



# Newsletter

## Contents

### IAMIC News

IAMIC Annual Conference 2002 - .....	2
WINTER MEETING 2002: New IAMIC Board and Future Goals .....	3
Six Music Information Centres Take Part In Le Living .....	3
The European Music Navigator Prototype is Online .....	4
Thank You Bér .....	4

### MIC News

Austria: mica Initiates New Export Strategy .....	5
Australian Music Centre Partners With Rights Assoc. For Awards .....	5
Belgium: New Director Ushers In Cebedem's 50th Anniversary .....	6
Canada Celebrates the Music of its Formative Composers .....	6
Finland: from the Chamber to the Big Screen .....	7
Croatian MIC Celebrates 30th Anniversary & 24th Music Days .....	7
Denmark: International Successes & Future Restructuring .....	7
Germany: Miz Relaunches Database And Music Almanac .....	8
Georgia: We're Still Alive! .....	8
Festival Time In Hungary .....	8
Italy: AMIC Launches New Web Site & Publishes Nino Rota Book .....	9
Ireland: CMC Initiates Monthly Composer Talks .....	9
A New Studio For Electronic Music In Israel .....	9
Lithuanian Composers Abroad and on the Internet .....	10
Japanese Composer Wins 2002 Luxembourg Prize .....	10
Netherlands (Gaudeamus): 2001 Gaudeamus Winners, Dutch Music in China and South Africa & ISCM/ECPNM News .....	11
Netherlands (MGN): String Quartets Rediscovered & New Wind Music? .....	12
New Zealand: Opera Takes A Walk On The Wild Side .....	12
Norwegian Musicians Score Big At Midem, Cannes & The Grammys .....	13
Sweden Hosts International Percussion Composition Course... ..	13
United Kingdom: Digitisation And A 'Cutting Edge' Tour .....	15
United States: AMC Around The Country and On The Web .....	15
Changes at The Yugoslavian Music Information Centre .....	16
A New One-stop Information Web Site For Music In Wales .....	16
CDs Now Available of The 2001 "Warsaw Autumn" Festival .....	17

### MIC Focus

Poland: An Invitation To Warsaw .....	14
---------------------------------------	----



Dear Friends,

Welcome to the May 2002 edition of the IAMIC Newsletter. In this issue we have contributions from many Music Information Centres throughout the world, giving a unique global perspective on musical life! We also have reports on the next annual conference in Belgium, this year's IAMIC Winter Meeting in Nice, and a feature on the newly constituted Polish Music Information Centre in the 'MIC Focus' section.

We hope you enjoy reading this issue of the IAMIC Newsletter and look forward to your continuing support.

The editors

#### **Editorial Staff:**

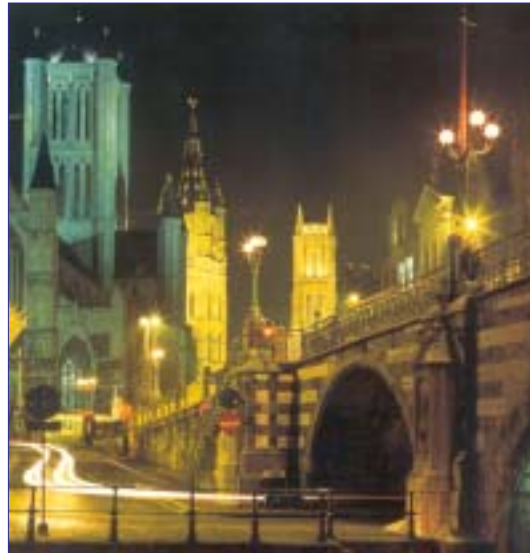
Jonathan Grimes,  
CMC, Ireland  
[jgrimes@cmc.ie](mailto:jgrimes@cmc.ie)

Frank J. Oteri,  
American Music  
Center  
[frank@amc.net](mailto:frank@amc.net)

Lisbeth Risnes,  
Norwegian MIC  
[lisbeth@mic.no](mailto:lisbeth@mic.no)

Izabela Zymer,  
Polish Music  
Information Centre  
[bifo@nuta.pl](mailto:bifo@nuta.pl)

## IAMIC Annual Conference 2002 - Welcome to Flanders



Ghent: a venue for the 2002 IAMIC Conference

The Flanders Music Centre is very pleased to welcome you to the 2002 IAMIC conference in Belgium. The last few months, we have worked hard to organise a meeting in the best conditions. For content, we've tried – in dialog with the program committee – to select items vital to the members. We've also tried to adapt some of these issues to the situation in Flanders. We don't want to do this too exclusively, but we are proud to be able to present you some of our most interesting artists. Since this is a small country, we'd like to show you a few of our "art cities". That means that we will have to move around a little bit, but we are convinced that it's worth the effort.

The preliminary conference program was already sent to you. At this moment we are fine-tuning it. We'll keep you informed about the definitive program: you will receive this information by the end of this month.

A conference in Belgium has to start in BRUSSELS ([www.brussel.be](http://www.brussel.be)), a multiple capital: the seat of the European Union and the European Commission (remember the European Music Navigator), the capital not only of Belgium but also of the Flemish Community of Belgium. A multi-cultural, multi-lingual city, with a vivid cultural life... We will stay in two hotels, both near the historical heart of the city and close to the Flanders Music Centre. Our meeting place is right in the middle of the two hotels. It's in the office of Jint, an organisation subsidized by the Flemish government to support international exchange programs for youngsters. We'll meet there both on Tuesday and Wednesday. On Tuesday evening, we

will be welcomed by the director general of the Cultural Administration of the Flemish Government ([www.vlaanderen.be/cultuur](http://www.vlaanderen.be/cultuur)). He will host a reception in the official residence of the Flemish Government, the "Hotel Errera", right in front of the Royal Palace and next to the Palais des Beaux Arts.

On Wednesday evening we'll move to GHENT ([www.gent.be](http://www.gent.be)). This city has a rich political and cultural history and is nowadays the place where contemporary arts are flourishing. Our hotels are situated in the city centre. The meeting place is the well-known arts centre Vooruit ([www.vooruit.be](http://www.vooruit.be)). This historical building was constructed in the early 20<sup>th</sup> century by the workers union as a multidisciplinary centre for education through the arts. The actual arts centre is subsidized by the Flemish government and maintains a multidisciplinary approach. The music program shows a wide diversity, from contemporary classical to pop. Being in Ghent, offers us the opportunity to invite you to a performance of the Ghent based contemporary music theatre group "Muziek Lod".

On Saturday we'll look for some fresh air in Bruges, called the Venice from the North ([www.brugge.be](http://www.brugge.be)). Apart from some sightseeing in this marvellous medieval city, we've arranged some meeting time and a visit to the newly built Concertgebouw ([www.concertgebouw-brugge.be](http://www.concertgebouw-brugge.be)). It is a contemporary architectural statement in a city that breathes the atmosphere of the past but wants to open its mind to the future. This future has also a cultural component, with an extra impulse through the year 2002, when Bruges is the Cultural Capital of Europe ([www.brugge2002.be](http://www.brugge2002.be)). In the evening we bring you to Damme, a small city in the shadow of Bruges. Both are connected with a canal. So we will not break the IAMIC tradition of boat and water.

Our last day will be spent again in Ghent (so we don't have to change hotels). After the business sessions in the morning, we close the conference with a dinner. There is a direct connection by train from Ghent to Brussels Airport (3 trains per hour, it takes between 1 hr and 1hr25min, depending on the train you take).

It's still possible to attend the meeting. If you need a new or additional forms, please contact [lieve@muziekcentrum.be](mailto:lieve@muziekcentrum.be).

Jan and Stef  
and the Flanders Music Centre Team  
[www.muziekcentrum.be](http://www.muziekcentrum.be)

## WINTER MEETING 2002: New IAMIC Board and Future Goals

The IAMIC Winter Meeting 2002 was the first meeting under the new IAMIC board. President Roland Sandberg had therefore called in an extra board meeting on the day before the winter meeting to discuss the current role of IAMIC and its possible future role at some length.

Some conceptual elements were presented resulting in a draft strategy paper which has been distributed to all IAMIC members for comments. In preparing the draft, the board attempted to embrace the aims of IAMIC as articulated in the IAMIC bylaws, and also tried not to clutter the document with too much detail. Different MICs have differing priorities, so it is important that the activities of IAMIC can embrace this diversity.

IAMIC's current activities can be sorted into three general areas: Membership; Marketing and Communications (both internally within IAMIC and external); and Projects. There is a 4th area of activity, which is yet to be clearly defined, which embraces the discussions regarding the development of the yet-to-be realized IAMIC business plan, and the development of the European Music Navigator project.

The strategy paper encompasses the following parts: The Mission Statement, the vision, the goals and the strategies to reach these goals. Each year the Board and membership should identify priorities from these strategies, and from these make an annual operational plan accord-

ing to available human and financial resources. A final decision on the paper will be made at the next annual meeting in Belgium.

At this occasion the assembly will also decide on the IAMIC Guide, a list of all IAMIC members briefly describing their work. It will serve IAMIC's promotion and describe the network's potential. More detailed information on the individual MICs such as finances, staff, etc. should be listed in a separate part only available to IAMIC members.

The promotion of IAMIC is also the central point of discussion of the IAMIC marketing group (Stef Coninx, Daniel Goren, Katharina Gratzl-Karnitschnig, Jonathan Grimes, Caterina Santi and Jelena Vukovic) which is currently working on the restructuring of the IAMIC website. This discussion is closely linked to the development of the European Music Navigator and should result in a new appearance for the IAMIC website by the end of this year. The site will continue to offer its existing features such as the member-list, the IAMIC newsletter, the annual list, etc. Some of it should however become more dynamic. Additionally, the site should offer a closed area for IAMIC members only, where discussion forums and a file-sharing tool should enhance communication between the members.

In order to support ongoing discussions, mailing-lists for the IAMIC Board, the Li-

aision Officers, the Marketing Group and the new IAMIC working group on digitization have already been installed shortly after the IAMIC winter meeting.

In connection with the efforts of many MICs to digitize their large score collections Caterina Santi and Peter Rantaa reported on visiting the Wedelmusic Conference (for web delivery of music) in Florence in November 2001. This EU funded project develops a software for the integrated use of music ([www.wedelmusic.org](http://www.wedelmusic.org)). Themes covered by the conference during which the European Music Navigator was also presented were: music retrieval, music protection, music data models and digitization of scores. The next Wedelmusic conference will be held in December 2002 in Darmstadt, Germany.

The Winter Meeting was rounded up by reports from the members present: Marianne Lyon reported on the collaboration between the Norwegian, the Danish and the French MIC, Henk Heuvelmans announced that the Dutch search engine musica ([www.musica.nl](http://www.musica.nl)) is online, Caterina Santi reported on the publishing of their new book on Nino Rota and several MICs reported on their efforts in redesigning or newly developing their databases and websites

*John Davis (Australian Music Centre)  
IAMIC Vice President  
&  
Katharina Gratzl-Karnitschnig  
mica*

## Six Music Information Centres Take Part In Le Living

The creation of Le Salon de la Musique à la Villette, a forum for contemporary music within Musicora, was the primary reason why Music Information Centres from six dif-



*IAMIC members at Le Living, Paris*

ferent countries as well as representatives from the European Music Navigator attended. The Belgium, the French, the Finnish, the Italian, the Lithuanian, the Swedish MICs and the EMN went to Paris from 5 to 9 April to take part in Le Living – Village de la Création Musicale Contemporaine and represented not only their organizations but

also the entire IAMIC network. It was the first cooperation of this kind between IAMIC partners and everyone was satisfied.

Musicora is mainly oriented towards the French market and is a representation forum for regions' cultural activities, instrument makers, French music media, publishers, organizers of competitions and Ensembles. The emphasis is on classical music and jazz. The Salon Le Living encompasses all aspects of contemporary music including festivals, prizes, ensembles, publishers, etc.

Throughout the fair, new and promising contacts were made and older contacts were refreshed. The European Music Navigator prototype was presented to the general public for the first time. The users assured the project team that the EMN is a necessary tool for the music community and were especially impressed by the 3D navigation. We received good feedback which will be incorporated in the future development of the site. Understanding and knowledge of the project was also raised among the present

IAMIC representatives, and project partners such as Guy Huot and Silja Fischer from the IMC dropped by to test the EMN. Close cooperation for almost a week made everybody understand the work of the other MICs a lot better.

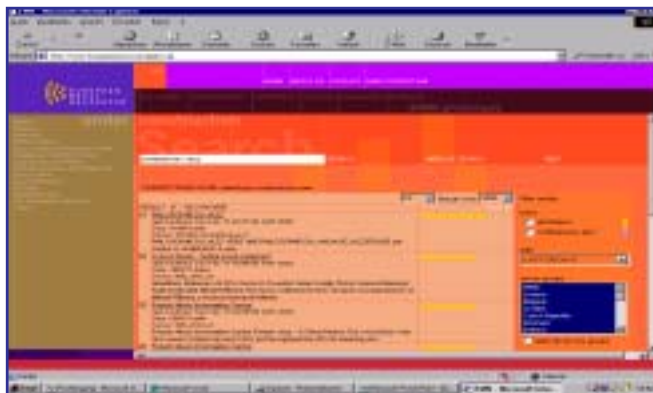
Everybody at the IAMIC stand agreed that this kind of cooperation is useful for the promotion of the network and should be continued in the future. Other fairs, such as the Frankfurter Musikmesse or MIDEM, might be of interest to a different group of IAMIC members who could then share the costs for a stand and represent IAMIC next to their national centers.

Good IAMIC spirit was conveyed, reinforced by daily happy hours from 6 o'clock onwards with Swedish and French "goodies" to eat and drink. On behalf of everybody present at the IAMIC stand I would like to thank CDMC for doing such a great job in organizing the fair.

*Katharina Gratzl-Karnitschnig  
mica*

## The European Music Navigator Prototype is Online

Since the end of February the prototype for the European Music Navigator has been online and we would like to invite all IAMIC members to try it out and comment on the site ([www.europeanmusicnavigator.org](http://www.europeanmusicnavigator.org)). Although the EMN pro-



Screen shot from the EMN web site.

totype is available to the entire Internet community it should mainly serve the project partners and other IAMIC members to familiarize themselves with the project, its search function and the so called music ontology which lies behind. The site consists of the following components: the Homepage, an "About Us" page, 2D search, 3D search and help function. The content of all IAMIC members' websites and the sites of selected organizations worldwide are searchable. The EMN prototype follows a B2B approach which will only shift to a B2C and C2C approach in the third and final project year.

The beta version of the EMN will go online at the end of June 2002 and will make possible searches on the databases of the eight organizational members, with the databases of all other IAMIC partners and supporting organizations to follow in due course. Furthermore, the beta version will offer "EMN content" such as information on events, competitions, and other news. These areas are already indicated as "under construction" on the EMN prototype homepage.

The EMN will be a portal on contemporary music in Europe providing users with a search functionality on the one side and selected information on specific topics on the other side. The advantage of the EMN over other search engines is the selec-

tion of highly relevant sources. Only this selected content and not all content of the web is made searchable on the EMN. Thereby guaranteeing significant search results.

The basis of the search function of the EMN is an "ontology", a hierarchically structured semantic net of terms which guides the user through unfamiliar knowledge areas. The semantic net consists of interrelated concepts which are a combination of specific "terms" and matching "term patterns", such as synonyms and various spellings in one or more languages. The musical dictionary is full of synonyms and variations for one and the same term. Different abbreviations and terms for musical instruments are just one example. The ontology for the EMN prototype was developed by mica. Only through the knowledge of the IAMIC network will it be possible to develop a fully satisfying music ontology.

The project contract between IAMIC and the European Commission was signed on 19 December 2001. The delay in the issuance of the contract was caused by various administrative reasons and has resulted in the movement of the project time frame by four months. Therefore, the official project period lasts now from March 2001 until February 2004.

The first interim report of the project was sent to the Commission on 29 March 2002. Shortly after, the Commission acknowledged receipt of the document and indicated that their reply on the report will follow in due course.

The next steps in development of the EMN will be the integration of the organizational partners database contents, the creation of a detailed concept for the beta and full versions, the further development of the music ontology and the design of a promotion plan.

The next EMN meeting will be held on 4 June 2002 in Brussels during the IAMIC annual conference. We will use this opportunity for a presentation of the EMN to representatives of the European Commission and should be very glad to see as many of you as possible at this occasion.

*Katharina Gratzl-Karnitschnig  
mica*

## Thank You Bér

On 1 April 2002, The Past President of IAMIC, Bér Deuss left his position as Managing Director of Muziekgroep Nederland (MGN). We thanked him at the latest Annual meeting for all he has done for IAMIC and now we have to thank him once again since he is leaving our association.

We all know what it means to run a MIC. To run a big MIC like MGN/Donemus means a heavy workload. In spite of this Bér also managed to develop IAMIC in a very positive way during his period as President.

In its letter of thanks, the IAMIC Board invited him as a guest to our next Annual meeting in Belgium in June hoping that he will be able to participate for at least a few days.

On behalf of the whole IAMIC membership I take the opportunity to thank Bér very much for all the work, efforts and energy he has enthusiastically put into our association during the past years. We wish him all the best for the future and we sincerely hope that we will continue to stay in touch with each other.

*Roland Sandberg  
President of IAMIC*



Bér Deuss

## MIC NEWS

There have been a record number of submissions for this edition of *IAMIC News* from a total of 25 music information centres in the IAMIC network. However, there are now a total of 43 IAMIC members from 38 countries around the world and we would love to hear from all of you... So, please let us know what you have been up to so we can include this information in the next edition of *IAMIC News*!

*The Editors*

### Austria: mica Initiates New Export Strategy

Since the beginning of this year, mica has been receiving support from a Board of Curators which will advise the existing mica board. The Board of Curators brings together well-known members of the Austrian music scene with economic representatives. Members include: Prof. Lothar Knessl, the founder of mica; Dr. Manfred Jochum, Radio Manager for ORF (Austrian Broadcasting Cooperation); and Prof. Dr. Johan Juranek, Chair of the Board of Universal Edition Wien and Vice President of the AKM, the Austrian authors' rights society.

Support for this new committee comes from mica's aim to install an "Office for Music Export and Market Development" as a subsidiary of mica. The discussion forum micafocus #6 in October 2001 showed that an improvement of the basic conditions for Austrian music abroad can only be achieved through cooperation between artists, publishers, labels, distributors, regional and national governments, journalists, etc. Forum moderators included: Scott Lash, an expert on cultural economics at Goldsmiths College in London; Emmanuelle Jeanne and Roland Sandberg, representatives of the music export offices in France and Sweden respectively; as well as publishers, journalists and labels. Concurrently with micafocus #6, mica organized a round table with governmental and funding representatives in Austria. The building of awareness of this issue and lobbying for an "Office for Music Export and Market Development" will be at the top of mica's agenda for the coming months.

mica's cooperation with the Austrian Federal Ministry of Foreign Affairs

"The new Austrian Sound of Music" fits perfectly together with the larger aim of promoting Austrian music abroad. Together with other institutions in the Austrian music industry, the Ministry has developed a new music support project in the form of a list of recommended young musicians in the fields of classical music, jazz, world/folk music, pop and electronic / experimental music. This list will be distributed to Austria's cultural forums, embassies, consulates, honorary consulates and libraries and should serve as a reference for the institutions themselves and interested concert-booking agencies abroad. The list will continuously be updated and should help support Austrian music internationally.

All cooperative projects will from now on be summarized under the label "consulted by mica". Together with cooperation partners, mica aims to open new platforms for contemporary music in unconventional settings. Examples for these types of projects are: a concert series at the Bank Austria Kunstforum (prominent exhibition space in Vienna); a concert series at the MAK – Museum for applied arts; serving as music consultants for the new Austrian film production Ikarus as well as the competition "Austrian Young Lions go Europe 2002", a cooperation with the Jazzfest Wien.

Finally, one of mica's core duties, the documentation of Austrian music has to be mentioned. The new mica database and connected Web site have developed well over the past months and should be online by June of this year.

*Katharina Gratzl-Karnitschnig*  
*mica*

### Australian Music Centre Partners With Rights Assoc. For Awards

Every year the Australian Music Centre holds an awards ceremony which honours individuals and organisations who have made an outstanding impact in the challenging field of promoting and presenting contemporary Australian music. The Australian Music Centre Awards are Australia's only awards for contemporary classical, or new music. Eight awards are made, spanning categories of Best Composition, Best Performance and several others which honour individuals, organisations and educators who have made an outstanding contribution to the advancement of Australian music.

In early 2002 the Australian Music Centre was delighted to announce a new partnership with the Australasian Performing Right Association (APRA). As of this year, both organisations will co-present the APRA / Australian Music Centre Classical Music Awards. Also being presented at this ceremony are a number of APRA Awards for Most Performed Classical Works, which have been traditionally presented as part of the major APRA Music Awards event. By combining forces with the Australian Music Centre, APRA can now give more focus and enhanced profile to its classical composer members in a stand-alone event. The Australian Music Centre is very much looking forward to co-hosting this event, as APRA's prominent place in Australia's classical music community will further enhance the standing of the awards made by the Centre.

The APRA / Australian Music Centre Classical Music Awards will be held in early August at a special ceremony in Sydney. The evening, which will feature performances by some of Australia's finest musicians, promises to be an exciting occasion that attracts a substantial audience. The Awards presented at the ceremony give special recognition to those individuals who have made an extraordinary contribution to contemporary Australian music.

*Australian Music Centre*

## Belgium: New Director Ushers In Cebedem's 50th Anniversary



Alain Van Kerckhoven

CeBeDeM, the Belgian Centre for Music Documentation, has a new Director. Alain Van Kerckhoven, 37, assumes the position Dr. Diana von Volborth held for 10 years. As a consultant, Alain has worked a lot for CeBeDeM these last

years. He led it into the digital age, introducing computers, building databases, managing information flow and driving the Belgian Center to the Web in 1995. But he also has a life outside computers and, since 1989, he has been running his own music publishing company and has been involved in many musical projects.

This transition happens simultaneously with the 50th anniversary of CeBeDeM and with the arrival of 14 new affiliated composers of the young generation. No doubt this is a time of changes.

Appointed director on 1 February 2002, Alain had just uploaded CeBeDeM's publishing catalogue (about 3,500 titles) as well as the library catalogue (about 15,000 titles) to its Web site: [www.cebedem.be](http://www.cebedem.be).

Now, the main part of his job is to modernize the administrative mechanisms in order to make them less time-consuming. Our mission is to work for music, not for administrations.

CeBeDeM will also enhance communication and cooperation with its members, with other actors in the musical scene but also with MICs and Music Libraries worldwide. This will be done through specific projects. A newsletter will be shortly published.

Many, many new ideas are in the air, concerning the library as well as the publishing department, but everything has its day...

*CeBeDeM*

## Canada Celebrates the Music of its Formative Composers

The Canadian Music Centre's Centrediscs label, in partnership with CBC Radio Music, CBC Records, ArtsCanada and CBC Audio has launched a landmark project celebrating the music and spirit of Canada's formative composers: The Canadian Composer Portraits Series.

The project, which will be rolled out in stages over the next three years, will be inaugurated with five portrait projects celebrating the life and music of Canadian composers: John Weinzweig, Jean Coulthard, Murray Adaskin, Jacques Hétu and Harry Freedman. Over time, The Portraits Series will feature as many as 25 of Canada's formative composers.

The Portraits of each composer will include: a documentary profile produced by Eitan Cornfield that will be aired Wednesday evenings throughout the month of May on In Performance on CBC

Radio Two beginning Wednesday, May 1, 2002 at 8:00 PM.; and a boxed set of 2-3 CDs devoted to each of these composers produced by Eitan Cornfield and Centrediscs Manager, Richard Truhlar (each including the documentary profile and one or more CDs of the composer's most significant works).

In addition, CBC Records will release Ovation Volume 1: Music Canada Musique featuring highlights of the work of each of the five composers, all packaged together in one boxed-set of five CDs and distributed by Universal Music Canada.

The music for both Centrediscs and CBC Records releases is selected from the best available broadcast performances and commercial releases of each composer's works. Where required the original master tapes have undergone state-of-the-art restoration and 24-bit digital re-mastering.

"This is a significant project because it focuses on the formative generation of Canadian composers, compiled in an up-to-date, accessible format," Janet Lea, Area Head of CBC Radio Music said. "It is also important because it represents a true partnership between the Canadian Music Centre and CBC, with the support of public and private funding, all working towards enhancing our awareness of Canada's musical heritage."

"This project has been two years in the making and we are absolutely thrilled to commit the music of Canada's formative composers onto compact disc," stated Elisabeth Bihl, Executive Director of the Canadian Music Centre, home of the Centrediscs label.

"We dedicate this project to our composers and to all those who have an interest in Canada's musical heritage. The series is intended as an educational resource for schools and universities, as a resource for broadcasters and programmers, and as a comprehensive introduction to a vital group of artists who have helped shape Canada's cultural identity," Ms. Bihl elaborated.

"No one can say with certainty who the first Canadian composer may have been," said CBC Producer Eitan Cornfield. "What is beyond doubt is the explosion of composition in the years following the Second World War, when a generation of pioneering professional composers firmly established Canada's place on the world's musical map. The Canadian Composer Portraits Series documents the emergence of this distinctly Canadian music."

CBC Records general manager, Randy Barnard, says "CBC Records complements the Centrediscs initiative with a boxed set of five CDs, one dedicated to each of the featured composers. Through CBC Records' unique retail distribution and broadcast partnerships worldwide, Canadian music and musicians will be shared with a much wider national and international audience."

Thanks to resources from the Department of Canadian Heritage's Canada Music Fund, the Canada Council for the Arts is pleased to invest generously in Centrediscs' Composers Portrait Series over the next three years; while CBC Records has received assistance from Universal Music Canada.

Phase II of the project, featuring the next five composers in the Canadian Composer Portraits Series, is expected to be launched in October 2002.

In Performance on CBC Radio Two will air The Portraits Series documentaries on the first five composers at 8 pm on the following Wednesday evenings: May 1 - John Weinzweig; May 8 - Jean Coulthard; May 15 - Murray Adaskin; May 22 - Jacques Hétu; and May 28 - Harry Freedman. CBC's new arts and culture portal, ArtsCanada ([www.artscanada.cbc.ca](http://www.artscanada.cbc.ca)) will showcase a multi-media portrait of one Canadian composer per stage of the project. The first composer to be featured on ArtsCanada is the late Jean Coulthard.

To help develop the audience for the music of Canadian composers, CBC Audio will distribute the Canadian Composer Portraits Series both nationally and internationally to schools, libraries and

*Continued*

radio broadcasters. For further information, please contact Barbara Brown at the Canadian

Broadcasting Corporation: 416-205-7376; or by email: [barbara\\_brown@cbc.ca](mailto:barbara_brown@cbc.ca). CBC Radio Two will also be supporting the project with a significant marketing campaign.

The Centrediscs Canadian Composer Portraits Series boxed sets are available through the Canadian Music Centre Distribution Service. The discs will be distributed by Distribution Fusion III and can be found at major retail outlets throughout Canada and around the world as well as at the CD-Boutique on the Canadian Music Centre's website: [www.musiccentre.ca](http://www.musiccentre.ca). For further information, please contact Centrediscs Manager Richard Truhlar, at the Canadian Music Centre: (416) 961-6601 ext. 305; or by email: [ds@musiccentre.ca](mailto:ds@musiccentre.ca).

CBC Records' Ovation Volume 1 ~ Musique Canada Music, which is distributed by Universal Music Canada, will be available in major retail outlets as well as [www.cbcrecords.cbc.ca](http://www.cbcrecords.cbc.ca). The boxed set of music of all five composers is \$32.

For further information, please contact Kay Kanbayashi at [kay@musiccentre.ca](mailto:kay@musiccentre.ca).

CMC

## Finland: from the Chamber to the Big Screen

### *Finnish Music for Films*

The Finnish Music Information Centre has launched a project which aims to make all kinds of Finnish music better known among the film and TV production companies both in Finland and abroad. As a kick-off Finnish MIC has released a promotional CD called 'Finnish Music for Your Films'. The album includes tracks, for example, from instrumental pop/rock group Laika & The Cosmonauts, visionary guitarist Raoul Björkenheim and 'the Hendrix of accordion', Kimmo Pohjonen. Finnish MIC is working on this project together with the Finnish Film Foundation. So far the CD has been distributed at the Gothenburg and Berlin film festivals and will also be distributed at the Cannes film festival in mid-May.

### *Chamber Music from Finland*

Over the years the Finnish Music Information Centre has been publishing a series of English-language books on Finnish music. The main aim of these books has been to give an overall view of the

*Continued on page 7*

## Croatian MIC Celebrates 30th Anniversary & 24th Music Days

In the last few months the activities of the Croatian MIC focused on two main projects. The first was the celebration of the 30th Anniversary of the Croatian MIC, together with the 50th Anniversary of Zagreb Concert Management. These two significant anniversaries for Croatian musical life were marked by a concert on April 23 in Vatroslav Lisinski Concert Hall. The Slovenian Chamber Choir conducted by Vladimir Kranjčević premiered A Noon Symphony, a vocal cantata by Boris Papandopulo (1906-1991), one of the greatest Croatian composers of the 20th Century. The Croatian MIC organised an exhibition presenting the foundation work and achievements of these two institutions. The exhibition contained concert posters, photographs, recordings, scores and musical books. Zagreb Concert Management also published a book marking the anniversary.

The second project is the preparation of the 24th Croatian Music Days. The festival, whose artistic manager is our MIC colleague Ivan Ivanović, begins on May

12th with a big orchestral concert in Vatroslav Lisinski Concert Hall dedicated to a famous Croatian woman composer Dora Pejačević (1885-1923). During the week-long festival twelve chamber concerts featuring Croatian contemporary works performed by Croatian artists will take place. The last evening will present one of the main aspects of Croatian musical heritage: 'klape', a form of a-cappella male harmony singing.

A very important part of the 24th Croatian Music Days is the organisation of the 1st Croatian Musical Fair from May 15th to 19th. The Croatian MIC is responsible for the organisation and coordination of the fair where almost all the Croatian Music Institutions (publishers, distributors, organisers, associations, festivals, music schools, cultural centres, music shops etc.) will present their activities. We expect that the Fair will be a great event.

*Jelena Vuković  
Croatian MIC*

## Denmark: International Successes & Future Restructuring

### *Big success at MIDEM in Cannes*

In January, the Danish MIC organized several events at the international music



*Poul Ruders (photo Suste Bonnén)*

fair MIDEM with funds from The Danish Export Council. The main event was the presentation of the Cannes Classical Award to composer Poul Ruders. Other events included a reception for showcases and handouts of two promotion CDs. (For further information, visit [www.mic.dk](http://www.mic.dk).)

### *New edition of MXP*

The 2002 edition of the Danish Music Export & Promotion CDs are now ready. In the box, you will find four samplers tracking the latest of Danish folk, hip-hop, jazz, and rock from Denmark. (For more details, go to: [www.mxp.dk](http://www.mxp.dk).)

### *Denmark at Musicora in Paris*

In the Danish programme at Musicora a prominent place will be given to composer Per Nørgård, who turns 70 in July this year. The crossover ensemble Mad Cows Sing will also be featured with music by composers Anders Koppel, Benjamin Koppel, Karl Aage Rasmussen, Butch Lacy, Herman Koppel and others.

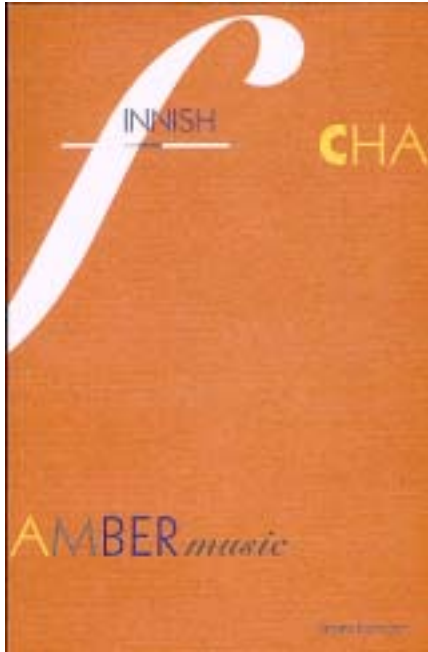
### *New organization of Danish cultural institutions*

By the end of 2002 the Danish MIC will be part of a larger organization of cultural institutions in Denmark. The new way of organizing the cultural institutions is still being negotiated and the Danish MIC hopes to maintain a strong, independent profile as supported by IAMIC president Roland Sandberg in a letter to Danish minister of culture, Brian Mikkelsen.

*Danish Music Information Centre*

*Continued from page 6*  
history of Finnish music and its institutions and to mirror Finnish culture along European musical and artistic trends.

The latest volume presents 200 years of Finnish chamber music. Starting from



Turku in the late 18th century, the first Finnish works reflect pan-European classicist features. The first significant Finnish composer Bernhard Henrik Crusell still stands as an outstanding composer of the clarinet repertoire. During the 20th century Finnish music experienced three various modernist breakthroughs, the latest - and internationally the most important - from the late 1970s.

Along with the well-structured entries the book also includes a wide appendix of work lists. Kimmo Korhonen, the author of the volume, has also written the first four books in the series (Finnish Orchestral Music 1-2, Finnish Concertos and Finnish Piano Music). The last book in the series will be Finnish Opera written by Pekka Hako. Finnish Opera will be published later this year and will be available through the Finnish MIC: [info@mic.teosto.fi](mailto:info@mic.teosto.fi).

Kimmo Korhonen:  
Finnish Chamber Music  
184 pages, 2001

An updated version with more detailed work lists is available on the Internet: <http://www.fimic.fi/contemporary/list>.

*Finnish MIC*

## Germany: Miz Relaunches Database And Music Almanac

In the last few months the German Music Information Centre (MIZ) has begun a re-launch of its database on courses, conferences and workshops in Germany. The database comprises information about recent courses, congresses, and other educational events in the field of music and is supervised and constantly updated by the MIZ. The data is supplied by the course promoters and more than 400 promoters have contributed so far. Each year more than 1000 workshops, courses and other educational events are registered in the database. There are several search options which make a precise retrieval possible despite the large number of entries. The database has developed to a very powerful research tool for students and musicians of any grade of proficiency.

The new edition of the *Musik-Almanach* will be published in autumn 2002. The information offered on the MIZ website has already been revised and updated accordingly ([www.miz.org](http://www.miz.org)).

*MIZ*

## Georgia: We're Still Alive!

At this present time the fact that we're sending you information about us means that we fortunately have got computers and we're 'still alive'!

The Georgian MIC is creating its information bank (database), and we hope to have our own website soon. We continue to hold the cycle of concerts 'Novelties of Georgian Music' in association with the Composers' Union and we are preparing new programmes for concerts in this series. We have developed several projects such as the International Festival of Contemporary Music, a catalogue of composers from countries of the Caucasus, an anthology of recordings of Georgian Music, and a series of monographs and pamphlets about Georgian composers. At the end of the last year we published a new contact dictionary of Georgian composers and musicologists in Georgian. An English translation of this dictionary will be published shortly. We also hold evenings in memory of deceased composers.

Overall we have not had much progress due to the economical difficulties that we can't overcome without someone's assistance. Because of this we are sending many of our publications to the various charitable foundations and we hope for success!

*Natela Mamaladze, Director of Geo MIC*

## Festival Time In Hungary

Two contemporary music festivals will take place in Hungary this summer. The Földvár Music Days will be held again this year between the 19th and 23rd of June. Last year this small town on the shore of Lake Balaton was the venue for musicology events and evening concerts dedicated to György Kurtág's compositions. This year the lectures and concerts will focus on composer András Szöllösy. Born in Transylvania in 1921, Szöllösy came late to composition, first receiving recognition for his Concerto No. 3 for sixteen strings in 1970. A student of Kodály and Petrassi, Szöllösy has taught music history and theory at the Music Academy of Budapest for decades. He has published books on Kodály and Honegger and has edited the writings of Bartók.

The International Bartók Seminar and Festival will be held from the 6th to the 20th of July. The key work of the seminar and festival programme will be Bartók's Sonata for two Pianos and Percussion (1937). The subtitle of the seminar is 'Bartók and the Special Chamber Music Settings' and there will be a special emphasis on the role of percussion. In addition to many outstanding musicians and musicologists based in Hungary, several world famous artists living and working abroad, such as Zoltán Peskó, Michael Jarell, Florent Boffard, Lei Howard Stevens or Emmanuel Séjourné, will also participate. This year, as usual, the Ensemble Recherche continues the tradition of eminent foreign ensembles performing at the Festival. An important component of the Festival is a series of lectures by eminent musicologists about each of the works being performed. There will also be courses on composition, computer music and conducting. This year the Bartók Seminar aims at covering the entire range of percussion repertoire: solo repertoire, percussion chamber music, solo marimba repertoire, solo vibraphone repertoire, two-piano and percussion repertoire, etc. In addition, piano, flute, bassoon and vocal courses will also be offered. More information and an application form can be found on [www.bartokfestival.hu](http://www.bartokfestival.hu)

*Eszter Vida  
Hungarian MIC*



## Italy: AMIC Launches New Web Site & Publishes Nino Rota Book

After restyling its website AMIC (Archivi Italiani della Musica Italiana Contemporanea) is now available online with a com-



plete English version ([www.amic.it/english/index.htm](http://www.amic.it/english/index.htm)). The site contains information, news, concert listings, competitions, a rich bibliography and an extensive links section on contemporary music in Italy and abroad. Visit the English AMIC website, join AMIC newsletter and send us your announcements in order to get a further window on the net!

Are you interested in Italian contemporary music? Visit the Italian Composers database, the first Italian database entirely dedicated to new music where you can find information about composers and scores (première performances, discography, documents availability etc). By now almost 8000 works by more than 450 composers are available free online. More than 300 compositions are added each month. A search engine allows you to access information about the instrumentation, first performance and duration of

each work as well as other information about scores, editions, recordings and personal data for each composer (address, email, web address, etc.).

L'undicesima Musa - Nino Rota e i suoi media, a new book about the composer Nino Rota, published by AMIC with RAI-ERI in celebration of the 90th anniversary of his birth, contains essays, analysis, conversations, unpublished documents (notes, outlines, letters), and a special CD full of compositions taken from Archivio Nino Rota di Venezia offering a new mix of materials that will be of use to musicologists, film lovers, and to all who want to go back over the history of Italian music of the last 50 years through film and songs. The book on Nino Rota can be ordered through the AMIC web site along with another publication by AMIC/RAI-ERI, Studio di Fonologia di Milano.

*Amic*

## Ireland: CMC Initiates Monthly Composer Talks

The Contemporary Music Centre, Ireland, has initiated a new series of monthly talks in its home in Fishamble Street. Addressing both musical and practical issues, the se-



John Kinsella (photo Eugene Langan)

ries includes composers speaking about their music as well as talks given by experts in various legal and technical areas of concern to those working in music.

The first event, which took place on 25 April, was a Birthday Interview by journalist Michael Dungan with composer John Kinsella, celebrating his seventieth birthday this year. On 11

June, Northern Irish composer Deirdre McKay, now turning thirty and about to lose the tag of 'young composer', speaks about her music, and on 24 September James Wilson, the doyen of Irish composers, will be in conversation with TV producer Anne Makower. These Birthday Interviews will be of interest to a wide audience and will include question and answer sessions allowing listeners to engage directly with the composer.

The practical, career-oriented sessions in the series will perhaps be of more interest to composers or those professionally engaged in music. These include a talk on copyright and contracts to take place in May. Later in the year, there will be sessions on what composers can do to help promote their own work, and a demonstration of Sibelius music software.

(Talks take place in the CMC Library from 6.30–7.30 pm. Admission is free but please book in advance. For further information, contact: Karen Hennessy, Promotion Manager, email [khennessy@cmc.ie](mailto:khennessy@cmc.ie).)

*CMC, Ireland*

## A New Studio For Electronic Music In Israel

In recent years, there has been a great development in the field of electronic music in Israel. Reflecting these developments, a studio of electronic music was founded recently in Tel-Aviv by the composer Dan Yuhas. The studio will run courses for composers and music students, masterclasses with the best technicians and leading composers in the field, and concerts of electronic music.

The studio was opened at the end of December 2001 with a concert, in which the following electronic works were performed: DIDI FIRE: *'I Think I Thought I Heard a Shot'*; *The Shot* (2001) for perc & live electronics; DANNY MEIR: *Body Membrane* (2001), audio-visual; GUY HARRIES: *Genom* (2001), live electronics; URI PESSACH: *Shaman – Electro-Acoustic Compovisation* (2001), live electronics; ARIE SHAPIRA: *'Thus spake...'* (2001), electroacoustic.

*IMI*

## Lithuanian Composers Abroad and on the Internet

In January 2002, the Web site of the Lithuanian Music Information and Publishing Centre ([www.mic.lt](http://www.mic.lt)) was relaunched. The site is now continually updated and provides essential information on Lithuanian composers and their music, main contemporary music events, publications, releases, important commissions and premieres, and performances and collabora-



tions. Ten new composer files have been added recently to the composers' index, bringing the total number of featured composers to 25. Information on these composers includes biographies, lists of works, discographies and publications. The site also includes articles, background information and an on-line version of the newsletter Lithuanian Music Link, completing the extensive coverage of Lithuanian contemporary music life.

### **Jauna muzika shifts to E-Music**

The festival Jauna muzika was held between April 13-19 and the Lithuanian Music Information and Publishing Centre was one of the producers of the event. The festival appeared with the subheading 'e-muzika', reflecting the fact that it has become a forum for electronic, electro-acoustic music and media art – the first of its kind in Lithuania. It provided the opportunity for fourteen Lithuanian composers of the younger generation to work in the well-equipped studios in Sweden and Norway with the main work being done with the help of Lithuanian sound technicians. The overall stylistic range of the compositions was quite extensive and covered formalized and stochastically programmed compositions as well as minimal and intuitive/improvisational music. Vytautas V. Jurgutis, one of the most advanced among Lithuanian composers in the field of electronic music, presented two of his new compositions during the festival.

### **International company introduces music by Onute Narbutaite**

Lithuanian collaborations with international recording companies have developed to a new level after the successful release of two Bronius Kutavicius' CDs, Last pagan rites and The Gates of Jerusalem. The music of Onute Narbutaite has also recently been experiencing a great interest and Finlandia Records is taking on the risk of a long-term project of four CDs of the composer's works. The first in the series, Autumn ritornello (0927-42996-2), was released in April. The second and third discs, The Gate of Oblivion (0927-43072-2) and June music (0927-43437-2), will be released by the autumn. The project will end in 2003 with the issuing of Onute Narbutaite's new Symphony No. 2. According to Jari Tiessalo, executive producer of Finlandia Records, "recording and promoting Narbutaite's music is a joy and a privilege. We will have three CDs by the autumn of 2002. But the best is yet to come, in 2003: her second symphony is a masterpiece!"

### **Lithuanian music at Musicora**

This year the Lithuanian Music Information and Publishing Centre has made its first ever formal attendance at Musicora: Le Salon de la Musique, contemporary music space "Le Living", and we were delighted to participate within the overall IAMIC (International Association of Music Information Centres) umbrella. We were pleased to present at the fair a new LMIPC release - ZOOM IN: New Music from Lithuania - a double CD featuring a sample selection of Lithuania's most active and interesting composers, the English newsletter Lithuanian Music Link as well as additional information material. It was an opportunity for us to revise our marketing strategies, deciding that the main criteria for future work was usefulness for every user.

We are in the very scary beginning of the digitization project, unfocused and hesitating, regardless of new equipment in the office and some funding for the start-up.

*Daiva Parulskiene  
Lithuanian MIPC*

## Japanese Composer Wins 2002 Luxembourg Prize

The Japanese composer Ittetsu Shimizu has won the first prize in the "International Composition Prize - Luxembourg 2002". With his work "Suspira de Profundis", the youngest finalist, 26 years old, won over the international jury in the face of competition from five other candidates. Born in Yokohama in 1976, Ittetsu Shimizu studied at the SHOBI Conservatoire in Tokyo and gained his final diploma in composition. His first great success was winning the composition prize of the *Japan Music Association* in 1999.

The awarding of the Prize was the culmination of the Luxembourg Society for Contemporary Music's closing concert on Saturday 20 April 2002. The Luxembourg Sinfonietta, under its conductor Marcel Wengler, gave the first performances of all six works which the international jury had nominated for this final round. The compositions were by Stéphane Altier (France), Carsten Hennig (Germany), Nicholas Sackman (England), Thoma Simaku (Albania), Ittetsu Shimizu (Japan) and Carlos Satué (Spain). All six finalists were in Luxembourg for the concert.

The second prize was awarded to the German composer Carsten Hennig from Dresden, who had written a work entitled "Excursion to Sing-Sing" for the 20 instrumentalists of the Luxembourg Sinfonietta. The composer had gained his first successes with performances during the Munich Biennale and the New Music Days in Dresden. The third prize was for the work "Thirteen Dance Fragments" by French composer Stéphane Altier, who lives in London.

The international jury, consisting of Pierre-Yves Artaud (France), Miroslav Pudlak (Czech Republic), Gerhard Stäbler (Germany), Caroline Wilkins (England) and Marcel Wengler (Luxembourg) had selected these works for the final round in January 2001. A total of 137 candidates from the following 33 countries participated in the competition: Argentina, Armenia, Albania, Austria, Brazil, Great Britain, Bulgaria, Canada, Switzerland, China, Czech Republic, Germany, France, Finland, Greece, Hungary, Ireland, Italy, Japan, Korea, Lithuania, Malta, the Netherlands, New Zealand, Norway, Poland, Romania, Russia, Spain, Sweden, the USA, and Venezuela.

Plans are already underway to continue the International Composition Competition of the Luxembourg Sinfonietta annually. The call for submissions for 2003 has already been published at the following URL: [www.luxembourg-sinfonietta.lu](http://www.luxembourg-sinfonietta.lu). For further information, contact Luxembourg Sinfonietta, B.P. 28 L - 2018 Luxembourg T: (+352) 2258 21; F: (+352) 22 58 23; e: [info@luxembourg-sinfonietta.lu](mailto:info@luxembourg-sinfonietta.lu).

*Luxembourg Music Information Centre*

## Netherlands (Gaudeamus): 2001 Gaudeamus Winners, Dutch Music in China and South Africa & ISCM/ECPNM News

### **Gaudeamus Prize 2001**

At the end of the International Gaudeamus Music Week 2001 in Amsterdam, The Netherlands, the GAUDEAMUS PRIZE was awarded to both Palle Dahlstedt (Sweden, 1971), and Takuya Imahori (Japan, 1978) by a jury consisting of Roderik de Man (The



*Takuya Imahori and Palle Dahlstedt*

Netherlands), Frederic Rzewski (United States), and Vladimir Tarnopolski (Russia).

Palle Dahlstedt received the prize for *Anakolut*, a video and electronic music production which was shown on the 8 September 2001 in the Amsterdam Stedelijk Museum. Takuya Imahori received the prize for *Circle of Time* for ensemble, performed on the 7 September by the Aarre Ensemble conducted by Jussi Jaatinen. The Gaudeamus Prize is ten thousand Dutch Guilders, intended as a commission for a new work to be performed in the following edition of the Music Week. The total amount of the Prize will be divided between the two composers.

There were also two Honorable Mentions: Christophe Bertrand (France, 1981) for his composition *Treis* for violin, cello and piano; Chris Paul Harman (Canada, 1970) for his concerto for viola and orchestra *Uta*. The composers who receive an honorable mention are asked, without commission, to propose a new or recent work for performance during the following Gaudeamus Music Week.

### **International Gaudeamus Interpreters Competition 2003**

The 2003 International Gaudeamus Interpreters Competition will take place from 23 February to 2 March and is open to all instrumental and vocal soloists, duos and ensembles up to twelve performers (excluding conductor). A jury consisting of five internationally well-known musicians will judge the performances. The special theme of the competition is improvisation. The competition is organized in cooperation with the Rotterdam Conservatory, as part of the third Rotterdam Music Biennial. It is open to soloists or duo-members born after 2 March 1967; for ensembles the average age of the group members must not exceed 35 years. For vocalists the maximum age is 40. Programs must be submitted by 1 No-

vember 2002 and should include at least six compositions written after 1940, two of which must be by a Dutch composer or a composer residing in the Netherlands, and three of which must have been composed since 1990. For more information on music by Dutch composers, please contact MuziekGroep Nederland/Donemus ([www.muziekgroep.nl](http://www.muziekgroep.nl)). For updates, please check [www.gaudeamus.nl](http://www.gaudeamus.nl). We would like to invite all IAMIC members to send us promotional material (catalogues, scores, etc.) for the participants

### **Meeting of EFA and ECPNM**

On 14-16 June, Gaudeamus and the Holland Festival will host a meeting of the so-called "Ars Nova working group" of EFA – the European Festivals Association. In this working group, members of EFA and members of the ECPNM – European Conference of Promoters of New Music (which is an associated member of EFA) will discuss experiences with productions where different arts such as new music, dance, theatre and visual art come together, and exchange information for possible co-productions. Lectures will be given about recent productions of Emio Greco and the Asko Ensemble which combined dance and new music, and film and new music respectively. During the Holland Festival many works by Cornelis de Bondt will be performed ([www.hollandfestival.nl](http://www.hollandfestival.nl)).

### **ICISA**

The International Composers Indaba South Africa ICISA will take place in Grahamstown from 25 June to 6 July, overlapping in the second week with the festival "New Music Indaba". ICISA 2002 is organized in coop-



eration with Gaudeamus and Muziekgroep Nederland. It is intended to accommodate experienced and rising composers, as well as observers interested in new music and contemporary composition. There will be daily seminars, master classes and workshops by composers and performers from The Netherlands, USA and South Africa including Theo Loevendie, Martijn Padding, John McGuire and Phelelani Mnomiya, as well as a Dutch ensemble-in-residence, INSOMNIO, which will conduct readings of participants' compositions. Participants will be able to attend new

music concerts by international and South African soloists and ensembles at the New Music Indaba, as well as theatre, dance and visual arts from Southern Africa at the National Arts Festival ([www.newmusicisa.org.za](http://www.newmusicisa.org.za)).

### **Dutch music in CHINA**

A group of Dutch musicians and composers active in composed and improvised music will tour through China in April and May. Workshops and concerts will be given at conservatories and universities in Beijing, Xiamen and Guangzhou. The group consists of soprano Margo Rens (who will also give master classes on classical opera repertoire), pianist Marieken Zandvliet, cellist Tjakina Oosting, saxophonist/composer Paul Termos and electric guitarist/composer Wiek Hijmans.

### **Fieldwork in Japan**

The Embassy of the Netherlands in Tokyo has invited Gaudeamus to do research on new music opportunities in Japan. During the months of June and July, Arthur van der Drift (staff member of Gaudeamus) will travel through Japan and will investigate possibilities for exchanges and co-productions with Japanese organizations, concert presenters, ensembles, orchestras etc.

### **News from the ISCM secretariat at Gaudeamus, Amsterdam**

Program details and other information for the ISCM World Music Days 2002 Hong Kong can be found on their official website: [www.iscmhongkong.com](http://www.iscmhongkong.com). All information concerning the Call for scores for the ISCM World Music Days 2003 in Slovenia is available at <http://www.iscm.nl/ind/wmd2003.htm>. The deadline for entries has been extended until May 31, 2002.

### **Foundation CONLON buys YAMAHA-Disklavier**

Thanks to the support of the Prins Bernhard Cultuurfonds and Yamaha-Netherlands, a new Yamaha-Disklavier DC3-Pro was delivered to Gaudeamus in Amsterdam for the Foundation CONLON on 4 January. The Yamaha Disklavier DC3-Pro is a grand piano of 186 cm with up-to-date techniques for professional recordings, playback and interactive ensemble play with other instruments. The Foundation Conlon is founded with the goal to obtain, maintain and to develop new and existing acoustic instruments and equipments with MIDI-input. The Foundation Conlon wants to make the Disklavier available to composers, musicians, venues and conservatories for professional performances of existing repertoire as well as to support the creation of new repertoire. For more information about the Foundation CONLON, visit the Gaudeamus Web site: [www.gaudeamus.nl](http://www.gaudeamus.nl).

*Gaudeamus*

## Netherlands (MGN): String Quartets Rediscovered & New Wind Music?



Emile Wennekes

One of the most important compositions of the 19th century in The Netherlands is the Allegro for 4 string quartets by

Johannes van Bree (1801-1857), published by Donemus and released on CD by MuziekGroep Nederland (MGN, NM Classics 92035). The work has been performed by many famous ensembles including, among others, the Academy of St. Martin-in-the-Fields and conductor Neville Marriner.

The excellence of Bree's Allegro begs a question: Are there more Dutch compositions of high quality from the past written for one or more string quartets? Emile Wennekes, a colleague at MGN and a professor of Dutch music after 1600 at the University Utrecht, along with some of his students and colleagues at MGN have researched this subject. He found very nice string quartets written by Johannes Verhulst (1816-1891), who met Mendelssohn when he visited The Netherlands. The Utrecht String

Quartet performed his first quartet during the Festival Nederlandse Strijkkwartetten in Eindhoven (13-14 April).

Another important development in The Netherlands is the project New Li(f-v)e on Stage: concerts, workshops, sheet music published by Donemus, plus a CD with new music for wind band released by MuziekGroep Nederland (Q Disc 97061). The CD includes works by Daan Manneke, Simon Burgers, Ron Ford, Alexander Comitas, Frans Vermeersen and Cornelis de Bondt (1953), who is also one of the main Dutch composers to be featured during the forthcoming Holland Festival (7-21 June). You can order the CD: [info@muziekgroep.nl](mailto:info@muziekgroep.nl).

*Els van Swol,  
Liaison Officer MuziekGroep Nederland*

## New Zealand: Opera Takes A Walk On The Wild Side

Over the last century, there have been few professional productions of operas by New Zealand composers. *Wild Opera*, a project managed by SOUNZ and funded by Creative New Zealand, has been set up to encourage professional productions of New Zealand opera and comes from the need to find ways to spread the financial and artistic risks of presenting new opera. Requests for proposals followed an extensive consultation process and as a result seven new works have been selected from nearly 30 submissions for presentation to producers, promoters and funders in a showcase taking place at the end of May. As composer Eve de Castro-Robinson explains, "*Wild Opera* is a terrific and welcome initiative from SOUNZ and Creative New Zealand. Its very title suggests a creative portal for those composers who haven't considered writing an opera because of the perceived practical and psychological limitations of the medium - too big, too grand, too expensive, too time-consuming, too complex. 'Wild' veers enticingly away from any notion of the traditional."

The chosen works take their inspiration from elements as diverse as enchanted isles and satanic mills, from jam-making to kinetic sculpture, fulfilling the brief set by the selection panel that they were looking for works that take a walk



James Gardner, Jacqui Coats, Colin McColl and Richard Greagor of *The Wild Opera* panel.

on the wild side! One of the selected proposals, *Three Moments of Ecstasy*, will be presented by composer Gareth Farr. "I waited painstakingly until I thought I was technically proficient enough to produce a work worthy of the title, "opera". So now that I've been given this opportunity, I'm honoured, thrilled, flattered, and above all excited beyond belief!" The other selected works are *Enchanted Island* by David Farquhar; *JAM*, a children's opera by Rachel Clement; *Len Lye*, an opera by Eve de Castro-Robinson about one of New Zealand's most influential and daring artists; *Galileo* by John Rimmer; *The Black Mill* by Aaron Lloyd and *The Prodigal Child* by Michael Williams.

The success of the project will be measured by the willingness of opera companies and funders to commission and present the works. As de Castro-Robinson points out, "Embarking on any large scale work with no promise of performance is both financially and creatively draining for a composer. One of the major benefits of this scheme is that it takes a project to the next stepping stone"

It is hoped that at least one proposal will be commissioned, and that, through collaborations between festivals, sponsors, promoters and companies, all showcase presentations will be developed further or scheduled for future performances.

*New Zealand Music Centre (SOUNZ)*

## Norwegian Musicians Score Big At Midem, Cannes & The Grammys

### MIDEM2002

Norway hosted the opening night party at the 36th edition of MIDEM, which took place in January in Cannes, France, under the banner 'Norway Now'. The Norwegian Crown Prince Haakon Magnus honoured the record



Label Manager Mikal Telle of Telle Records

industry by appearing at the official opening of the event.

MIDEM, in association with Music Export Norway (MEN) chose to stage concerts from a wide-ranging selection of artists, offering participants an insight into the infrastructure of labels, publishers and production houses which have raised the status of Norwegian music.

Ever since Jan Garbarek started recording for ECM in the early '70s, the Norwegian music scene's variety of styles - including pop, rock, rap, hip hop, heavy metal, jazz, classical, folk, and new age - has steadily and continuously been noted internationally, mainly throughout Europe, Asia and occasionally in the U.S. Among the Norwegian talents acknowledged commercially, critically or industry-wide are artists such as Røykopp, Lene Marlin, a-ha, M2M, Secret Garden, Leif Ove Andnes, Truls Mork, Jan Garbarek, Nils Petter Molvær, Terje Rypdal, Solveig Kringlebotn, and Bugge Wesseltoft, to name but a few.

Norwegian musicians were also well

represented at the Cannes Classical Awards. Although no prize was given to a Norwegian record label, our musicians and composers were highly represented. The BBC won the prize for Arturo Benedetti Michelangeli's recording of Grieg's piano concerto. The Stavanger Symphony Orchestra shared the prize with two other nominated in the Orchestral and Concerto CD Premier for the recording of Geirr Tveitt's 'Prillar og Solgudsymfoni' conducted by the Norwegian conductor Ole Kristian Ruud, on the Swedish BIS label (CD 1027). Truls Mork (cello) was also honoured for his CD of Britten Cello Suites (Virgin 5 45399-2) in the category Chamber/Solo Instrumental 20th Century.

### Grammy award for Norwegian Cellist

In February cellist Truls Mork was honoured at the prestigious Grammy Awards as the best instrumental soloist without orchestra. Mork won the prize for his recording of Britten Cello Suites 1-3. Truls Mork is the first Norwegian musician to win such a prize.

### Photo archive

When establishing the MIC in 1979, the Norwegian Composers Society transferred their archive of Norwegian composers to the Centre. Since then our photo archive of composers has steadily increased. In 1989, a professional photographer was engaged and succeeded in photographing nearly all composers registered in the MIC. In 1999, the Centre bought a digital camera and this is regularly used to take photos of composers. The benefit of the camera is that we can take as many photos as we want while owning the copyright ourselves.

The photos may be loaned and used free of charge as long as the user credits the Norwegian Music Information Centre and the photographer. As well as being popular with the composers this service has been enthusiastically taken up by the media, concert promoters and record companies etc. Almost every day we receive requests for photographs.

Norsk Musikkinformasjon

## Sweden Hosts International Percussion Composition Course...

### International Composition Course in Stockholm

Ten students, recruited from conservatories around the world, will learn to compose for percussion in Stockholm between September 20 and 29. The course is arranged by the Royal University College of Music, Stockholm Arts and STIM/Swedish Music. The resulting works will be performed by Kroumata, Niklas Brommare and Mika Takehara.

### Swedish Music at the ISCM World Music Days

Three works by Swedish composers will be performed during the World Music Days in Hong Kong this autumn. The works chosen are Verso by Cristian Marina (performed by KammarensembleN), 2 Pianos by Henrik Strindberg and Passacaglia Spiritus by Lennart Westman.

### Recommended Works for the 2003 World Music Days

The works recommended by the Swedish jury for the 2003 World Music Days in Slovenia are:

André Chini: Icaregag  
Joakim Sandgren: Sinfonietta  
Patrik Simmerud: De-housing  
Stefan Pöntinen: Quartet 96  
Victoria Borisova-Ollas: Adoration of the Magi in the Snow  
Love Mangs: Issång (Ice Song)  
Jonas Forsell: I begynnelsen (In the Beginning)  
Crichan Larson: Tre Campi  
Ylva Nyberg: Som äpplen, sanningar (Like Apples, Truths)  
Kent Olofsson: Alinea I-III  
Fredrik Ed: Wig  
Sergej Dmitriev: Min barndoms snö har töat bort (The Snow of My Childhood Has Melted Away)

### Grammy for Phono Suecia CD

Finally, A Cradle Song/The Tyger, a Phono Suecia CD featuring the Eric Ericson Chamber Choir in performances of six works by Swedish composer Sven-David Sandström has received the 2001 Swedish Gramophone Award for Classical Album of the Year.

Swedish Music Information Centre

## MIC Focus

### Poland: An Invitation To Warsaw

#### *The creation of the Polish Music Information Centre*

The Polish Music Information Centre - PMIC was brought into existence by a resolution of the Polish Composers' Union Managing Board on 21 November 2001. The preamble to the founding document states that the Centre is to pursue its activities "for the benefit of Polish musical culture, to promote Polish music worldwide, and to further the interest of Polish composers, musicologists and musicians". The resolution specifies that PMIC "continues the traditions of the Polish Music Centre of the Polish Composers' Union as well as the work hitherto carried out by the Library of the Polish Composers' Union - Polish Contemporary Music Documentation Centre, collecting and making available the stocks in the Library Section as well as the data in the Database Section, while at the same time extending its range of activities so as to include information about performers, institutions and music events in Poland."

It should be emphasised that the Library of the Polish Composers' Union has for many years collected and made available information about contemporary Polish music and musical life. Founded in 1950, it now holds the greatest collection of scores, books and periodicals related to contemporary Polish music and composers. Apart from the printed sources, it also stores recorded music, including commercially released records, radio recordings and the Polish Composers' Union's own recordings of concerts. No other institution in Poland can boast a comparable collection of contemporary music recordings. Ever since its foundation, the Library has been developing its card catalogue of works and composers: *The Catalogue of Contemporary Polish Composers and Their Music*. Regularly extended, the Catalogue later became the foundation for Poland's most comprehensive, unique computer database of Polish composers and their works, compiled by the section named Polish Contemporary Music Documentation Centre. All these various areas of the Library's activity were reflected in the name: the Library of the Polish Composers' Union - Polish Contemporary Music Documentation Centre, officially used until 21 November 2001.

The Library's vast stocks and information stores have been a crucial source of information for anyone interested in Polish contemporary music. Independently from the Library, the Polish Composers' Union also organised the Polish Music Centre (1967-1989), which aimed at collecting all the currently published information concerning Polish composers, Poland's contemporary music and its presence abroad. The Centre also strove to document all the musical events in this area of Polish culture. The Centre was closed down due to lack of funding, and its most valuable materials were incorporated into the Library's stocks. In 1998, the Library was officially recognised

worldwide as a music information centre through its accession, as Poland's sole representative, to the International Association of Music Information Centres. Since that time, the Library has participated, as far as the current situation made it possible, in IAMIC's joint projects, while simultaneously sustaining all the traditional forms of the Library's activity.

The resolution of the Polish Composers' Union Managing Board of 21 November 2001 finally defined the status of the Library of the Polish Composers' Union - Polish Contemporary Music Documentation Centre, transforming it into the Polish Music Information Centre (PMIC). PMIC is "an internal unit of the Polish Composers' Union, and the Centre's entire stocks and information stores remain the property of the Union". The Director of the Centre - the author of this note - is a musicologist, sound engineer, radio presenter, critic and commentator. Currently, he holds the position of Vice-President of the Polish Composers' Union.

PMIC's central objective is to promote and popularise Polish music at home and abroad, particularly making use of the Internet. We intend to rebuild and substantially extend our Internet website [www.bifo.nuta.pl](http://www.bifo.nuta.pl). At present, it contains a simplified version of our database of composers and their works as well as selected information on Polish music institutions. We are also planning to publish some materials in the traditional form of composer booklets and other printed materials on Polish contemporary music. In the future, we hope to start the publication of a promotional English language periodical. We will also continue our annual sound chronicle of the "Warsaw Autumn" Festival of Contemporary Music. This collection of festival recordings presents an outstanding overview of Polish contemporary music over the last fifty years.

Our Centre's principle is active work. We do not want merely to answer queries and help to solve presented problems, however prompt and valuable our replies might be. We first of all wish to provoke new inquiries by promoting Polish music by means of all the available modern technologies. But, although we recognise the value of these technologies, we also cherish books and respect the silence of the library. We therefore will remain one of the few music information centres offering a vast collection of books which can be studied in the peace and quiet of our library, overlooking the magnificent Old Town Square in Warsaw. We extend our cordial invitation to everyone interested in Polish music.

*Mieczyslaw Kominek*  
*Polish Music Information Centre*

## United Kingdom: Digitisation And A 'Cutting Edge' Tour

The year brings change, innovation and fresh opportunities to the British Music Information Centre in the form of an expanded Cutting Edge tour and a groundbreaking project to begin digitising BMIC's library collection.

The 2001-2002 Cutting Edge tour sees four ensembles from last year's acclaimed London concert series, The Cutting Edge, performing at 6 high-profile venues across the United Kingdom, including the Huddersfield Contemporary Music Festival. For the first time, the tour will incorporate 'New Music Weekends' in York and Nottingham, exploring a fascinating blend of new British music through concerts, talks and workshops. Visit the Cutting Edge tour website: [www.bmic.co.uk/CETour2002](http://www.bmic.co.uk/CETour2002)

BMIC's Digitisation Project, supported by the New Opportunities Fund, will make available to a wider audience a significant proportion of the Centre's unique scores and recordings collection. Recognising that many of our clients are unable to visit the BMIC premises, the project aims to create a virtual library of scores, recordings and background information through the BMIC website within the next two years.

In addition, BMIC continues to consolidate its print and distribution activities and The New Voices young composer scheme. Many of these New Voices will be enjoying premieres at London Sinfonietta's State of the Nation, the Spitalfields Festival and at the Cheltenham International Festival of Music this year.

For more information click on [www.bmic.co.uk](http://www.bmic.co.uk) or email: [info@bmic.co.uk](mailto:info@bmic.co.uk)

Cecilia Wee  
Promotions Assistant – BMIC

## United States: AMC Around The Country and On The Web

Over the past six months, the American Music Center has continued to grow. In addition to maintaining and expanding its core programs, such as Information Services, the online magazine *NewMusicBox*, and a series of grantmaking programs, the Center has embarked on several new projects including an landmark grantmaking program in the wake of the tragic events of September 11, and a new website devoted to the dissemination of scores and recordings of new American music.

The American Music Center's Information Services Department has been traveling around the country to conduct a series of Professional Development Workshops geared toward making composers more aware of copyright issues, score preparation and dissemination, CD production and other important skills necessary for composers to successfully promote their own music. In the past two months, the AMC conducted Workshops in Boston MA (March 2-3, 2002), Minneapolis (March 10-11, in conjunction with the Minnesota Orchestra Reading Sessions and Composer Institute and the American Composers Forum), Los Angeles (April 6-7, in conjunction with the LA Composers Forum and the USC Thornton School of Music), and Chicago (April 13-14). In addition to AMC staff, each workshop which included the participation of prominent local conductors, administrators, recording and radio producers, composers, and attorneys specializing in copyright and entertainment law.

On March 19, 2002, the American Music Center announced grant recipients of the Music Liberty Initiative for New York. The grants, totaling \$2.5 million, are intended to help small to mid-sized music organizations and composers in New York recover losses incurred in the aftermath of September 11. Last fall The Andrew W. Mellon Foundation announced that \$50 million would be made available to New York City arts and cultural organizations as well as public parks and individual artists. The AMC, along with the Alliance of Residence Theaters/ NY and the New York Foundation for the Arts, was selected to distribute \$2.5 million specifically to small and mid-sized music organizations and individual composers. On March 25, 2002, New York City mayor Michael Bloomberg announced that an additional \$1 million in

grant funds, initially earmarked for Broadway's commercial theaters after September 11th, would be redistributed to these three organizations and several others to allow for additional granting. (More details about the Music Liberty Initiative as well as a complete list of grant recipients appears at the following URL: [www.newmusicbox.org/news.nmbx?id=00062](http://www.newmusicbox.org/news.nmbx?id=00062).)

The AMC's Web magazine *NewMusicBox* ([www.newmusicbox.org](http://www.newmusicbox.org)) continues to attract more and more visitors as it approaches its third anniversary in May 2002. The site maintains a readership of over 1500 visitors each day and has been recently profiled in *BBC Music Magazine* and *Electronic Musician*. Over the past few months, *NewMusicBox* has covered topics as diverse as finding the right venue for new music, indeterminacy, the relationship between music and text in American vocal music and the pros and cons of teaching music composition. In addition to recent in-depth conversations with composers Christian Wolff, George Perle, Paul Lansky, soprano Dawn Upshaw, and acoustical designer Russell Johnson of ARTEC, *NewMusicBox* has featured Webcasts of complete new music concerts by Fred Ho's Monkey Orchestra and the Philadelphia-based ensemble *Relâche* as well as Robert Morris's site-specific *Playing Outside*, performed in various locations in Rochester NY's Webster Park. New components on the site include daily Music News updates as well as an interactive composition tool developed by electronic music pioneer Morton Subotnick. Upcoming issues will feature conversations with jazz singer/composer Abbey Lincoln and choreographer Merce Cunningham.

This Spring, the American Music Center unveils its latest web initiative, *New Music Juke Box* ([www.newmusicjukebox.org](http://www.newmusicjukebox.org)), which hopes to be for the 21st century what the American Music Center's circulating library of scores and recordings was in the 20th century. *NewMusicJukeBox* will allow site visitors to see perusal scores and hear the music of American Music Center member composers while still giving the copyright holder complete control over how much material will be available. For the initial launch of the site, the work of 29 different composers will be available.



*The American Music Center's Annual Meeting and Awards Ceremony (Photo Melissa Richard).*

The American Music Center (AMC) will honor the professional accomplishments of five American leaders in contemporary music during a formal ceremony at the New 42nd Street Studios as part of its Annual Meeting open to AMC members, the press and invited guests on Monday, May 6, 2002. AMC's prestigious Letter of Distinction will be presented to Ameri-

eratic soprano and educator Phyllis Curtin, AMC Board Member and former Boosey and Hawkes corporate vice president Sylvia Goldstein (1919-2002, in memoriam), pianist Ursula Oppens, and radio host and producer John Schaefer.

Finally, a new slate of officers for the

American Music Center's Board of Directors will begin serving on July 1, 2002. Santa Fe-based composer/conductor John Kennedy will be the new President of the Board. The other officers are: James Undercofler (Dean, Eastman School of Music), First Vice President; Phillip Bimstein (composer and mayor of Springdale, Utah), Second Vice President; Frances Richard (Vice President of Concert Music, ASCAP), Secretary; and Albert K. Webster (former Executive Vice President and Managing Director, New York Philharmonic), Treasurer. Current Board President, Alaska-based composer John Luther Adams, will assume the title of Past President. In addition, the American Music Center welcomes five new members to its Board of Directors: Jennifer Bilfield, General Manager for the North American offices of Boosey and Hawkes; Deborah Campana, Conservatory Librarian at Oberlin College (OH); jazz trumpeter/composer Dave Douglas; Corey Field, composer, attorney, and former Director of New Media Administration, Research & Development for the publisher J.W. Pepper and Son; and composer/conductor Brad Lubman.

*Frank J. Oteri  
American Music Center*

## Changes at The Yugoslavian Music Information Centre

Since December 2001, the new acting manager of the Yugoslav Music Information Center (SOKOJ-MIC) is Marija Cvijanovic. Mrs. Cvijanovic graduated from Drama Department at Belgrade University of Belgrade where she previously served on the faculty.

Besides our regular activities, the Yugoslav MIC also includes popular music events in our program from January 2002. These events include interviews with eminent artists and the promotion of their recent activities as well as multimedia projects and applied music.

The bulletin of the Yugoslav MIC, formerly known as *Letter*, has a new name, *Tone*, and a new look. It is currently published in Serbian but we are planning to make an English version in the future. The new editor of the bulletin is Miss Natasa Danilovic.

Issue No. 19 of *New Sound*, the Yugoslavian MIC's international magazine for music, is in preparation and it will be published in May with a new cover layout. In this issue, there are reports on several festivals as well as an exclusive interview with jazz composer Maria Schneider whose composition *Nocturne* will be featured on a companion *New Sound* CD which will be issued in September. (*New Sound* CDs 17 & 18 are also in preparation.) *New Sound* also has a new editor, musicologist Miss Asja Drndic.

During the season, the Yugoslav MIC is going to participate in the organization of the 11th International Review of Composers in Belgrade, and is planning to increase its own activities in the area of music education and collaboration with foreign artists and music experts.

*Yugoslavian Music Information Centre*

## A New One-stop Information Web Site For Music In Wales

There is a brand new Web site for Tw Cerdd (Music Centre Wales), a partnership between the following organizations: Cyfansoddwyr Cymru/Composers of Wales, National Youth Arts Wales, the Welsh Amateur Music Federation, and the Welsh Music Information Centre ([www.tycerdd.org](http://www.tycerdd.org)). Tw Cerdd, under whose auspices the Welsh Music Information Centre was re-established in 2000, is a one-stop music information service network currently housed in the historic docks area of Cardiff Bay. Tw Cerdd is amongst the arts organisations that will be resident in the new Wales Millennium Centre, due for completion in 2004.

(The Editors)



## CDs Now Available of The 2001 “Warsaw Autumn” Festival

The Warsaw Autumn 2001 Sound Chronicle contains both Polish music and a selection of music from other countries performed at the Warsaw Autumn International Festival of Contemporary Music in September 2001. It was published for promotional, educational and research purposes only. Everybody interested in receiving these CDs is welcome to contact our Centre (e-mail: bifo@nuta.pl). Details of the programme are as follows:

### CD No. 5

Hanna Kulenty (b. 1961) - Drive Blues; Marzena Komsta (b. 1970) - Oqivian; Aleksandra Gryka (b. 1977) - Oxygen No. 369,1; Michal Talma-Sutt (b. 1969) - Light and Shade; The Youth Circle (fringe event: concert organised by the Youth Circle of the Polish Composers Union - young composers carte blanche): Tomasz Praszczalek (b. 1981) - Pranajama; Alina Blonska (b. 1974) - Lutoslawiana; Katarzyna



### CD No. 1

Jerzy Kornowicz (b. 1959) - Charms; Katarzyna Arnhold (b. 1968) - A Soul Flew Out of the Body; Bartłomiej Krcha (b. 1971) - Lyric of a Sleeping Man; Ryszard Szeremeta (b. 1952) - Belief; Krzysztof Baculewski (b. 1950) - Rilke-Lieder

### CD No. 2

Martijn Padding (b. 1956) - Tattooed Tongues, multimedia opera; Friso Haverkamp, libretto

### CD No. 3

Eugeniusz Knapik (b. 1951) - Up into the Silence

### CD No. 4

Jüri Reinvere (b. 1971) - Northwest Bow / Loodekaar; Helena Tulve (b. 1972) - Cendres; Erkki-Sven Tüür (b. 1959) - Symbiosis; Elzbieta Sikora (b. 1944) - Concerto for Piano and Orchestra No. 1: Hommage à Frédéric Chopin; Karel Goeyvaerts (1923-1993) - Litany III

Glowicka (b. 1977) - Summer's Day; Dagmara Jack (b. 1984) - Luminescence; Wieslaw Pluskota (b. 1970) - Japanese Phantasy; Weronika Ratusinska (b. 1977) - Two for Two

### CD No. 6

Witold Szalonek (1927-2001) - Poseidon and Medusa; Tomasz Sikorski (1939-1988) - For Strings; Pawel Szymanski (b. 1954) - Epitaph; Agata Zubel (b. 1978) - Lentille; Bettina Skrzypczak (b. 1963) - Toccata sospesa; Aleksander Lason (b. 1951) - A Little Book for Clarinet and Strings

### CD No. 7

Krystyna Moszumanska-Nazar (b. 1924) - Concerto for Percussion and Orchestra; Pawel Szymanski (b. 1954) - Film Music; Franco Donatoni (1927-2000) - Refrain II; Luca Francesconi (b. 1956) - Mambo; Theo Loevendie (b. 1930) - Bons

*Library of the Polish Composers' Union –  
Polish Contemporary Music Documentation  
Centre*