

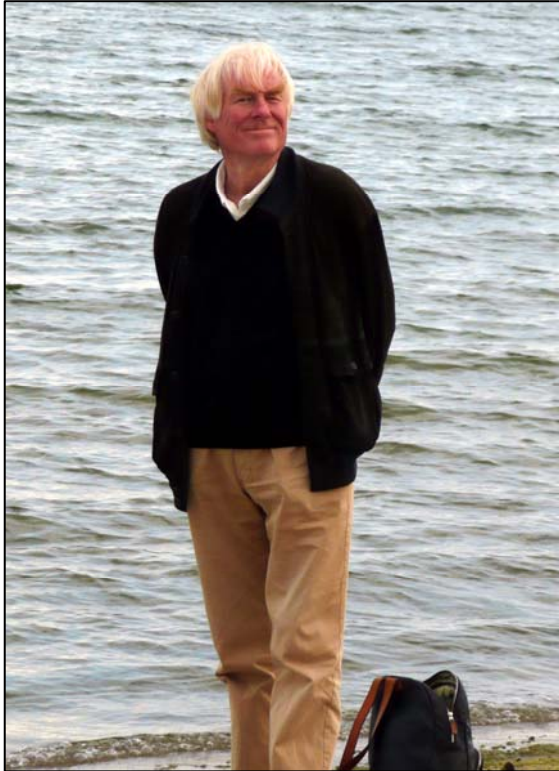


# IAML Electronic Newsletter

No. 32, June 2009

*The last months were overshadowed by the loss of two long-time key members of the IAML family.*

## **Wolfgang Krueger**



Our dear colleague and friend Wolfgang Krueger passed away on April 16th from a severe illness, only two years after retiring.

His death is a tragic loss for the German IAML branch. Wolfgang was our branch president for 12 years, 1982-1988 and 1997-2003 – the longest time in office of all German presidents.

After his studies of musicology, literature and pedagogics and a doctoral thesis (*Das Nachtstueck : Ein Beitrag zur Entwicklung des einsaetzigen Pianofortestueckes im 19. Jahrhundert*, 1970) he became librarian at the University Library of Bremen. In 1981 he moved to Stuttgart as professor at the Library School (now called Stuttgart Media University), where he taught until he retired in 2007. From 1985 he was responsible for the training of generations of music librarians.

Wolfgang Krueger was engaged in IAML matters for more than thirty years, for example as Vice President, Chair of the Commission of Service and Training and as member of the RILM *commission mixte*. The last conference he visited was in Sydney two years ago. IAML and the so called “IAML family” (his own words) were very important for him and he enjoyed many close friendships, together with his wife Gertraud, also music librarian. Last year he was very happy to get lots of postcards with so many good wishes from the participants of the Naples Conference!

Not only German music librarians will miss him as a good friend with broad knowledge and a warmhearted and charismatic character – we will always remember his lovely sense of humour, his passion for France, french wine, and his performances as a (musical) comedian.

Susanne Hein

## **Anders Lönn**



I am deeply sad to have to inform you that Anders Lönn died on 13th of May 2009. To many of us Anders was “Mr. IAML”. He had been very active in the Association since the late 1960’s, participating in the work of numerous special committees, branches and commissions. He was especially involved in cataloguing and RILM work. Anders was Secretary General of IAML for nine years 1974-83 and Presi-

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dent 1983-86. In 2001 he was made an honorary member of IAML.

Anders Lönn was President of the Swedish IAML branch for more than twenty years (1981-2002). As such he organised well attended courses in music librarianship and cataloguing.

In 1980 Anders was appointed Chief Librarian of the Library of the Royal Swedish Academy of Music (now the Music Library of Sweden) - one of the larger research libraries in music in Europe. The Library feels very empty without him. We miss his broad knowledge, his international contacts and his incessant work for the development and improvement of the library. We remember him with warmth and gratefulness.

Veslemöy Heintz  
For the Music Library of  
Sweden

*You may also wish to read again [Pam Thompson's tribute](#) to Anders' achievements, which she had given in March 2008 at the annual meeting of the IAML Swedish branch. See also [IAML newsletter n° 28](#), p. 5.*

## Music in libraries

### Inside RILM

[RILM](#) abstracts of music literature, founded by Barry S. Brook in 1966, is a singularly comprehensive guide to writings about music. RILM has citations of publications in over 200 languages that origi-



nate in 151 countries; each citation is classified by main topic and includes original-language titles; title translations in English; full bibliographic information; abstracts, or summaries, in English; and detailed subject indexing. All significant works are included, regardless of document type (articles, reviews, books, dissertations, Festschriften, conference proceedings, critical commentaries, websites, etc.). Areas of coverage include writings on music of every variety, from chant to hip hop, ethnomusicology to music therapy, elementary music education to advanced music theory, music librarianship to piano performance, as well as related and interdisciplinary studies as they relate to music, such as liturgy, dance, criticism, literature, visual arts, acoustics, anthropology, semiotics, mathematics, philosophy, physiology, and psychology.<sup>1</sup>

RILM's international scope is made possible by the collaborative structure of the organization, which is based on the UNESCO model. Some 60 countries have established national RILM committees to ensure that all research on music published in their countries is submitted (citation and abstract) to the International Center for inclusion in the bibliography. Establishing a national committee assures that the results of the work of scholars in that country enter the international discourse on music by being represented in the main bibliography on music, which itself is used worldwide. Hence, at its core, RILM is a collaborative effort aimed at disseminating the world's

<sup>1</sup> For detailed information on RILM and its coverage, see [its web site](#).



research on music to (and by) the world's research community.

RILM's International Center, housed at The Graduate Center of the City University of New York [*first photo*], was pleased to welcome Michael Fingerhut as a visitor recently, who took the pictures seen here. Of the 28 staff members at the International Center, 17 are full-time, and most have advanced degrees in music (13 with Ph.D.s); together they represent a wide range of subject, country, and language expertise. RILM editors collect and edit the citations and abstracts sent by the national committees, translates them where needed, indexes them, and publishes them. In an ongoing effort to ensure the best coverage possible, the staff also creates original records and abstracts for publications both from countries without national RILM committees and to supplement, to the extent possible, the work of existing committees. A Commission Mixte, made up of four members each from RILM's three sponsoring organizations (IAML, IMS, and the ICTM) oversees RILM's work.

In addition to editorial responsibilities, the International Center directs all other matters relating to the project, including the establishment of new committees, supporting the work of existing committees, communicating with RILM's host institution (CUNY), sponsoring organizations and oversight body, RILM's annual meetings (which take place most often at IAML or the IMS, and include a meeting of the Commission Mixte, one of the national committees, a general session on the year's

activities that usually includes two guest papers related to RILM's work, and meetings of any ad hoc committees), special projects (including, in 2005, an international conference), the publication of print volumes—including the old annual volumes and the recent retrospective volumes of music conferences and *Festschriften*, as well as the RILM style manual), and—last but not far from least—the wide dissemination of the bibliography.

Barbara Dobbs Mackenzie

### ***Juilliard renovation***

The [Juilliard School Library and Archives](#) are closed this summer for renovation. Upon completion in late August, the renovated space will include a new home for the Juilliard Manuscript Collection, as well as expanded stack and processing areas for the library and archives.

On November 3, 2009, Juilliard will celebrate the opening of the Juilliard Manuscript Collection with a concert in Alice Tully Hall.

Jane Gottlieb

*This project allows Juilliard to create approximately 39,000 square feet of additional space in and around Juilliard's current classroom building. The top left corner of this photo of the Alice Tully Hall (which has been renovated too and recently reopened) shows a bit of a new four-level wing which was built above the Alice Tully Hall's lobby and which will house part of the new Juilliard spaces. [More information here.](#)*



## Publications

### “Allerliebste mama...”

The first part of Mozart’s correspondence in four languages [is now online](#).



*In Mozart’s Words*, under the academic direction of [Cliff Eisen](#) of King’s College, London, provides multilingual access to the voluminous correspondence of Mozart and his family – approximately 1,400 letters – that will progressively be made available online.

The conceptual idea of the project is to create a univocal database of all references to people, places and musical works contained in the letters, facilitating the systematic search.

The undertaking will be carried on over several years and will be made public on the [European Mozart Ways site](#) in the form of thematically or chronologically homogeneous modules. In this initial stage, the website hosts the 114 surviving letters sent by Mozart and his father Leopold to his mother Maria Anna and his sister Nannerl – plus a few other correspondents – during their three journeys to Italy (1769-1773).

This site provides a complete, four-language, annotated searchable edition of Mozarts’ letters, based not only on the best modern scholarship but also on new research. It also offers users first-hand insight into the workings of a remarkable eighteenth-century musical career. As a platform for disseminating “Mozart”, it is infinitely expandable: aside from the identification of people, places and works, it can or will include links to a source catalogue, to recordings of Mozart’s works and the works of others and a complete iconographical and documentary record of Mozart’s life and times.

For both time and budget reasons, the site is a work-in-progress and a fruitful first step to what will gradually develop in terms of both content and technological sophistication. Even in its present form, however, we hope it is effective for users.

It needs to be stressed, too, that we see *In Mozart’s Words* as a publicly-shared project. It is open to scholars, librarians, students and music lovers, and we welcome comments and suggestions.

Cliff Eisen, academic director  
Patrizia Rebullà, project manager, [Castaliamusic](#)

### Contemporary music online



The [Gateway for contemporary music resources in France](#) will make available in June two new collections of heretofore unpub-

lished sound recordings (three-minute long excerpts freely available on the internet, full-length on site in the partner institutions): from the [CDMC](#), close to 4,000 recordings of performances of contemporary works; from [Acanthes](#), over five hundred recordings of performances of new works and of talks (interviews, music analyses, etc., usually in French *and* English) with such people as Henri Dutilleux or Salvatore Sciariño.

### Monterey jazz festival archives

Stanford University Libraries and the Monterey Jazz Festival announce the completion of a three-year project to digitally preserve the recordings documenting the history of the Festival. The culmination of the project is the web site, The [Monterey Jazz Festival Collection](#) at Stanford University, offering unprecedented access to detailed information on the archive recordings spanning the full history of the festival many of which have not been heard since their first performance. The centerpiece of the web site is a database documenting nearly 9,000 jazz pieces, interviews, and other events representing over 1,000 hours of audio and video recordings. For the first time, jazz researchers and enthusiasts alike can easily explore the multiplicity of jazz performers and styles that make up the collection that distinguishes the Festival as an important American cultural institution – including Dizzy Gillespie, Dave Brubeck,

John Coltrane, Charles Mingus, Miles Davis, Sarah Vaughan, Oscar Peterson, Herbie Hancock, Max Roach, Gerry Mulligan, and Thelonious Monk, and many more jazz legends.

Users can experience highlights of the collection offering a selection of streamed audio and video clips, such as historic performances by Bobby McFerrin and Diane Reeves, interviews with Dave Brubeck and Dizzy Gillespie, works commissioned by the Festival, and performances from the Blues in the Afternoon series. To view or hear the complete recordings, visitors are invited to the Stanford Archive of Recorded Sound where the collection is housed. Further, a catalog of CDs or digital downloads are available for purchase from [Monterey Jazz Festival Records](#). The label was established by the Festival in its fiftieth anniversary year to issue recordings preserved in the project with Stanford.

The [Monterey Jazz Festival](#), a non-profit organization dedicated to perpetuating the performance of jazz, was founded in 1958. The Monterey Jazz Festival became established as one of the foremost jazz festivals in the United States and soon received in-



ternational recognition. The three-day festival – the longest running jazz festival in the world – is held annually in September, and is distinguished for weaving emerging talent alongside the field’s grand masters. The Monterey Jazz Festival also plays a significant role in music education by providing year-round youth jazz education training programs and scholarships.

The [Stanford University Archive of Recorded Sound](#) is one of the largest collections of historical recordings in the United States with holdings of over 275,000 recordings. The Monterey Jazz Festival has donated all of its recordings to the Archive of Recorded Sound since 1984. The collection comprises over 1,200 sound recordings, 370 moving image materials, and paper-based records of the founding organization. The collection is an American treasure of unique and irreplaceable recordings of performances by the greatest jazz musicians.

The project was made possible with funding from the [National Historical Publications and Records Commission](#), [Save America’s Treasures](#), and the [GRAMMY Foundation](#), and was managed by Hannah Frost, Media Preservation Librarian, with Jerry McBride, Head Librarian of the Music Library and Archive of Recorded Sound, and Tim Jackson, General Manager of the Monterey Jazz Festival, as Project Directors.

Jerry McBride

### ***Naxos new (g)oldies***

[Naxos](#) has started restoring “semi-legendary documentary films whose musical scores have proven more durable than their pictorial aspects and thematic pretensions.” The latest is Ralph Steiner’s and Willard Van Dyke’s [The City](#), made for the 1939 New York World’s Fair, with a score by Aaron Copland. This video DVD include both the original soundtrack (with an orchestra conducted by Max Goberman) as well as a 2007 recording of a performance by the Post-Classical Ensemble under the direction of Angel Gil-



Ordóñez and additional material. (Source: [The Washington Times](#))

The movie with the original soundtrack is freely [available online](#) (to view as a stream or to download) at the Internet Archive.

### **Sheet music from Indiana**

Indiana University's Digital Library Program is pleased to announce the release of [IN Harmony: Sheet Music from Indiana](#). This website provides access to thousands of pieces of sheet music from the Indiana State Library, the Indiana State Museum, the Indiana Historical Society and the Indiana University Lilly Library and was developed by the Indiana University Digital Library Program with funding from the Institute of Museum and Library Services. Drawn primarily from the late nineteenth and early twentieth centuries, the collection includes works by well-known composers such as George M. Cohan, Cole Porter, Al Jolson, and Jerome Kern. The sheet music collections of the Indiana State Library, Indiana State Museum, and the Indiana Historical Society have been completely digitized. Thousands of items from the Lilly Library sheet music collections are currently part of the site. Work continues on creating records for more of the approximately 150,000 pieces held by the Lilly Library. As the records are completed they will be systematically added to the site.

As part of the IN Harmony: Sheet Music from Indiana IMLS project, a sheet music cataloging tool was developed to assist li-

braries, archives, museums, and individual collectors describe their sheet music collections in a robust and standards-based way. This is a production system of the Indiana University Digital Library Program and was used to catalog more than 10,000 pieces of sheet music for the IN Harmony project. The tool collects descriptive metadata about sheet music and exports it in the MODS, simple Dublin Core, and OAI-PMH Static Repository formats. [It is available](#) under a BSD license from the IN Harmony Cataloging Tool SourceForge Project in three formats: as a Windows installer, as a MacOS installer, and as source code.

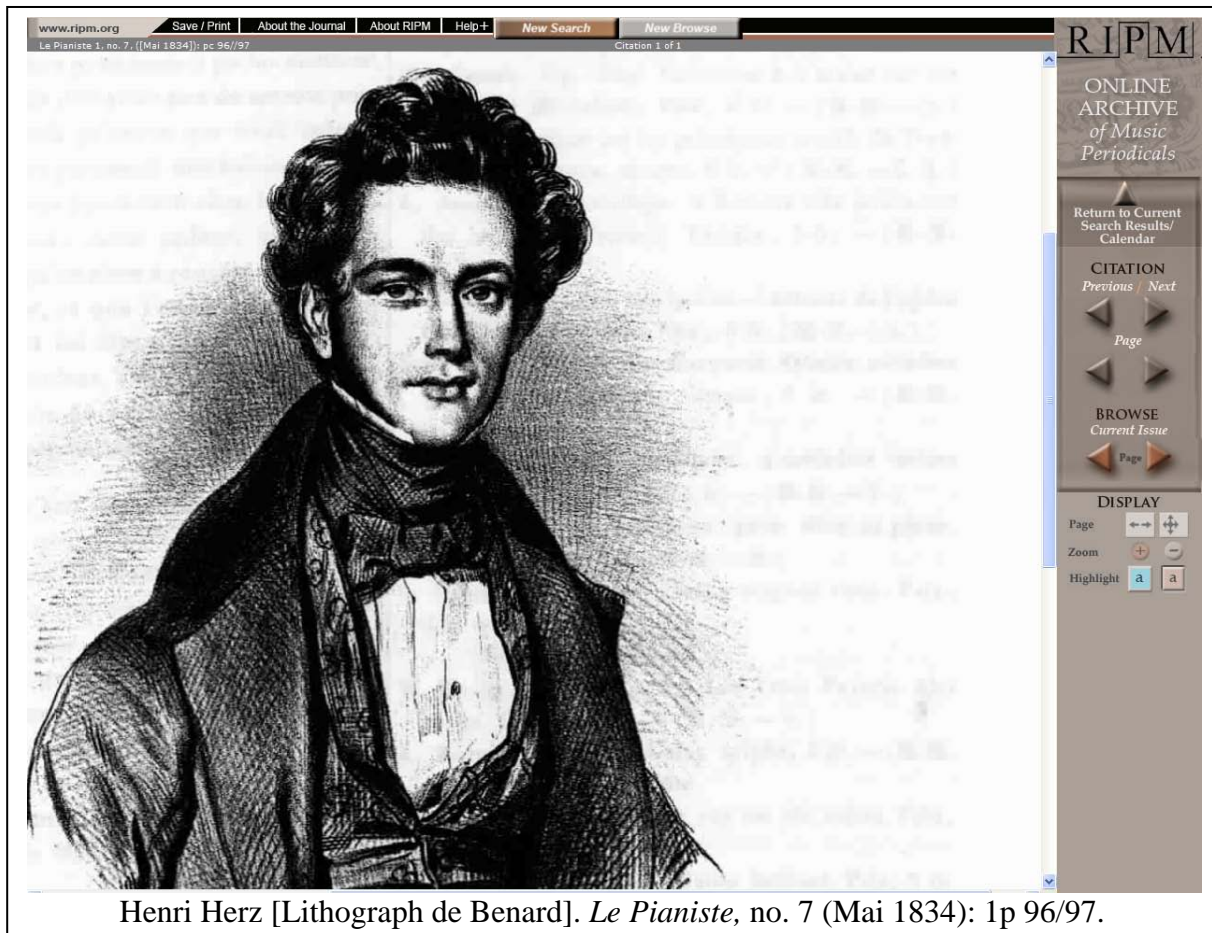
Stacy Kowalczyk

### **Free music scores**

[A somewhat mysterious French web site](#), Metronimo, provides access to “thousands” of classical music scores whose copyrights have expired. Sounds familiar to some of our readers? In the [IAML Newsletter n° 24](#) p. 9 we had reported about a similar endeavour, the International music score library project (IMSLP), which had then over 7,000 scores “in the public domain in Canada”. The scores, of high quality, could be downloaded from its web site, but it was forced to go offline a few months later (see [IAML Newsletter n° 27](#), p. 11) and has fi-



Jacques Offenbach. Drawing by Gill.  
Source: [Bibliothèque nationale de France](#)



nally [returned to the web](#). It now numbers 29,000 scores.

What's the difference between both sites? Take for instance Offenbach's *Contes d'Hoffmann*. IMSLP provides [well-identified downloads](#): the full score with publishing information (scan of a ca. 1990 reprint by Kalmus of a 1907 publication – this wouldn't qualify as “public domain”, in some countries), available in five distinct downloads, and other versions and arrangements, separately. Metronimo provides this score [in 42 pieces](#)... And before you click, you don't know that this is an undated (they didn't scan the cover or title page –nor does IMSLP in this case at least) Kalmus publication of a piano reduction with English lyrics (the original French is there too, but much less readable). These scores can't be downloaded, but have to be read online in non-resizable images and printed page by page. An indication of the usefulness of this presentation is the number of hits they display for each part: 1988

for the first one (the Prelude), down to 255 for the Finale.

### **RIPM online archive**

The RIPM Online Archive is the full-text version of journals indexed in the [RIPM](#) Retrospective Index to Music Periodicals. It is a unique collection of primary source material for the study of music and musical life from approximately 1800 to 1950. With a first instalment of 50 rarely available journals selected by international specialists, the RIPM Online Archive contains an almost-daily chronicle of musical activities, and offers immense possibilities for original research. It contains (with few exceptions) complete runs of journals at times pieced together from different collections and is updated every six months with new periodicals

The Archive's interface contains many innovative features including the highlighting of the section of the journal page corresponding to the selected record, and the use of two browser windows to view either

simultaneous search results or an annotated Calendar and the corresponding journal page. An annotated Table of Contents (Calendar) introduces each journal issue, and each journal page view includes a complete bibliographical reference. There are also many options for the manipulation of pages, several of which are available only in RIPM's interface. "Previous and Next Citation" buttons display pages in the order of search results, permitting the user to view quickly one article after another while, at times, passing from one periodical to the next. "Previous and Next Page in Citation" buttons permit the user to view successive pages of an article within the current citation, even if the article is found on pages 1-3 and continues on page 89. A Zoom feature offers ease of reading and the pages themselves can be "grabbed" and moved freely. When viewing the journal pages in one citation after another, a Citation Counter and a Calendar reference permit easy location of the corresponding citation in the Search Results or in the Calendar. Print or save citations with high-quality PDFs and stable URLs, and quickly access specific information about each RIPM journal by clicking the "About the journal" button.

The new interface for the Retrospective Index to Music Periodicals was designed specifically to integrate smoothly with the Online Archive and to function jointly with it as a single entity.

The research and development required to create the Online Archive was supported by two grants from The National Endowment for the Humanities (U.S.). The rapid and extensive development of the RIPM Archive results from the generosity of some forty institutions participating in RIPM's Partner and Participation Libraries Program.

At the forthcoming IAML-IMS conference in Amsterdam, RIPM will offer an overview of its new interface and demonstrate the recently-released RIPM Online Archive of Music Periodicals. Those wishing to gain first-hand experience with these

research tools may do so at RIPM's booth in the Exhibit Hall.

For information concerning subscriptions and trials please [send an email](#) with "subscription information" or "Trial information" or both in the subject header.

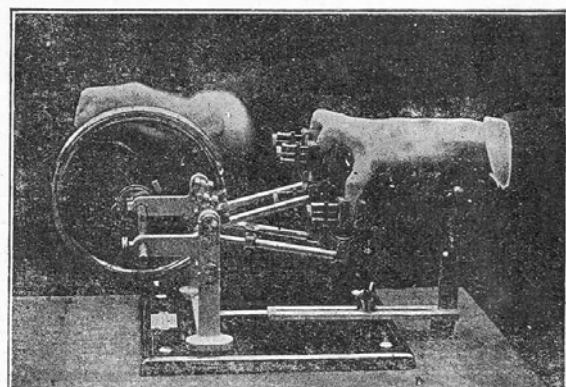
H. Robert Cohen  
 Founder and Director, RIPM  
 Benjamin Knysak  
 Coordinator, RIPM Online Archive

*Henri Herz (1803-1888), depicted above, was a pianist and a composer born in Vienna and who studied under Anton Reicha (and others), lived in France where he gave many concerts as well as in countries from Russia to the Americas. Critics didn't like his style – both as performer and composer. Here is what the Gazette musicale de Paris wrote in 1935: "When we set upon fighting the bland and frivolous current taste by directing our criticism specifically against the productions of Mr Henri Herz, the hero of the école à la mode, we didn't consider it totally impossible to see him mend his ways and the harm he did to art. We were wrong. . . . Each of his new productions is always inferior to the one that preceded it, always more devoid of merit, and consequently criticism is not applicable to his works as they are below any criticism."*

*What is less known is that Herz invented "a small instrument with springs, the dactylion, whose goal was to train pianists to strengthen their fingers and increase their agility". The Institut de France decided it was really useful and encouraged the inventor to make it public. It is not clear if he did it or not, but a century*

## OCHYDACTYL

Breveté S. G. D. G. en France et à l'Étranger





later saw advertisements for the *ochydactyl* (see picture), which resembled the *dactylion* not only by name but in purpose.

## Awards, grants

### People

**ASCAP Awards** [ASCAP](#), the American society of composers, authors and publishers, has honored at its annual concert the achievements of its 2009 Concert Music Honorees who represent the diverse aesthetic spectrum of the concert music world: [Jack Beeson](#) (composer and educator, in celebration of his 50 years of ASCAP membership), [Francisco J. Núñez](#) (composer, conductor and founder of the Young People's Chorus of New York City), [Kristin Lancino](#) (vice president of G. Schirmer, Inc., for her innovative leadership in the field of music publishing) and the members of [So Percussion](#) (for the artistry and passion with which [they perform](#), commission, record and champion the music of our time). ● **Nordic council music prize** The 2009 [Nordic Council music prize](#) was awarded to [Kari Kriikku](#) (Finnish clarinetist, an [extraordinary virtuoso](#) and pioneering innovator of the solo concert form which has led to partnerships with most of the important contemporary composers, whose works he has then performed for the first time. As a chamber musician he has also explored other contemporary music forms apart from classical music). ● **Polar music prize** The Swedish [Polar Music Prize 2009](#) was awarded to [José Antonio Abreu](#) (Venezuelan conductor, composer and economist who created the music network [El Sistema](#), which has given hundreds of thousands the tools to leave poverty, and who is also the laureate of the [2009 Frankfurt Music Prize](#)) and to [Peter Gabriel](#) (composer and artist, for his significant influence on the development of popular music). ● **Prince of Viana prize** The [Prince of Viana prize](#), awarded by the chartered community of Navarre in Spain, went to [Agustín González Acilu](#) (composer and educator, for his outstanding lifelong friendly and accessible work). ● **Pulitzer prize** The 2009 [Pulitzer prize](#) winner in music was awarded to *Double Sextet* by Steve Reich (premiered last year), "a major work that displays an ability to channel an initial burst of energy into a large-scale musical event, built with masterful control and consistently intriguing to the ear". ● **SACEM awards**

[SACEM](#), the French rights organization for authors, composers and publishers, has announced its Spring 2009 awards. Among the recipients: [Grégoire Lorieux](#) (young composers' award), [Ondrej Adamek](#) (a thirty-year old Czech composer working in France, Hervé Dugardin award), [Philippe Schoeller](#) (best contemporary instrumental composition, for his work *Quatuor*), [Daniel D'Adamo](#) (Francis and Mica Salabert award, for his work *Dreams of Bells*), and [Denis Dufour](#) (best electro-acoustical contemporary composition, for his work *PH acide*). ● **Siemens music prize** The [Ernst von Siemens music prize](#) 2009 was awarded to [Klaus Huber](#) (Swiss composer, considered to be a representative of new music who melds contemporary musical language with the counterpoint techniques of early music as well as spiritual, humanistic and political involvement, and whose extensive range of compositions includes chamber music, oratorios and operas). ● **Sonning music prize** Denmark's 2010 [Sonning Music Prize](#) has been awarded to [Cecilia Bartoli](#) (mezzo-soprano, for her unique sound, her unsurpassed technique and her Callas-like radiation).

### Buildings

The [Norwegian Opera and Ballet](#) new house in Oslo (which opened a year ago) has been awarded this year's [Mies van der Rohe award](#), the European Union's prize for contemporary architecture. At the heart of a project to transform Oslo's bay area, the idea of the Opera House was to reconnect the Norwegian capital with water and integrate it into the city's life. This landmark building by [Snøhetta](#), who also designed the new Library of Alexandria (2002), is the largest cultural center built in Norway in 700 years.

## Events

### Live concert on the internet

The Musica@Fisica concert, organized by the Catania Division of the Italian National Institute of Nuclear Physics, is an important event which aims at presenting the main achievements of the [ASTRA](#) (Ancient instrument Sound/Timbre Recon-

struction Application) project to the cultural heritage community and the general public.

ASTRA exploits sophisticated physical modelling synthesis to create computing models of ancient instruments not existing anymore, and reconstruct their sounds. The models are created based on archaeological findings, such as: fragments from excavations, written descriptions, pictures on ancient handiworks, etc. The computing models are then simulated as a mechanical system in order to reproduce the sound of the instrument.

From a computational point of view, ASTRA exploits Grid technology and the possibility to access computational resources for e-Science linked by high-speed networks, allowing, for instance, musicians to perform live concerts.

During the Musica@Fisica concert that will start on **June 26 at 8pm**, the sound of the Epigonion (430 B.C.), an ancient stringed instrument, will play alongside with live instruments. The SONORA NETWORK ENSEMBLE is the outcome of the strong interaction between the two worlds: art/music and science/technology.

To watch the event, please connect to one of the virtual rooms: [1](#), [2](#), [3](#), [4](#).

Federica Tanlongo

## Other news of interest

### *Eblida reelects president*

At its [17<sup>th</sup> annual council meeting](#), EBLIDA (the European bureau of library, information and documentation associations) unanimously reappointed Gerard Leitner president for the period 2009-2011, and elected a new executive committee. For this and other news, see its [latest newsletter](#).

### *3-D Don Giovanni*

The [Opera de Rennes](#) has recently per-

formed [Achim Freyer's staging](#) of Mozart's *Don Giovanni* under the direction of the young Dutch conductor Antony Hermus. It was simultaneously broadcast on the piazza outside the City Hall on a large but plainly flat screen, and, at the same time, inside a small room in the City Hall in 3D image and sound (the former requiring special glasses, the latter using so-called "high order ambisonics"). It was also webcast on the internet. [Some reviewers](#) liked it more than the public.

### *More NYC music stores close*

Last April, the Virgin Megastore in Times Square closed to make room for a clothing store. The last Virgin store in Manhattan, on Union Square (see photo), has been holding a final sale on everything (including its furniture), as well as the [Joseph Patelson Music House](#), the classical music supply around the corner from Carnegie Hall, which will be online-only.



## Contributors

Many thanks to the following people who have contributed directly or indirectly to this issue: **Andrea Agostini, Richard Chesser, H. Robert Cohen, Jane Gottlieb, Susanne Hein, Veslemøy Heintz, Stacy Kowalczyk, Barbara Dobbs Mackenzie, Jerry McBride, Patrizia Rebulla.**

Photos by **Gertraud Voss-Krueger, Michael Fingerhut, Didier Mulet.**

