



## Conference Issue

*This IAMIC Newsletter is a special conference issue featuring reports by Frank J. Oteri on the 2000 IAMIC Annual Conference in Budapest, Hungary.*

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### New Members and Record attendance at 2000 IAMIC Conference

IAMIC's 2000 Conference, held in Budapest, Hungary from June 16 - 21, 2000, was a major event! The first IAMIC Conference ever held completely in an Eastern European country, the Budapest conference was also the greatest attended conference in the organization's history. There were 52 representatives from 35 musical organizations based in 31 different countries from a total of 5 continents.

Four MICs applied for IAMIC membership, with representatives giving brief presentations of the current state of their organizations: Pavlina Velichkova (Bulgarian Music

Romania, Hong Kong, South-Korea, Portugal, Greece, Slovenia, and South Africa.

Among the IAMIC representatives attending the meeting, there were several new faces also including Peter Rantasa, the new director of MICA (Austria), and Jari Muikku, the new director of the Finnish Music Information Center. Daniel Goren, Information Manager at The British Music Information Centre, attended in the stead of BMIC Director Matthew Greenall; and Frank J. Oteri, editor of the American Music Center's Web Magazine NewMusicBox attended in the stead of Executive Director Richard Kessler.

At the final session of the Conference, it was decided that the IAMIC Secretary will remain in Vienna for another year. The IAMIC Board will consist of Bèr Deuss, Henk Heuvelmans and John Davis as continuing officers and Peter Rantasa. (Mr Rantasa was elected for one year. Next year a new board must be elected. New candidates must apply to the board by March 2001.) It was also decided to raise the fee for membership in IAMIC to \$300 US.

The following suggestions by the Liaison Officers Committee were approved: Dénes Legány will be the new co-ordinator of the Liaison Officers. Frank J. Oteri will serve as a new member of the IAMIC Newsletter's editorial committee. The IAMIC Annual List will continue in 2001 and will be a list of percussion works (with or without electronics and/or multi-media components). Jan-Olof Rudén (Sweden) will continue to be responsible for the list. The current IAMIC List for 2000, devoted to String Quartets can still be accessed online at the following URL: <http://195.242.35.135/stim/iamic.nsf/>.

It was decided to have another additional IAMIC meeting in Cannes, during MIDEM. The Annual Meeting for 2001 will take place in Norway. The 2002 Meeting will take place in Israel and the 2003 will take place in Venice, Italy (concurrently with the Venice Biennale). The Program Committee for IAMIC 2001 is Eve O'Kelly (Ireland), Peter Rantasa (Austria), Veniero Rizzardì (Italy), Ol'ga Smetanova (Slovakia), Frank J. Oteri (United States) and Scilla Askew (New Zealand).



*Delegates at the 2000 IAMIC Conference on board the ship 'Attila' on the river Danube*

Information Centre), Jan Jaspers and Stef Coninx (Muziekcentrum Vlaanderen - Flanders Music Centre, Belgium), Marcel Wengler (Societe Luxembourgeoise de Musique Contemporaine - Luxembourg Contemporary Music Society, Luxembourg), and António João César and Maria Luisa Martins (Centro de Informação Musical - Portuguese Music Information Centre, Portugal). Herman Van Niekerk (South African Music Information Center), Jasna Vidakovic (Radio TV Slovenija) and Luigi Gageos (Jeunesses Musicales Romania) were attending as representatives from MICs in formation. At the end of the Conference, representatives from IAMIC member organizations voted for Bulgaria and Flanders to be admitted to IAMIC. It was decided that Luxembourg will have to wait for another year as will other new potential members:



past decade. Since privatization, Hungary's principal music publisher, Edizioni Musica Budapest (which was formerly state-run), publishes fewer than 10 composers although there are currently approximately 80 significant living Hungarian composers. EMB is now foreign-owned, first by Ricordi and then by BMG which bought Ricordi. There are 3 other music publishers who publish some new music, but the majority of contemporary Hungarian composers are currently unpublished. Whereas Hungary's largest record label, Hungaroton, issues nearly 160 CD titles per year of which roughly 130 are classical and 30 are pop. Almost 12% of the classical titles are new music related and the priority is to release the work of contemporary Hungarian composers.

Some of the comments about the current difficulties for new music in Hungary resonated with comments made by Miroslav Pudlák (Czech Republic) during a discussion focusing on the special problems facing Music Information centers in Eastern European countries a decade after the era of privatization. According to Mr Pudlák, the current situation in the Czech Republic is chaotic. Government funding has

declined enormously. There is currently no major new music festival in the Czech Republic and no single internal organization exists to commission new works. Mr. Pudlák stressed the importance of MICs working with governments and media, and spoke of the need for greater outreach to other European Union member nations.

All in all, there was much to learn from the cultural exchange provided by holding IAMIC in an Eastern European country. The lessons from IAMIC 2000 will hopefully resonate with all the attendees of the Conference and help to determine future global strategies. Eve O'Kelly, director of the Contemporary Music Centre in Ireland (CMC), described one good model. The CMC has embarked on the international radio dissemination of CDs featuring Irish music. Several times during the Conference, Jostein Simble (Norway) prophesied that IAMIC could be made into a viable company. We all bring to IAMIC different strengths and different needs and we are clearly at a turning point.

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## **How the Internet is changing Music Information From Globalisation and Publicity to New Music Databases**

The Internet and how it is affecting the music industry around the world was a recurring theme throughout IAMIC 2000. The design and dissemination of music information databases was an especially hot topic. There was a great focus on the Web in a series of presentations grouped together as 'Music Information Centres in a Changing Society' which was chaired by Olga Smetanova (Slovakia).

Guest speaker Gábor Prószéky, director of MorphoLogic (the only Hungarian language technology company) presented a talk on globalisation. His metaphoric advice - "Don't compete with the horse; ride the horse!" - became something of a mantra throughout the rest of the conference. According to Mr Prószéky, over half the current users of the Internet live in the United States (out of a total of 275 million). The second largest user-base is Japan with Europe lagging behind at third. The Web still poses a great deal of problems for many parts of the world, ranging from basic technological deficiencies and dial-up charge inequalities in different countries to different perceptions about stealing that have resulted from there no longer being a physical singularity.

In discussions that followed his conference presentation, there were numerous comments about how the Web is changing things both for the better and for the worse all over the world. Concern was expressed about the veracity of information circulating on the Web and what the responsibility should be for Music Information Centres who are entrusted with disseminating accurate information. The impassioned comments from Ana Kotevska (Yugoslavia) demonstrated how important the Web has been as a way of keeping in touch with the rest of the world. Frank J. Oteri (United States) described the Web as an unprecedented opportunity to spread information about music on a global level.

Four of the MICs gave detailed presentations on the database systems they use: Hungary, Croatia, the United Kingdom and the United States of America. In addition, there was a demonstration of MUSICA, a world-based relational CD-ROM and Web database of published choral music including old and new classical music as well as notated jazz, pop and world music scores (<http://www.MusicaNet.org>).

The database used by Hungarian Music Information Centre can be currently accessed from the Web site of the Hungarian Music Information Centre (<http://www.bmc.hu/hmic/>) but will eventually be moved to the following URL: <http://www.hunmusic.hu>. Works listed in the database can be searched by the following criteria: composer's name, composer's age, composition's title and movements' titles, duration, date of

composition, genre of the composition, instrumentation, number of players, text author, and publishing status.

Quercus, The Central Database of Croatian Professional Music Life, is located on the Web site for the Croatian Music Information Centre (<http://www.mic.hr>). Thus far only 5% of the data has been entered and the text is only in the Croatian language, making the database difficult for international use. However, it has been extremely important within Croatia. Three years ago, the Croatian Music Information Centre was struggling to survive, but now due to the database there is a great deal of activity and co-operation with the Croatian Cultural Ministry.

The British Music Information Centre (BMIC) uses an English language-only database, which is updated once a week, and currently contains 33,000 entries and information about 8000 recordings, although there are no audio samples. The information on scores and recordings contained in the database relate exclusively to material available at the BMIC collection, although the database also contains important information about British music institutions. There are internal and external versions of the database (the internal database is for BMIC employees whereas the external database is for BMIC visitors as well as for Web browsers visiting the BMIC Web site: <http://www.bmic.co.uk>). There is currently no extensive background information on works listed in the database, however there are plans for developing e-commerce links to BMIC published scores in the next 18 months.

The American Music Center's plans a new Web site called *NewMusicJukeBox* (to be located at the following URL: <http://www.newmusicjukebox.com>), which will serve the analogous function in the 21st century that the American Music Center's library program served in the 20th. *NewMusicJukeBox* will be a vast clearing house of information about composers and works offering visitors the opportunity to hear music and possibly download perusal scores. The site will be a portal to Web sites currently maintained by self-published composers as well as to sites that publishers maintain for their roster of composers. Several database projects currently in use on the Center's monthly Web magazine *NewMusicBox* (<http://www.newmusicbox.org>) were demonstrated including a Pulitzer "sonic gallery" from the June 2000 issue which features information about every piece of music that has been awarded America's prestigious Pulitzer Prize for Music (<http://www.newmusicbox.org/pulitzer/index.html>), an ongoing concert calendar (<http://www.newmusicbox.org/hear&now/index.html>), and a listing of new CD recordings (<http://www.newmusicbox.org/soundtracks/index.html>) which include streaming music samples (in RealAudio - <http://www.real.com>) of excerpts from

every recording listed and purchasing links to Amazon (<http://www.amazon.com>). The information services Web site of the American Music Center (<http://www.amc.net>) currently features an online database of New Music for Young Audiences with streaming music excerpts (<http://www.amc.net/resources/library/mfya.html>), an online database of all current members of the American Music Center (<http://www.amc.net/resources/online/index.html>) and an online database of the AMC library (<http://www.amc.net/resources/library/index.html>).

Peter Rantasa (Austria) called for a standard database model and led a discussion focusing on ways to achieve database standardization for all the Music Information Centres. He stated that database diversity is a problem and acknowledged the incompatibility of the database software (e.g. Access, FileMaker) being used by various MICs compounds the problem. He said that one center should share its database to set a standard and offered the Austrian Music Information Centre's model available on their Web site: <http://www.mica.at>. Many participants commented about the problem of setting a standard for abbreviations and language. A graphic interface was

suggested that would replace language-based text abbreviations for various searchable features (e.g. musical instruments) with graphic icons.

Jaroslav Pudlák (Czech Republic) talked of 3 steps in approaching database dissemination:

1. inputting each MICs data into a database
2. putting the database online (going from intranet to extranet)
3. linking the database to other MIC databases

Mr Rantasa cautioned that we must be aware of step 3 before we even venture into step 1.

As the Web continues to increase as a global informational resource tool, the databases that Music Information Centres are now creating will have more and more impact on the global music industry and will also potentially inspire future generations to explore the wealth and variety of materials that our organizations are in a unique position to provide.

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## Editorial Committee

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- Frank J. Oteri, American Music Center
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