should also let your historical musicologists know about this as well – there are some real treasures to be found in these articles for everyone.

Issue 4 (Volume 53), is in the mail. Keep an eye out for the first complete work list for the French composer and singer Reynaldo Hahn, glimpses of Brahms' lost fifth symphony, details about the creation and development of an online resource on musical learning, a discussion on exchange formats, and papers from the IAML meeting in Göteborg by Ann Kersting-Meuleman and Rex Lawson. Issue 4 concludes with Geraldine Ostrove irreplaceable international list of Recent Publications in Music. Reviews, two obituaries of greatly-missed colleagues and the complete 2006 index follow the articles.

[Maureen Buja](#), PhD
Editor-in-Chief
Fontes Artis Musicae

Festschrift for Lenore Coral

[The Festschrift for Lenore Coral](#), titled *Music, Library, and the Academy: Essays in Honor of Lenore Coral* has now been published by [A-R Editions, Inc.](#) of Middleton, Wisconsin. This labor of love on the part of the contribu-



tors focuses on the areas of music scholarship that were dear to Lenore's heart: music of the eighteenth-century, music libraries and collections, and new approaches to the musical canon.

Jim Cassaro
Editor, *NOTES*

Wagner on vinyl

The [Testament](#) label has issued the integral version of the [Ring](#) on vinyl, in four boxed set for a total of 19 records, with such performers as Hans Hotter, Astrid Varnay and Wolfgang Windgassen, under the direction of Joseph Keilberth (Bayreuth 1955). These live Bayreuth performances were taped by a Decca team led by Peter Andry. Using a new six-channel, the team made both stereo and mono recordings of each opera.

The case of the wrong pianist

[Gramophone](#) magazine has recently revealed that some of the much hailed 100 CD recordings of the late pianist Joyce Hatto aren't hers. Born in 1928, she had studied with a pupil of Busoni and sought advice from Alfred Cortot, Benno Moiseiwitsch and Clara Haskil (so she claimed), and later embarked on an honest career. She was Arnold Bax's favored interpreter for his *Symphonic Variations*, and made some recordings.

Hatto stopped playing in public in 1972 due to health reasons, and continued recording at home, her husband being a recording engineer and the owner of a [small label](#). Out came recordings of Bach, Mozart and Beethoven, Schubert, Schumann, Chopin, Tchaikovsky, Liszt, Prokofiev, Ravel, Messiaen... Richard Dyer of the Boston Globe [wrote in 2005](#) that "*Joyce Hatto must be the greatest living pianist that almost no one has ever heard of*". Those were some of the best recordings of the century.

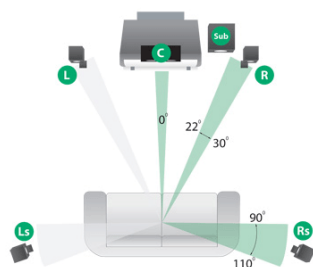
And with good cause: they appear to be partly or all doctored copies of recordings of Vladimir Ashkenazy, Yefim Bronfman, Eugen Indjic, Yuki Matsuzawa, Roger Muraro, Chen Pi-Hsien... Following a recent

flurry of publications about the purported forgeries (such as [the article](#) by Nicholas Cook and Craig Sapp and [the site](#) set up by Pristine Classical which includes examples), the husband [has confessed](#) having done this for his wife's sake who hadn't been aware of the hoax. Will libraries have to refile the recordings of this label?

Technology, rights

A better MP3?

Like it or not, it is a fact of life that MP3 has become a pervasive (even invasive) format for digital music. It is qualitatively poorer than CD sound (not to speak of vinyl, for some audiophiles (hence the reissue of *Wagner on vinyl*, see above). It is also "flatter" than the "surround 5.1" sound provided by some DVDs.



The [Fraunhofer Institute](#), who invented the original MP3 format, has announced at the last Midem show a *MP3 surround 5.1* format. It allows for storing compressed multi-channel audio material and play them back either on regular MP3 players (in which case they will sound like regular stereo), or on 5.1 consumer equipment (in which case they will sound fully spatialized). Fraunhofer also provides a surround software player which allows for listening to such files over common stereo headphones with simulated surround sound. In this era of increased immersion in things digital – as the omnipresent earphones and the resurgence of 3D [virtual worlds](#) show – this development will undoubtedly appeal to the [digerati](#).

DRM, like it or not?

The distribution – and hence the consumption – of digital contents (music and video) raises difficult economical questions to the whole chain, from the author or composer (who is usually short-changed anyway)

through the producers and distributors (digital objects can be duplicated *ad inf.* without loss of quality) and last but not least, to the user.



Does the "free" customer hold a value to the industry? [An interesting paper](#) by serious academic researchers answers in the affirmative, but the industry is probably not convinced yet. This is why it has developed various kinds of locks (known as DRM – Digital Rights Management) in order to prevent unauthorized reuse of digital copies and protect the right owners during the copyright lifetime, but they may hamper consumers from reusing their own copies on distinct devices and are the target of hackers who manage to break them quite quickly.

Apple's Steve Jobs [came out recently strongly](#) against the DRM (for whatever [motivations](#)), and [he's not the only one](#). As copy-protected CDs failed (Sony's great mistake) as well as the DVD Content Scrambling System, it appears DRM may start slowly fading out. For one thing, a [2004 research](#) asserted that "file sharing has no statistically effect on purchases of the average album".

Now [we learn](#) that Universal Music France is quietly testing the sale of DRM-free digital music with *L'Olympia*, the album of French singer/composer [Emilie Simon](#), a two-time winner in the French Victoires de la Musique (and a one-time student at Ircam and current user of its technology): an MP3 version is available without technical restrictions, alongside with a better-sounding version which uses Microsoft's WMA (Windows Media Audio) with DRM.

Yet the fight over the rights is far from being over. The American Society of Composers, Authors and Publishers ([ASCAP](#)) has filed [a motion](#) in a US court, asking it to confirm that Internet transmissions of musical works to the public, in-

cluding digital streams and downloads, are public performances – and hence that they are subject to licensing fees such as imposed by ASCAP. An interesting proposal to “fix” the online music distribution business [has been recently floated](#) by Bennett Lincoff, an intellectual property law attorney who had worked for a while as director of legal affairs for new media at... ASCAP: end DRMs, allow free listening, and secure licensing for *redistribution*.

The Bolero unravel'd, at last

[The highest court](#) in the French judiciary has recently ruled that European Union Council [Directive 93/98/EEC](#) of 29 October 1993 harmonizing the term of protection of copyright and certain related rights includes all extensions due to war-related events. In other words, the duration of copyright is 70 years from the last day of the year during which the author died (while *related rights*, those of performers, producers and the like, are set to 50 years). This ruling goes against the [ADAGP](#), a rights owner agency for graphic and plastic works – which claimed for an extension of 14 years of protection of Claude Monet's works due to the two World Wars (Monet died in 1926). As a consequence, Ravel's works will enter the public domain on January 1st, 2008 (as he died in 1937). Who owns them? This is a very complex and juicy story, as [The Guardian](#) told it. The *Bolero* alone brings over 2m€ of rights dividends per year.



While the music industry may suffer from the technological advances, rights owners of popular composers – even classical ones – don't necessarily, at least during the protection period. This is the case of Alexander Temple Wolkonsky Rachmaninoff Wanamaker, who will soon inherit the full rights to his great-grandfather works (estimated to 50m\$ for the last 30 years alone). In order to renew the

related rights (Rachmaninoff died in 1943), he [may have](#) to have the music “rearranged”. Switched-on Rachmaninoff?

Awards, grants

Gravemeyer Award to Currier

H. Charles Grawemeyer, industrialist, entrepreneur, astute investor and philanthropist, created the [Grawemeyer Awards](#) at the University of Louisville in 1984 to honor ideas rather than life-long or publicized personal achievement. The first award, Music Composition, was presented in 1985, with other categories (“Ideas Improving World Order”, “Education”, “Religion”, “Psychology”) to follow in latter years. Some of the musical laureates were György Kurtág (2006, *Concertante Op. 42*), Kaija Saariaho (2003, *L'amour de loin*), Pierre Boulez (2001, *Sur Incises*) and György Ligeti (1986, *Etudes for Piano*).

The 2007 Music award went to [Sebastian Currier](#) for *Static*, a work commissioned by *Meet the Composer for Music* from Copland House. This six-movement piece for flute, clarinet, violin, cello and piano reflects “different meanings of the word ‘static,’ which can be a state of quiet balance or the erratic noise between radio stations,” according to Marc Satterwhite, who directs the music award. A faculty member at Columbia University, Currier had taught at the Julliard School from 1992 to 1998 and holds a doctorate in musical arts from Julliard, where he studied with American composer Milton Babbitt. Currier also has written works using electronic media and video, including *Nightmaze*, a multimedia piece filled with images of strange road signs that loom up along a dark highway.

Polar Music Prize to Reich and Rollins

[This yearly prize](#), established in 1989 by the late Stig Anderson, was recently awarded to Steve Reich, in recognition for “*his unique ability to repeats, canon technique and minimal variation of patterns to*

develop an entire universe of evocative music, endowed with immediate tonal beauty. Inspired by different musical traditions, Steve Reich has transferred questions of faith, society and philosophy into a hypnotic sounding music that has inspired musicians and composers of all genres."

The other laureate, tenor saxophonist and composer Sonny Rollins, was recognized as "one of the most powerful and personal voices in jazz for more than 50 years. Sonny Rollins has elevated the unaccompanied solo to the highest artistic level – all characterised by a distinctive and powerful sound, irresistible swing and an individual musical sense of humour. He is still active and the greatest remaining master from one of jazz's seminal eras."

The prizes will be awarded by King Carl XVI of Sweden on May 21. Some of the recent laureates were: Russian conductor Valery Gergiev and British rock group Led Zeppelin (2006), Dietrich Fischer-Dieskau and Gilberto Gil (2005), György Ligeti and B. B. King (2004), Keith Jarrett (2003), Sofia Gubaidulina and Miriam Makeba (2002), Burt Bacharach, Robert Moog and Karlheinz Stockhausen (2001), and Isaac Stern and Bob Dylan (2000).

Sonning Music Prize to Pärt

Estonian composer [Arvo Pärt](#) won the 2008 [Sonning Music Prize](#), Denmark's top music award, for works that are "rich in spiritual overtones" according to the prize committee. The prize, named after Leonie Sonning, has been awarded annually since 1959 to an internationally renowned composer, musician, conductor or singer.

Previous winners include Igor Stravinsky, Leonard Bernstein, Mstislav Rostropovich, Anne-Sophie Mutter and John Eliot Gardiner. Pärt's *Da Pacem* was also awarded a Grammy, see below.

Classique en images 2006 awards to movies on music

[The 9th edition of this prize](#) has been awarded to Emmanuelle Franc for her movie *Béla Bartók, l'homme juste*. Sacem

has awarded a prize to Bettina Ehrhardt for her movie *Intolleranza, un regard sur l'action scénique de Luigi Nono*. Two special mentions were awarded to Bruno Monsiegeon's *Glenn Gould, au-delà du temps* and to Clara and Robert Kuperberg's *Martin Scorsese, l'émotion par la musique*.

Grammy Awards

Among the ([loooooong](#)) list of recent Grammy awards: • *Mahler: Symphony no. 7* (Michael Tilson Thomas, San Francisco Orch.), for best classical album and best orchestral performance. • *Golijov: Ainadamar: Fountain of Tears* (Robert Spano, soloists, Atlanta SO), for best opera recording and best classical contemporary composition. • *Pärt: Da Pacem* (Paul Hillier, Estonian Phil. Chamber Choir), for best choral performance. • *Messiaen: Oiseaux Exotiques* (John McLaughlin Williams Angelin Chang Cleveland Chamber Symphony), for best instrumental soloists performance with orchestra. • *Chopin: Nocturnes* (Maurizio Pollini, DGG), for best instrumental soloist performance without orchestra. • *Rilke Songs (Lorraine Hunt Lieberson, Peter Serking)* for best classical voice performance. • *Elgar: Enigma Variations; Britten: The Young Person's Guide To The Orchestra, Four Sea Interludes* (Paavo Järvi, Cincinnati SO), for best engineered album, classical.

Other News of interest

Premières

A new symphonic poem, *Theologoumenon*, by modernist composer **Charles Wuorinen**, was performed in January at Carnegie Hall under the direction of James Levine. It is an "abstract contemplation (...) on a theological epigraph by the neo-Platonist philosopher Maximus Tyrius." Next month, Wuorinen new Eighth Symphony, *Theologoumena*, will be performed by the Boston Symphony for its 150th anniversary, and in June, *Spin 5*, commissioned for the violinist Jennifer Koh, will be premiered at Columbia University. He

is working on other works for soloists and chamber ensembles. ([Source](#))

On the other hand, the world première of **John Adam's** *Doctor Atomic Symphony*, an orchestral adaptation of his 2005 opera, will not take place in March as scheduled but in the following season. ([Source](#))

While probably not a *première*, the Archiv label recently released a recording of symphonies by **Josef Myslivecek** (1737-1781), known as the Divine Bohemian, who was a close friend of Mozart. A review is available in the [New York Times](#) online.

New and forthcoming operas

Tenor-conductor Plácido Domingo, director David Cronenberg and composer Howard Shore will create an opera based on the 1986 **Cronenberg movie** [The Fly](#), after the 1957 [eponymous story](#) by George Langelaan. The libretto is by David Henry-Hwang. It will be premièred July 1, 2008 at the Théâtre du Châtelet in Paris, with three main roles: a lead baritone, a tenor and a mezzo-soprano. • **John Steinbeck's** *Grapes of Wrath* has been turned into an opera by composer Ricky Ian Gordon, on a libretto by Michael Korie. [The press reports](#) a recent successful production.

Remote rehearsal

A recent rehearsal (February 2) of the [New World Symphony](#) – established in 1987 in Miami Beach by Michael Tilson Thomas – took place transatlantically with the help of the Internet. The orchestra, its conductor Reinbert de Leeuw and soprano Barbara Hannigan, were in Miami working on Dutilleux's *Correspondances* and Dalbavie's *Color*, with both composers attending the rehearsal and communicating (“in real-time”) from IRCAM in Paris with the conductor and soloist through a fast internet two-way connection (involving [Internet2](#) and [Renater](#)) transmitting both sound and image to a very large screen with an adequate sound system. [The concert](#) included a third piece, by Rihm. Next will we have remote conducting, thereby putting a rela-



tive end to the figure of the jet-setting conductor? Remote attendance, using MPEG4 to broadcast very high quality sound and 3D image to remote concert halls?

On The Web and elsewhere

Digital Johan Helmich Roman

The Music Library of Sweden has digitized another of its rare collections. This time, it is [the complete sources](#) to the music of [Johan Helmich Roman](#) (1694-1758), also known as “the father of Swedish music” or “the Swedish Haendel”. Other available online collections on the Library’s site are the [Boije collection](#) (Carl Oscar Boije af Gennäs, 1849-1923) and the [Swedish journal of musicology](#).

Digital Mozart Edition

The [Neue Mozart-Ausgabe: Digitized Version](#) offers the musical text and the critical commentaries of the entire *Neue Mozart-Ausgabe*, edited by the Internationale Stiftung Mozart in cooperation with the Mozart cities of Augsburg, Salzburg, and Vienna.

Digital Beethoven

Beethoven’s sketchbooks – as well as many first editions and other publications of his works – are [available online](#) courtesy of the Beethoven-Haus Bonn.

Contemporary music portal

The French Ministry of Culture has awarded funds to an alliance of 6 institutions ([CDMC](#), [Cité de la Musique](#), [Conservatoire de Paris](#), [Ensemble intercon-](#)

[temporain](#), [Ircam](#), [Médiathèque musicale Mahler](#)) to establish a common access point to their available collections, digital and physical and related information (concerts, events, people...).

The project is managed by the CDMC and developed by Ircam, in conjunction with the other partners. This portal, scheduled to open in 2008, will use the OAI ([Open Archive Initiative](#)) "light" protocol to harvest metadata from the existing sites and databases of the participants.

Contemporary music on RSR

Brush up on your French skills. Radio Suisse Romande has a very interesting online program on contemporary music, appropriately called [Musique aujourd'hui](#) ("Music Today"), every Sunday at 10pm (GMT+1). Recent talks focused on [Pierre Schaeffer](#) and *musique concrete*, on [Helmut Lachenmann](#) and [Brice Pauset](#), and on the younger generation of [Franck Bedrossian](#) and [Raphaël Cendo](#).

People

Change at the CDMC (Paris)



Marianne Lyon, who has directed the [Centre de documentation de la musique contemporaine](#) in Paris has retired after 30 years of dedicated work to the promotion of French contemporary music.

Her successor will be Laure Marcel-Berlioz, music advisor at the Rhône-Alpes regional cultural affairs department.

Philip Glass turns 70

Until this year, [Philip Glass](#) has been given precious little attention in his hometown of Baltimore. Now, at age 70, he is finally honored with a performance by the [Baltimore Symphony Orchestra](#) under the direction of [Marin Alsop](#) – a whole program's worth at that. Other concerts are taking place elsewhere. For those who'd like to explore his music, the [Glass Engine](#) provides deep navigation of the music of Philip Glass. Personal interests, associations, and impulses guide the listener through an expanding selection of over sixty Glass works.

Transition

Brian Redfern

Brian was President 1980-3, Editor of *Fontes* 1987-93, and had been Chair of the Cataloguing Commission. He had, of course, been a very great deal besides, and doubtless proper obituaries will be written.

We in the UK branch have lost (along I am sure with many others) a great friend, a guru to many of those who came a generation after to him, a wise and king figure who seemed to have been there for ever.

Malcolm Jones

Gian Carlo Menotti (1911-2007)

[The celebrated composer](#) was born in Italy (Cadegliano, province of Varese...). He first studied at the [Conservatory of Milano](#), and, at upon the advice of Arturo Toscanini, with Rosario Scalerò at the [Curtis Institute of Music](#) in Philadelphia. won the Pulitzer Prize and the New York Drama Circle Critics' Award for his first full-length work, [The Consul](#), in 1954. He is well known for his many operas (such as [The Medium](#), [The Telephone or L'Amour à trois](#), or [Amahl and the Night Visitors](#)) but he also wrote ballet music and songs. In 1958, he founded the [Festival of the Two Worlds](#), in Spoleto, Italy, and in 1977, [Spoleto USA](#) (in Charleston, SC). In 1993 he became Director of the Rome Opera.