



Newsletter

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International ISMN Agency • Internationale ISMN-Agentur e.V.

■ TWENTY-SIXTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ SLIEMA, MALTA ■

■ 26 SEPTEMBER 2018 ■

■ PARTICIPANTS

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Muhammad Syarif Bando, National Library of Indonesia

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The participants of the ISMN meeting

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Carolin Unger, International ISMN Agency, Germany

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Stavroula Verveniotou, National Library of Greece

Dr. Hartmut Walravens, International ISMN Agency, Germany

Nick Woods, International ISBN Agency, United Kingdom

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■ OPENING

Mark Camilleri, Director of the National Book Council of Malta and the host of this AGM and Panel meeting warmly welcomed the participants. He reported that the National Book Council offered various services to the Maltese book industry. Malta became an ISMN member in 2015 and, so far, ISMN was not yet popular and was used only occasionally, despite a very active traditional music

ISMN meetings took often place in countries that did not have a large music publishing industry. We were focused on the quality and not on the quantity of music. ISMN would help including music publications in the national bibliography and was the basis for distribution and ordering worldwide.

The Chairman then welcomed a guest from Japan, Ms. Kyoko Iwamoto. She was active in a music publishing firm but she attended our meeting as a researcher for her master's programme. She wanted to find out more details about ISMN applications, why there was a separate identifier for music and what it was good for. Japan was no member yet. In Japan *Jan kôdo*, a Japanese code system based on the ISBN and the EAN barcode was used for the identification of publications. The system was work-



Simona Cassano, Carolin Unger, Hartmut Walravens and Mark Camilleri

scene. But music publication was not yet prioritized. The ISMN agency hoped that this would change soon.

Hartmut Walravens, Chairman of the International ISMN agency, thanked Mark Camilleri for the kind introduction. As he said, we were happy to have this meeting in Malta. The National Book Council was an important institution that bundled and coordinated the activities in the whole publishing industry. This was a very good basis for an effective business of numbering.

ing well and the industry did not understand the need for another number at all. Therefore, a member of the Japanese standards organization recently motivated Ms. Iwamoto to investigate the ISMN system and eventually to promote the idea of the ISMN in Japan.

Ms. Iwamoto added that, so far, the ISMN was not known in Japan, not even by the national library. The current library's computer system would not be able to use it. So, there was a lot to do. Ms. Iwamoto planned to introduce the ISMN in her country.

■ TWELFTH ANNUAL GENERAL MEETING OF THE "INTERNATIONALE ISMN-AGENTUR E.V."

Chair Person: Dr. Hartmut Walravens
Rapporteur: Carolin Unger

Participants: Ms. Anthi Agoropoulou (Greece), Mr. Muhammad Syarif Bando (Indonesia), Ms. Birgit Böcher (Germany), Ms. Alison Bullock (Canada), Mr. Mark Camilleri (Malta), Ms. Simona Cassano (Malta), Ms. Valentina Chitoroagă (Moldova), Ms. Renata Cozonac (Moldova), Mr. Joe Debattista (Malta), Ms. Lucya Dhamayanti (Indonesia), Ms. Joanna Eliades (Cyprus), Mr. Jamshid Farahani (Sweden), Ms. Aiva Gailite (Latvia), Ms. Danijela Getliher (Croatia), Ms. Maia Gomarteli (Georgia), Ms. Eva Holst (Norway), Mr. Antonín Jeřábek (Czech Republic), Ms. Alenka Kanič (Slovenia), Ms. Dewi Kartikasari (Indonesia), Ms. Gaorere Kgotla (Botswana), Ms. Majda Kotnik-Verčko, (Slovenia), Mr. Wolfram Krajewski (Germany), Ms. Coretta Lamptey (Ghana), Ms. Neo Mosweu (Botswana), Ms. Katarzyna Nakonieczna (Poland), Ms. Iryna Pogorelovs'ka (Ukraine), Mr. Hidayat Edi Pramono (Indonesia), Dr. Bettina von Seyfried (International ISMN Agency), Ms. Nino Simonishvili (Georgia), Ms. Carolin Unger (International ISMN Agency), Ms. Mai Valtma (Estonia), Ms. Stavroula Vervenioutou (Greece), Dr. Hartmut Walravens (Chairman of the Board, Germany).

22 members of the association entitled to vote attended the assembly.

Ms. Stella Griffiths (International ISBN Agency), Ms. Kyoko Iwamoto (Japan), Mr. Eckard Krajewski (Germany), Ms. Alaxis Li (ICIA), Ms. Josie Qiu (ICIA), Mr. Nick Woods (International ISBN Agency)

AGM AGENDA

1. Adoption of the minutes of the Annual General Meeting in Ottawa, Canada, 2017
2. Reports of the Board
 - Report of the Chairman
 - Report of the Treasurer
3. Report of the Cash Audit
4. Exoneration of the Board

5. Election of the Board
6. Resolution on membership fees for 2019
7. Adoption of the budget for 2019

At 9:50, the Chairman opened the AGM. All members had been invited according to the statutes.

TOP 1: ADOPTION OF THE MINUTES OF THE ANNUAL GENERAL MEETING IN OTTAWA, CANADA, 2017

The minutes had been circulated in time. No additions or corrections were made, no votes against, no abstentions. So the minutes were adopted unanimously.

TOP 2: REPORT OF THE BOARD

- Report of the Chairman

Annual General Meetings

Last year's AGM in Ottawa, Canada was hosted by Library and Archives Canada. The meeting being again aligned with that of the International ISBN Agency. Our Canadian colleagues organized a splendid meeting including a very interesting visit of the library's Preservation Centre where manifold ways of archiving and restoring published material of all kinds were shown.

The hosts of the present meeting - the National Book Council of Malta - deserves our thanks for their kind invitation and excellent organisation.

The venue of the 2019 AGM has not been decided upon. Our members will be informed as soon as possible about the decision that will be made in conjunction with ISBN.

Membership

As of this spring, two new ISMN member countries from Africa - Botswana and Morocco - have joined. We now number 60 agencies, with the system being applied in more than 60 countries.

Elections

The election of the Board was on the agenda again this year.



Bettina von Seyfried, Carolin Unger and Hartmut Walravens from the International ISMN Agency in Berlin

So far librarians had been running the IA and have laid a firm foundation for the standard. The chairman stressed that the present phase needs to be more focused on the application and use of the ISMN in the supply chain. The ISMN was created as an important rationalisation tool for the publishers and the music trade, and therefore it would be desirable to win a representative from the music-publishing industry as chairman of the board. He should be in a better position to motivate and convince his publisher colleagues as to the benefits of the ISMN for many business operations.

Publications

The latest issue of the ISMN Newsletter provided information on the 2017 AGM. It was published as a PDF on the IA website.

ISMN Manager

We were extremely glad to distribute the administration software ISMN Manager to the first 9 agencies, in January this year. See Carolin Unger's report, page 12.

Website

As reported last year, the Board decided to improve the structure of the ISMN website and commissioned a software specialist to do this. The website should go online soon. The principle design is not much changed but the inner structure, the content management, and the connection between website as such

and the publisher database should be easier to manage. This project also provides for more safety of the data.

Meetings

Since last AGM we attended the Frankfurt Music Fair, the ISO TC 46 / SC 9 meeting in Lisbon, Portugal, and the IAML congress in Leipzig, Germany.

- Report of the Treasurer

At the time of compiling the financial report in early 2018, we can inform you:

1. Open fees

For 2011 and 2013 one member had not paid yet, three countries had not provided the money for 2014, 2015 and 2016. Meanwhile, one of these countries paid all open contributions.

Therefore, as of last week, open fees for the years 2011 till 2016 amount to 1,950 Euros missing in our budget. Another 600 Euros are still open for 2017; altogether 2550 Euros.

2. Conferences

For last year's AGM in Ottawa, Canada, the travel costs for the three of us (Hartmut, Carolin and myself) mounted up altogether to 7849.02 Euros.

This is well balanced as we had no additional travel costs to other conferences during 2017.

3. Cash audit

Since two of our three cash auditors are living in Berlin, we again had no travel costs for the annual checking of our bookkeeping.

4. Promotional activities

In 2017, we did not have any expenses in promotional activities such as translations or printing matters.

5. IT expenses

We were lucky enough not to have any need for new digital equipment, only some costs arose for the regular IT services and as well for the relaunch of the ISMN website. With it, we can handle the content management of our website much easier. For this and for the integration of all data of the publisher database we paid 4851.33 Euros for programming work.

6. Office

Our main expenses are as always the salary of our manager: 29,915.71 Euros and the expenses for our little office: about 5,000 Euros.

7. Altogether, EUR 638.70 were returned to our account due to travel sponsorship by the kindness of BII/Goethe-Institut to the 2016 AGM in Vienna, and some more minor returns for bank transfers.

8. Balance

Therefore, for the year 2017 we had a total income of 48,369.20 Euros and our expenditures mounted up to 49,311.81 Euros. That means, we made a minus of 942.61 Euros in 2017. But if some of the open fees find their way into our account, we are fine for 2017 and the coming year.

Our conclusion for the year 2017 is that although we had to spend a good deal of money for the 2017 AGM and the website, we are financially well prepared for the forthcoming AGMs.

Bettina von Seyfried

TOP 3: REPORT OF THE CASH AUDIT

Wolfram Krajewski, one of the cash auditors, explained that the audit was done to check the bookkeeping of the International ISMN Agency. He and his co-cash auditors were doing this on behalf of all members. They then have to provide a report in German for the German authorities. They took random examples of proceeds and checked whether they could find the respective receipt in the bookkeeping. It showed, as in former years, that the bookkeeping was correct and appropriate, that all the examples in order and well done. Thus the cash auditors recommended that the Board be exonerated.

TOP 4: EXONERATION OF THE BOARD

As Wolfram Krajewski proposed to exonerate the Board, Antonín Jeřábek seconded this. There were no votes against and two abstentions from the participating members of the Board. So the Board was exonerated.

TOP 5: ELECTION OF THE BOARD

As the Chairman pointed out, the contract with the International Standard Organization was signed in December 1993; this year marking the 25th anniversary of the ISMN. After years of commitment to the ISMN, our present Vice Chairman, Dr. Joachim Jaenecke, has resigned. As a music librarian at the Berlin State Library, Mr. Jaenecke had been a long-time IAML member (International Association of Music Libraries) and as such had already been involved in the pre-history of the standard. He sent his greetings which were read to the participants:

“Dear colleagues,

Since I cannot take part in the Malta ISMN meeting I would like to pass my written Good-bye to the participants of the AGM and to all national agencies.

My position as Vice Chairman ends today at this meeting with the election of a new vice chair person.

As a member of the Board of the International ISMN Agency it has been a great honor for me to take part in developing and spreading the idea of the ISMN in the world.

I wish the ISMN further great success.

I would also like to take this opportunity to stress the fact that the cooperation with Dr. Hartmut Walravens as Chairman, Dr. Bettina von Seyfried as Treasurer and Ms. Carolin Unger as Executive Director of the International ISMN Agency has always been a very pleasant one.

Dr. Joachim Jaenecke”



Dr. Joachim Jaenecke, Vice Chairman of the International ISMN Agency 2006 - 2018

Dr. Hartmut Walravens, the present Chairman and Dr. Bettina von Seyfried, the present Treasurer would run again for their positions.

The Chairman expressed his wish that in the future a young and dynamic team would continue with the work of the Board. For a start, as successor for Mr. Jaenecke as Vice Chairman of the International ISMN Agency, Wolfram Krajewski from the ISMN agency for Germany, Austria and Switzerland was nominated as a candidate for this position.

Mr. Krajewski sent us a short biography:

„Born in Cologne, Germany, he studied Business Administration at the University of Cologne (1991-1997),

with an emphasis on Marketing and Finance. His academic degree (Diplom-Kaufmann) is the equivalent of a Master's in Business Administration.

During his studies, he developed his first business activities with the 1995 founding of DE-PARCON GmbH with his brother Eckard Krajewski (Diplom-Ingenieur – engineer in aerospace technology). Since then he has been manager of DE-PARCON GmbH and is responsible for projects and commercial affairs. He has extensive experience in planning, implementing and running software projects. He has a detailed knowledge of market structure (vertical marketing), particularly in the music sector as well as many years analysing the complex influence of new technologies on structures of the media sector. This knowledge is on offer to appropriate services as well as to advise companies and institutions.“

The Chairman had indicated his intention to resign earlier this year, but as no candidate had stepped forward he ran again for the chairmanship. He hopes that candidates can be found soon allowing him to step down.

Mr. Antonín Jeřábek was kind enough to supervise the election.

Hartmut Walravens was reelected as chairman, with 2 abstentions.

Wolfram Krajewski was elected vice-chairman, with 1 abstention.

Dr. Bettina von Seyfried was reelected as treasurer, 2 abstentions.

The new Board took over from the present after the AGM.

TOP 6: RESOLUTION ON MEMBERSHIP FEES FOR 2019

There were no changes in comparison to the calculation of membership fees for 2015 on which had been voted at the AGM 2014. There were no votes against and no abstentions. So the membership fees for 2019 were unanimously adopted.



Chairman and new Vice Chairman: Dr. Hartmut Walravens and Wolfram Krajewski

TOP 7: ADOPTION OF THE BUDGET FOR 2019

Carolin Unger, Executive Director, reported that we had two new members, Botswana and Morocco. So the expected income in 2019 should be 47,400 Euros. 2,550 Euros were still due of member agencies for former years.

Apart from fixed costs such as rent, insurances etc. which hopefully would not change much, the expenditures in 2019 would differ from the 2018 budget in three aspects:

- The Board kindly allowed the Executive Director a small salary increase, according to the labor contract. There hadn't been an increase since 2012.
- Next year's AGM will take place outside of Europe, so the expenses should be higher than this year.
- Next year's ISO TC 46 meeting would take place in Ottawa, so the additional travel costs would be higher than this year when it took place in Lisbon.

That means that we could end up with a minus of about 4,500 Euros in expenditures in 2019, although we start the year with a good surplus. This takes into account the expenditures for the re-launch of our website in 2018 that should take place later this year. We do not expect high IT-costs in 2019.

By end of the year 2019, we would still have a surplus and the 2020 AGM

would again take place in a European country so that travel costs would presumably be lower.

There were no votes against and no abstentions. So the membership fees for 2019 were unanimously adopted.

The Chairman formally closed the meeting at 10:40 h.

The Chairman then introduced Ms. Birgit Böcher, deputy director of the German music publishers association (DMV). She would succeed Dr. Heinz Stroh as chair person of the DMV. The DMV was responsible for ISMN in Germany, Austria and Switzerland, with the actual ISMN agency work sub-contracted to Wolfram Krajewski and his company in Hürth (Germany). The IA was looking forward to a continued good cooperation with the DMV.

■ PROGRESS REPORTS OF NATIONAL / REGIONAL ISMN AGENCIES

Many agencies had provided their progress reports. Hartmut Walravens appreciated the good work of the agencies as documented in these reports and statistics.

Alison Bullock said that the Canadian agency saw a slow rise of ISMN application in the country. Publishers used



Participants of the 2018 ISMN Meeting

the ISBN instead. There was in fact a decrease in the use of ISMN. Allocating ISMNs cost staff and time and the agency's budget did not allow for promotion and marketing. She would therefore appreciate to have group discussions at the next Panel meeting to exchange ideas about improving the situation. She wished the International ISMN Agency would do a lot more promotion.

Hartmut Walravens agreed and added that hopefully a new Board could become more active in that.

Alenka Kanič commented that they faced similar problems in Slovenia. It was sometimes difficult to see if a publisher needed an ISBN or an ISMN. They didn't see in advance whether the publication was a book or scores. She was also in favour of having a working group next year.

Hartmut Walravens stressed that it was important to observe the standard. For historical reasons larger publishers in earlier years bought large ISBN contingents since there was no ISMN yet. They now wanted to use these numbers up. We knew about that without being able to do anything against it as the use of ISO standards was voluntary. Numbering scores with ISBNs was against both the ISBN and the ISMN standards but these publishers unfortunately didn't care.

He then envisaged how the International ISMN Agency (IA) should be run in the future. During the first phase of the ISMN implementation the main priority had been to build a basis by numbering publications and winning the cooperation of publishers. Applications could only be developed as soon as a critical mass of numbered publications existed. That worked pretty well, largely due to the efforts of the agencies. Now, we had this critical mass of numbered publications and now we needed more practical applications.

He hoped that the future chair would be a person from the publishing scene who could better alert his colleagues to the advantages of the numbering system. That was an important task of the IA. But if you didn't belong to the circle of

publishers you hardly ever met them. The publishing sector needed to be approached from within.

How could one get publishers more interested in the basics of number assignment? In North America many publishers still didn't use the ISMN. In this respect the US progress report was interesting. Although the numbers were allocated free of charge, the use was limited. The Library of Congress, the US agency, wanted to have metadata from the publishers, in exchange. Apparently, many people registered but never used the numbers. This led to a lower acceptance of the ISMN than one would assume, although it was for free. We had to try to find out what was behind it. The US was a rather new member and publishers were not yet used to the system.



Coretta Lamptey from Ghana (left) and Neo Mosweu from Botswana



Participants of the 2018 ISMN Meeting

Wolfram Krajewski added some remarks as an agency responsible for three countries, Germany, Austria and Switzerland. Germany worked with the ISMN since the beginning. Allocating ISMNs was his company's daily business. E.g. last year, there were 46 new publishers. The German agency was a private company. Publishers had to pay for ISMNs, at the time of the allocation as well as an annual fee. The publishers wanted to have the number although they had to pay. These costs belonged to their daily business. For agencies, it was important to inform publishers and retailers about the ISMN. It was also dependent on the material, whether it were just scores or school material. So, at his agency publishers used the ISMN and they wanted it.

When *Alison Bullock* had asked him whether retailers were his main clients, *Wolfram Krajewski* answered that this changed but that they still had a lively scene of music retailers. There were still many music shops. The ISMN was a special standard with a special quality.

Ms. *Bullock* approved that as national libraries they entered sheet music in MARC records as a separate category as a benefit for the end user. But would customers need that?

In Germany, applications were increasing, as *Wolfram Krajewski* pointed out. Most publishers had an ISMN and used

it. Today the agency listed about 800 publishers with ISMN.

Antonín Jeřábek from the Czech agency asked whether the situation was the same also in Austria and Switzerland. Mr. *Krajewski* replied that the market in Austria was a lot smaller and the one in Switzerland was even more different.

Hartmut Walravens remarked that for the time being, in a number of European countries Amazon, the world's largest bookseller, was also the largest music retailer. In the past we had complaints from e.g. a UK publisher who wanted to register with Amazon but the system required ISBN. We tried to get in contact with Amazon but that was not possible. Finally, through professional contacts we got an e-mail address but received no answer. GS1, the barcoding company, whose barcodes Amazon used for their products (not the 13-digit code but their own 20-digit code) was ready to help. It turned out that ISMN was not clearly mentioned in the GTIN guide (Global Trade Item Number). This was updated and the problem thus solved.

Wolfram Krajewski agreed with what had been reported and added that his agency delivered data to Amazon. They obviously changed their system and now it worked. There was a specific situation in Germany: The rights associations wanted ISMN for their purposes. This

was one more reason for German publishers wanting to use the number.

Jamshid Farahani referred to the Amazon problem and said that in Sweden they still had those difficulties. *Hartmut Walravens* recommended him to look at the GTIN guide and use that for reference.

Wolfram Krajewski repeated that they had had the same bad experience in the past. Probably local companies sometimes needed time to adapt to regulations.

Hartmut Walravens came back to the fact that the standard had been created at a time when Books in Print was a big success story. The situation for music was even more auspicious: An international Music in Print might cover the whole world as it would not be limited by languages – music was an international language in its own rights. But it took time to build the necessary infrastructure. In Germany the original ISMN Agency resigned owing to a necessary restructuring of the company and the ISMN Music Publishers Directory ceased publication. Time was lost in finding a new ISMN agency and regaining the confidence of the publishers. In spite of the difficult situation the German Agency's IDNV had a good start in Europe, and the trade now could not do without it. Hopefully it would grow further and make the ISMN indispensable.



Christopher Muscat, giving his presentation on Maltese music

■ THE MUSIC INDUSTRY IN MALTA

Christopher Muscat
Conductor, composer

Historical Perspective

Given Malta's long and illustrious history and culture, with temples believed to predate the Egyptian pyramids by at least two thousand years, it is not the least surprising to find that music existed in Malta way back in pre-historic times. However, the earliest unquestionable traces of music in Malta date back to medieval times and were, understandably, directly associated with the Church. However, it was not until the 16th and 17th centuries that music in Malta really flourished and extensive archival research has revealed unique manuscripts of outstanding level by Maltese composers. In this respect it is interesting to point out the presence of a wealth of manuscript and printed compositions by contemporary Italian composers at the Cathedral Museum Archives, revealing the open attitude of Maltese composers towards the then current innovations on mainland Europe. Of particular note are the number of manuscript copies as well as original printed copies (and possibly unique) of the eighth and ninth book of madrigals by Claudio Monteverdi.

The important research carried out independently by Italian musicologist Franco Bruni and Maltese composer Joseph Vella amongst others in the last quarter of the 20th century has unveiled a number of important works by Maltese composers. Bruni and Vella were responsible for creating modern performance editions of music dating back to early baroque times. This was complimented by the invaluable work of musicologist Joseph Vella Bondin who was crucial in reconstructing the history of Maltese music in such contributions as *Il-Mużika ta' Malta sa l-aħħar tas-Seklu Tmintax* (The History of Sacred Music up the 18th Century), *Il-Mużika ta' Malta fis-Sekli Dsatax u Ghoxrin* (The History of Maltese Music in the 19th and 20th Centuries), *The Great Maltese Composers: Historical Context, Lives, and Works* and numerous articles including those in the prestigious *Groves Dictionary of Music*.

One cannot possibly understand our rich musical heritage without getting somewhat acquainted with the life and works of some of Malta's leading composers. Amongst the first local composers of note was Giuseppe Balzano. Born in Valletta in 1616, Balzano was ordained priest in 1640, later appointed Maestro di Cappella at the Mdina Cathedral and died in 1699. Although the Mdina Cathedral Archives has numerous

unsigned compositions from the late 16th and early 17th centuries, Balzano's *Beatus Vir* written in 1652 when the composer was 36 years old, is officially regarded as the oldest known composition by a Maltese composer since it is Balzano's only signed complete manuscript. The recording of Balzano's *Adiuvo Vos* under the direction of Joseph Vella gives a better understanding of the composer's style (<https://www.youtube.com/watch?v=-WK8CdwBPSs>).

In the 18th and early 19th centuries, the main representative figures of Maltese music – which until then was still almost entirely sacred – were Girolamo Abos, Benigno Zerafa and Francesco Azopardi. Girolamo Abos was born in Valletta in 1715 and studied in Naples under Leonardo Leo and Francesco Durante. He was an important composer of both sacred music and opera (his operas having been performed in important theatres in Naples, Rome, Florence and Turin) and used to teach at the Conservatorio della Pietà de' Turchini in Naples where his students included Giovanni Paisiello and Niccolò Piccinni. Abos died in Naples in 1760.

Don Benigno Zerafa was born in 1726 in Rabat, a neighboring town to the old capital city Mdina which is also the seat of the Cathedral. After a short stint as a boy soprano, the Metropolitan Chapter

of the Cathedral helped Zerafa to further his musical studies in Naples under the guidance of Girolamo Abos. Upon his return to Malta he was appointed Maestro di Cappella at the Cathedral and served in this position for some forty years during which he composed around one hundred works consisting of masses, psalms, hymns and motets. Towards the end of his life, his failing health forced him to retire and he eventually died in 1804.

Zerafa's successor at the Cathedral was the more prolific composer and organist Francesco Azopardi (b. 1748) who like his predecessor studied in Naples, this time under the renowned Piccinni. Azopardi enjoyed a worldwide reputation as master of the art of counterpoint. The French translation of his treatise *Il Musico Pratico* was adopted as a textbook at the Conservatoire Royal de Paris and Luigi Cherubini regarded it as "the catechism of every musician." Given the nature of his employment at the Cathedral, his catalogue of works naturally included much sacred music. However it also includes a number of secular works including symphonies, arias and a lost opera. Azopardi died in 1809.

The opening of the *Stabat Mater* by Girolamo Abos perfectly summarizes the prevalent style of Maltese music at the time, clearly influenced by Neapolitan techniques. Sopranos Isabelle Poulenard and Isabelle Desrochers, Countertenor Martin Oro and the Ensemble Stradivaria are conducted by Daniel Cuiller. (<https://www.youtube.com/watch?v=vsb41TtZcKw&t=57s>)

Amongst Azopardi's most important students one ought to mention Nicol  Iso ard (1775-1818) who, despite his French-sounding name, was born and brought up in Malta. Nicol , as he was more popularly known, was born in 1775. Against his father's wishes, he pursued his musical studies first in Malta with Francesco Azopardi and later under Giuseppe Amendola in Palermo and Nicola Sala in Naples where he was brought in touch with the current musical tastes of the time. Upon his return to Malta, Iso ard was appointed organist and later Maestro di Cappella of St.

John's co-Cathedral. Later, during the French occupation, he was nominated the first Maltese Commissioner of the Manoel Theatre and upon the French surrender Nicol  left Malta to Paris where his career as an opera composer flourished, so much that his bust can be seen alongside the all time opera greats on the fa ade of the Palais Garnier in Paris. His most important works are *L'Avviso ai Maritati*, *Il Barbiere di Siviglia*, *Le M decin Turc*, *Joconde* and *Jeannot et Colin*. The revival by conductor Richard Bonyng  of Iso ard's *Cendrillon* had refreshed a renewed interest worldwide in this composer who was once regarded one of the most important opera composers in Paris. Iso ard's *Cendrillon* was written in 1810, making it the second such opera to be written, predating Rossini's more famous contribution by seven years. Excerpts taken from the 1999 recording by Richard Bonyng  can be found here: https://www.youtube.com/watch?v=m1_RN8wgXIA.

Another composer with strong French connections was Paolino Vassallo (born in Cospicua in 1856 and died in Valletta in 1923). After his initial musical training in Malta under Domenico Amore, Anastasju Fenech and Giuseppe Spiteri Fremond, Vassallo went on to the conservatoire in Paris where he studied with the famous composers Massenet, Giraud and Gounod. The late Mons Fortunato Mizzi, a personal acquaintance and nephew of the composer, recalls that Vassallo was nominated for the Prix de Rome from the Academie des Beaux Arts but renounced the award as he was forced to change his Maltese citizenship. Despite lack of official written documentation, it is believed that the Prix de Rome was then awarded to Debussy instead! Following a period as conductor of the Opera-Comique and the famous *Lamoureux Orchestra*, Vassallo returned to Malta, set up his own music school and was appointed maestro di cappella at the Mdina and Valletta cathedrals. It was during this time that, despite great opposition, Vassallo managed to enforce and implement the new regulations for sacred music established by the Papal decree *Motu Proprio* of 1910. Despite having written various orchestral and vocal secular

compositions, the most important of which being the operas *Amore Fatale*, *Frazir* and *Edith Cavell*, it is mainly for his activity in the field of sacred music that Vassallo is best remembered. The following recording of Vassallo's *Missa da Requiem* is taken from a television recording that I had conducted in 2007 (<https://www.youtube.com/watch?v=jYtwrsWqRsI>).

Besides his personal achievements as a composer, Vassallo was an eminent music teacher and his students included Josie Mallia Pulvirenti and the prolific composers of sacred music Giuseppe Caruana and Carlo Diacono. Both Caruana and Diacono were towering figures in the field of sacred music throughout the first half of the 20th century and much of their music is still being performed to date. Nevertheless, a thorough overview of Maltese sacred music would be incomplete without mention of the Bugeja and Nani families.

The first composer in the Bugeja dynasty was Pietro Paolo Bugeja, who was born in 1772. He studied composition with Azopardi in Malta and later in Naples; on his return to Malta he inherited the post of Maestro di Cappella at the cathedral from his mentor. On the other hand, the origins of the Nani family date back to mid-18th century Venice where Angelo Nani was born into a noble family. Angelo was a supreme violinist and on hearing his playing, the Grand Master of the Order of St John of the time immediately employed him as a court musician in Malta where he got married. The successors of Pietro Paolo Bugeja and Angelo Nani continued in the footsteps of their forefathers for well over two centuries. Although the compositions of the Bugeja and Nani families are still performed in most churches around the Maltese islands, both dynasties came to an abrupt end with the respective deaths of Censinu Bugeja and Paul Nani in the second half of the 20th century, the last in the long list of composers who have graced Maltese churches with their music.

As the 20th century pressed on, Maltese composers felt an ever increasing need to free themselves from the bonds of sacred music and to bring Maltese music

in line with the latest musical developments that were taking place in other western cultures. In this respect, the three most important composers were undoubtedly Carmelo Pace, Charles Camilleri and Joseph Vella.



Christopher Muscat

Carmelo Pace (1906-1993), born in Valetta in 1906, was a versatile and prolific composer. His long list of works includes at least four operas, two piano concertos, two symphonies, three oratorios, four cantatas, thirteen string quartets and various other chamber and choral works. Throughout his long career spanning over seven decades, Carmelo Pace gradually developed an individual harmonic language which he embedded into the classical forms and the resultant style was totally new to the music that was then being composed and performed in the Maltese ecclesiastical institutions. However, despite his genuine efforts, his music never achieved the popularity it deserved and it was therefore mainly left to a new generation of composers to fulfill the brave quest of aligning the standards of Maltese compositions to those of Europe and America.

The leading personalities throughout the post-war era were Charles Camilleri (1931-2009) and Joseph Vella (1942-2018). Both composers took individual and almost diverging routes but their works are full of creative and innovative ideas. Gozitan composer Joseph Vella

nurtured a kind of neo-classical style in which he blended his personal harmonic and contrapuntal idiom to those of more established masters such as Stravinsky, Bartok and mostly Hindemith in whom Vella found a most useful source of inspiration. On the other hand, Charles Camilleri admittedly used to find his true self in the roots of Maltese folk music tradition. Although Carmelo Pace had already incorporated elements of folk into art music, Camilleri found the highly improvisatory style of the Maltese traditional folk singing called *Ghana* much appealing to his tastes and has therefore consciously and consistently absorbed ideas from local *Ghana* singers. The Maltese *Ghana* is the traditional method of singing whereby highly ornamented melodies are set against a simple harmonic structure. There are three main types of *Ghana*: the *spirtu pront*, in which two or more singers answer each other in an impromptu manner over a simple harmonic structure (I and V with the IV used only towards the end); the *ghana tal-fatt* (the ballad) which is usually played at a slower tempo and, unlike the *spirtu pront*, is generally a pre-written factual story; and the *ghana fil-gholi* – a style of singing much similar to Arabic music in which a high-pitched melismatic melody gradually winds down towards the tonic note which is only reached at the very end. Camilleri's continued interest in this subject matter urged him to engage in further research throughout the Mediterranean basin and his findings opened up new doors in various aspects, particularly in rhythmic notation. Following are URLs of two recordings: The first recording is an excerpt from the second movement of Charles Camilleri's Piano Concerto No. 1 'Mediterranean' performed by Andre de Groote (piano) together with the Bournemouth Symphony Orchestra conducted by Michael Laus. The second recording is the opening of Joseph Vella's Concerto for Violin and Orchestra, composed in 1993, in a performance by Marcello Canci (violin) together with the Sofia Symphony Orchestra conducted by the composer. https://www.youtube.com/watch?v=dI_NhiNaAAY&t=649s <https://www.youtube.com/watch?v=kKfb3tyyu8&t=9s>

The current generation of composers owes much to the compositions and teachings of Camilleri and Vella. Malta is now blessed with a wealth of young composers, each with his or her own style or influences. Although too many to mention, one might mention Albert Pace, Ruben Zahra, Karl Fiorini, Albert Garzia, Steven Psaila and Euchar Gravina who have written mostly secular and instrumental works (some of which are influenced by Maltese folk traditions) while Josef Bugeja, Raymond Sciberras and Paul Portelli have shown a distinctive voice in the field of sacred music. For the very first time in recorded history we have also female composers, such as Veronique Vella and Mariella Cassar Cordina, who are also making a name for themselves. As a representative of this generation allow me to end this historical overview with an excerpt from the last movement of my own *Stabat Mater*, a distinctively contemplative and approachable work, performed by soprano Charlene Aquilina, the Jubilate Deo Choir, St Monica Choir and the Malta Philharmonic Orchestra under my direction (https://www.youtube.com/watch?v=Loht_i22vL4).

Music Industry in Context

Impressive as it may seem the history of Maltese music was, fairly and squarely, the success story of a few individuals who strived hard to achieve their goals. Over the centuries, the only institution that supported the musical arts in Malta was the Roman Catholic Church in the form of commissions of new works, funding the studies abroad of promising talents and the creation of employment opportunities including the post of Maestro di Cappella at the Cathedral. The local churches (there are some 359 churches in the Maltese islands) have, over the years, doubled as free-entrance theatres particularly during the five days of the festa when liturgical services come complete with orchestra and choir. For many, particularly those living in the rural areas and lacking modern-day technology, this would have been the only time they could listen to some kind

of classical music. This trend must have been appreciated by the locals to the extent that, by time, Maestri di Cappella took the liberty of performing an overture from an opera before the start of a liturgical service.

Besides the Church the only other musical institutions in Malta were the Manoel Theatre (built by the Knights of St John in 1731 which makes it one of the oldest theatres still in use) and the Royal Opera House (inaugurated in 1866 and built on a design by the renowned British architect Edward Middleton Barry of London's Covent Garden and National Gallery fame). Although musical concerts and drama were popular in both theatres it was the operatic genre that undoubtedly held the highest step of the podium. Unlike the local churches, our theatres were very exclusive and did very little in propagating the proper appreciation of the musical arts. Only the local nobility or wealthy families could afford to attend an operatic production, presumably more as an excuse to mingle with the Knights, the British Royalty or the military officers than out of true love to music. The hoi polloi had to satisfy their musical yearnings either by listening to church music or to one of the local band clubs that were being established in each town and village across Malta and Gozo from the mid-19th century onwards. It is not appropriate for me to judge or conclude anything about the level of execution in these scenarios but one should bear in mind that any music making happening outside the theatres was done purely on an amateur level.

The second half of the 20th century was a crucial era in our country's long history. Having survived the cruelty of the Second World War, the prospect of becoming an independent country after two thousand years of domination by foreign rulers was becoming more of a reality. Malta's eventual Independence in 1964 was not only of political significance; even more importantly, it gave the people a much needed morale boost to look forward, rebuild the country and shape its future. While the state was busy establishing the country's social and economic foundations, the arts were benefitting greatly from this institutionalized approach. What follows is a non-

comprehensive list of the most important developments that took place in the post war era:

- 1960 the Manoel Theatre reopened after an extensive three-year long restoration;
- 1968 the setting up of the first ever professional orchestra in Malta (the Manoel Theatre Orchestra that later evolved into the Malta Philharmonic Orchestra);
- 1975 the Johann Strauss School of Music (now the Malta School of Music) was set up with the assistance of the Austrian Government;
- 1979 the imposing courtyard of the Sacra Infermeria was turned into a 1,400 seat theatre (now called the Mediterranean Conference Centre);
- 1985 first music degrees being offered by the University of Malta; and
- 2000 St James Cavalier was restored and turned into a creativity centre as a millennium project.

In recent years, Malta's music industry has grown both in terms of quality and dimension. The country boasts an impressive cultural calendar with such festivals as the Malta International Arts Festival, The Valletta International Baroque Festival, The Victoria International Arts Festival and the Malta International Choir Festival to name but a few. Outside the classical field, Malta hosts The Malta Jazz Festival, the annual Isle of MTV concert, Malta Music Week and Earth Garden amongst others. Individual successes in the field of classical music remain one of Malta's strong points: one need only mention the tenor and Hollywood star Oreste Kirkop (1923-1998), soprano Miriam Gauci, tenor Joseph Calleja and violinist Carmine Lauri (who is the leader of the London Symphony Orchestra).

Statistics are also staggering, to say the least. According to a study commissioned by Arts Council Malta in collaboration with the National Statistics Office and Valletta 2018 Foundation, 91% of the adult population participated

in some kind of cultural activity during 2016. Music-related statistics did not fair badly either: 67% of respondents stated that they listen to music everyday with Pop being the most favorite genre (24.8%), followed by Rock (12.5%) and Classical music (12%). The Malta Philharmonic Orchestra puts up an average of 60 concerts per season, while all the other state theatres (Teatru Manoel, Pjazza Teatru Rjal and the Mediterranean Conference Centre) dedicate a large portion of their events calendar (in some cases well in excess of 50% of their total annual productions) to music. Admittedly, audiences do show a particular preference to the more popular genres (such as musicals and the annual Christmas pantomime) and while opera no longer enjoys the popularity it did in the opening decades of the 20th century, there are still at least four different operatic productions every year (in Malta and Gozo).

In spite of this extremely positive picture, as with other countries, we do have our shortcomings and we need to work hard to catch up on certain aspects. One ought to mention the lack of music appreciation in schools, school choirs, a national concert hall and a music academy. By time and with the proper support I am confident that, given our time-proven determination and passion, we will eventually be able to rectify these limitations as well.

A more in-depth analysis of the local music industry would, however, reveal other flaws in the system that by time may grow dangerously out of proportion. These include the lack of information (or misinformation) that the local music industry has on such matters as performing rights, copyright and mechanical rights as well as the lack of an institutionalized approach when it comes to publishing of sheet music. Some individual efforts in the past were, by every measure, remarkable. For instance Isouard had his own publishing house Magasin de Musique (that he managed in the good company of his partners Cherubini, Méhul, Kreutzer, Rode and Boieldieu); Vassallo's sacred music was published by the Casa Editrice Musica Sacra di Milano; and Camilleri's music was mostly published by Novello. However, a generic browse

through the Mdina Cathedral Archives would show without any show of doubt that, historically, there were neither the means nor the will (possibly due to the size of the local market) to have music published and commercially available. With the exception of the lucky few who could afford a music copyist, right up to Carmelo Pace in the second half of the twentieth century, local composers had to laboriously make manual copies of scores and parts to get their music performed, naturally resulting in less productivity and extremely limited dissemination. Although the church once again came to the rescue of many a local composer by archiving the entire collections of Paolino Vassallo, Domenico Anastasi, Carmelo Pace and the Nani and Bugeja families amongst others, tucking away the scores in the safety of a dark musical archives does not suffice to have the compositions of these great masters appreciated through performance ... at least locally.

Nowadays, thanks to the use of music notation software, composers are creating their own micro publishing houses and are able to market their works through websites and social media. However this is doing anything to resolve the problems that our forefathers experienced in the past, basically that of having talented composers working in isolation and competing against each other to achieve some sort of success. In this respect we are still nowhere close to the extraordinary work that such entities as the Estonian Composers Union, the Latvian Music Information Centre and the Musica Sacra Edition in Poland do to promote the works of their own composers.

It is my personal wish (though I might also be reflecting the thoughts of fellow composers) to see a more unified approach in the local music industry, at least in the field of classical music in which I operate. Having a unified front would create better opportunities with a properly informed approach to the music industry in the 21st century. My wish is for a composers' union or association of some sort that would take over the responsibility of uniting us local composers, represent our interests, provide opportunities and guide us on the ins and outs of the industry. One cannot

expect that a composer could also be a manager-cum-lawyer-cum-promoter. Composers should be allowed to focus on their art and other experts should assist them along the way.

Conclusion

Before I conclude allow me to thank the National Book Council for its impeccable work in promoting the ISBN and the ISMN in Malta. This is perhaps one of the first, much needed, institutionalized approaches and a concrete example of how one can assist the local music publishing industry. Although it would certainly be easier to channel informative material through a composers' union, the National Book Council is nevertheless doing its best to create awareness about the International Standard Music Number and one would hope that this would start awareness on how to overcome our limitations. Let this be an example for others to follow.

■ EXPERIENCES WITH ISMN MANAGER

Carolin Unger

In early January 2018, we were very glad to finally distribute the *ISMN Manager* amongst the first agencies. By now, 13 agencies use this ISMN administration programme or are about to use it: Argentina, Australia, Botswana, Germany (which is allocating numbers also for Austria and Switzerland), Kenya, Kosova, the Kyrgyz Republic, Luxembourg, Moldova, Morocco, Poland, Serbia and the United Kingdom.

I wished there were more agencies to use it because one of its great benefits is that it absolutely prevents double allocation of numbers. So for example, a few weeks ago I noticed that an agency had allocated numbers which did not belong to their ranges but to another country's. The local IT department seems to have entered the numbers I had allocated to this agency into their in-house system

but had perhaps forgotten to put an end to the range. So when the agency had used up all numbers of their contingent they allocated the consecutive numbers without notice. I just noticed when they sent me the contact data of the publishers and their registrant identifiers. That of course meant trouble, work and corrections at several points: the publisher had to sticker the wrong numbers on his publications with correct new ones, the national bibliography had to be informed, if applicable also trade and other directories, etc.

Mistakes can happen, to all of us, but s.th. like that would not happen with the ISMN Manager. So, from my point of view, the ISMN Manager works perfectly for easy and error-free allocation of ISMNs and the administration of the publisher addresses. And as a very welcome plus, it also gives the possibility to generate barcodes of item identifiers. This is especially important since in several countries publishers have problems to find a good working barcode generator.

Installation of the ISMN Manager is very easy. The programme comes loaded with all data so far sent to the International ISMN Agency. Agencies then just have to update these data before they start to allocate new identifiers. This is very important because the programme automatically suggests the next free identifier. And if the programme doesn't „know“ of an already existing allocation before, it would suggest a number which already has been allocated. And this has to be avoided by all means, of course. But this checking process has to be done only once, before the first use of the programme. After that everything will run smoothly.

Another plus is that agencies using the ISMN Manager would not have to worry about sending their publisher data to the International ISMN Agency, anymore. Via data exchange all new entries or corrections become visible to me and I can key them into the ISMN Directory which is published on our website.

The data exchange is of great importance. It has to be done by the

Agency	Registrants	Numbers	Blocks	Agency: Registrants	Agency: Numbers	Agency: Exports												
Sending	Status main database	Error	Name	Street 1	Postal code	City	Country	Status	Act	Reason	Sub-registrant of	Registrant numbers	Single numbers	Sho	Comment	Internal Comment	Created	Changed
Available			Amabile Music Consulting and Research	201, 6 Dongyoro-12an		Seoul	South Korea	Unknown				9520900		x			11.08.2017 14:10:34	03.01.2018 12:33:05
Available			Ankokuden Publishing	Sayokubo No 54		Kashiwa Yubin-kyoku	Japan	Active	x			7077800		x			03.09.2012 14:20:01	03.01.2018 12:33:05
Available			Apple Tree Music Publishing Limited	SIF Tack building, 48 D		Hong Kong	Hong Kong	Unknown				69781 / 9016762		x			11.08.2017 14:10:35	24.08.2017 11:21:25
Available			Artaria Editions Limited	c/o HNI International L		Hong Kong	Hong Kong	Unknown				9016764 / 805700		x			08.11.2017 12:10:41	19.04.2018 09:27:31
Available			AV Plus FZ LLC	P.O. Box 502068, Suite		Dubai	United Arab Emir	Unknown				9018100		x			03.09.2012 14:20:01	04.12.2017 12:49:15
Available			Between Lines	451, Urban Estate, Phu		Hanoi	Vietnam	Unknown				9021300		x			11.08.2017 14:10:33	03.01.2018 12:33:05
Available			Bojmer Sirena	Rr. Sheqet' Musaraj, 1		Tirana	Albania	Unknown				9021600		x			11.08.2017 14:10:35	24.08.2017 11:25:05
Available			Centro de Investigación y Desarrollo de la Música F	Avda Lusa Bralle 1319		Lima	Peru	Unknown				802950		x			03.09.2012 14:20:01	03.01.2018 12:33:05
Available			Christ Reigns Ministries	POB 7322		Kampala	Uganda	Unknown				802748		x			03.09.2012 14:20:01	28.12.2017 12:38:49
Available			Coentemas	LS21, 65 Wortcupuk		Seoul	South Korea	Unknown				805880 / 9020901		x			11.08.2017 14:10:34	03.01.2018 12:33:05
Available			Cristales Armas, Mauricio	Colonia Zacamí, edific		El Salvador	El Salvador	Unknown				9022300		x			11.08.2017 14:10:29	24.08.2017 11:25:05
Available			Edillon Seoul	171, Bundae-ro, Paju		Gyeonggi	South Korea	Unknown				9020903		x			11.08.2017 14:10:30	03.01.2018 12:33:05
Available			Editorial Música Alterna	Calle Espiga, Número 3		Nezahualcoyotl, Estad	Mexico	Unknown				805281		x			18.12.2017 10:17:18	18.02.2017 16:38:33
Available			Edward Said National Conservatory of Music	P.O. Box 66676		Jerusalem, Israel	Palestinian territ	Unknown				9020600		x			11.08.2017 14:10:31	04.12.2017 12:53:53
Available			Enja	Rruga Hamdi Lika, Nd.7		Tirana	Albania	Active	x			9021601		x			28.03.2018 08:09:15	28.03.2018 08:10:51
Available			Ensemblem Factory	3-23-2-404, Mincho		Nakano-ku, Tokyo	Japan	Unknown				9018302 / 9018301		x			11.08.2017 14:10:33	03.01.2018 12:33:05
Available			Filia Regis Japon	Peim Shu-sapporo #1		Sapporo	Japan	Active	x			9018300		x			03.09.2012 14:20:01	03.01.2018 12:33:05
Available			First Apex Ltd	22 D, Block 4		City Garden, North Poa	Hong Kong	Unknown				89780		x			03.09.2012 14:20:01	18.07.2013 10:26:13
Available			Fondo Editorial ARJC	Av. Bunch No. 552		Santa Cruz de la Siem	Bolivia	Unknown				804900 / 9020000		x			11.08.2017 14:10:34	24.08.2017 11:25:05
Available			González Umeñaca, Dr. Luz	Avda Libertadores 430		Lima	Peru	Unknown				802951		x			03.09.2012 14:20:01	03.01.2018 12:33:05
Available			H'ing Publishing	Fai AD2, 4/F, Monterey		Peng Chau	Hong Kong	Unknown				9016763		x			11.08.2017 14:10:33	24.08.2017 11:21:25
Available			Improving Music	C. Bucknam Lote 16,		Tapachula, Chiapas	Mexico	Unknown				9020401		x			11.08.2017 14:10:34	03.01.2018 12:33:05
Available			Kovcheg Ltd	Nezavimosti avenue	220072	Minsk	Belarus	Unknown				9018005 / 804580 / 8		x			03.09.2012 14:20:01	18.07.2013 10:26:13
Available			Langmead & Baker	Box 22, P/Bag E835, K		Lusaka	Zambia	Unknown				9020700		x			08.11.2017 12:10:42	03.01.2018 12:33:05
Available			Lee Poo Music Office	Nahomyia-Pama 4-1		Nahomyia, Hyogo	Japan	Unknown				707802 / 9018303		x			11.08.2017 14:10:28	28.06.2018 09:09:32
Available			Luce Music Consulting and Research	81, 107-1, Namwita-ro		Incheon	South Korea	Unknown				9020902		x			11.08.2017 14:10:31	03.01.2018 12:33:05
Available			M.k.k. Publishing	Tianhe Qu - Xianledon		Guandong Sheng - Ju	China	Unknown				9008500		x			03.09.2012 14:20:01	28.06.2018 09:08:03
Available			M 5 University of Baroda, Performing Arts faculty,	Vadodara		Vadodara	India	Unknown				9021301		x			11.08.2017 14:10:35	03.01.2018 12:33:05
Available			Martinez Rosales, Carlos Alberto	General Lucio Blanco		Culima	Mexico	Unknown				9020402		x			11.08.2017 14:10:29	03.01.2018 12:33:05
Available			Molina Cerna, Patricia	Condono Puntón del		San Rafael, Heredia	Costa Rica	Unknown				805880		x			11.08.2017 14:10:34	24.08.2017 11:25:05
Available			Mother Earth Co., Ltd.	5-29-22-403 Shiba		Minato-ku, Tokyo	Japan	Unknown				85003 / 85002		x			11.08.2017 14:10:32	24.08.2017 11:21:25
Available			Nakatan Instruments, Inc.	1-25-6-287 Mincho,		Taiyo	Japan	Unknown				707801		x			11.08.2017 14:10:28	28.06.2018 09:11:49
Available			Nanguku Piano Geijutsu	1-29-3 Nishae		Chiba-ku	Japan	Unknown				9018304		x			11.08.2017 14:10:29	03.01.2018 12:33:05
Available			Odi, Karla Del Faro	Mondavi # 42 residenc		Xalapa, Veracruz	Mexico	Unknown				805200 / 9020400		x			11.08.2017 14:10:35	24.08.2017 11:25:05

List of publishers that got numbers directly from the International ISMN Agency. I can choose myself which columns I want to be shown on this list.

agency as well as by me. Otherwise new entries would not become valid in the programme. So to speak: I have to validate your changes.

The programme is used only internally by ISMN agencies. It is not meant for the public.

ISMN Manager is a really helpful tool for the administration of publisher contact data and the allocation of numbers, and that means for a large part of your daily routine work. And you can also use it for creating statistical figures on the amount of published items during a certain period, or so.

What you have to be aware of: ISMN Manager is not meant to be a bibliographic administration system. You cannot key in bibliographical data for each item number in the fields that are seen by other agencies or by me at the International ISMN Agency. But you can write whatever you like into the internal comment field, and this of course can be bibliographical information on item numbers.

As Wolfram's colleague Sonja Genscheit from the German language ISMN agency puts it: „The ISMN Manager application is a very handy tool for my daily tasks as ISMN agency. First of all, it allows me to prevent double allocations. No need for error-prone Excel spreadsheets on various computers which always involves the risk of us-

ing an outdated version. And with just a few clicks, I have got everything that I need in order to inform the registrants and to provide them with lists and bar codes of their numbers. Another valuable feature is that you have a comfortable insight into your agency's allocation history and can always re-generate all lists or bar codes when needed.

When it comes to a listing of catalogue data, we recommend our registrants to enter the information on their editions

with ISMN in the IDNV catalogue system. In contrast to the internally used ISMN Manager, this system is used to publish data on single editions for all IDNV users (publishers, retailers, libraries and institutions). Together, the two systems are ideally matched to each other.“

To show you what the ISMN Manager looks like, please view the few screenshots of the programme on this and the following page. They come from the

Registrant record (Enja)

Registrant ISMN registrant numbers Exports

Sending status:

SysID Registrant: 100927-102-1

Address

Name: Enja

Additional name:

Contact: Mr. Ilir Shordja

Street 1: Rruga Hamdi Lika, Nd.3, H.13, Kodi Postar 1040

Street 2:

Street 3:

Region:

Postal code: City: Tirana Trailing postal code:

Country: Albania F2 ...

Telephone: +355672351665

Telefax:

Email: ishordja@gmail.com

WWW:

Status

Status: Active

Active:

Reason for inactivity: F2 ...

Sub-registrant of: F2 ...

Associated registrants: Enja

Comment:

Internal Comment:

Publication

Show on website:

Example of a publisher entry

Error	Block ID	Is s	Registrant	Sing	Exports	Comment	ISMN	Status main database	Sending status
	AL 10		9021601		1		979-0-9021601-0-0	Available	

Example of a number allocation

SysID ISMN	Item no. from	Item no. to	Type	Registrant	Sing	Quantity	ISMN from	ISMN to	Block	Changed works
100927-102-1	9021601	9021601	PDF	9021601	0	10	9790902160100	9790902160193	10	10

The export I sent to this publisher, in this case PDFs of the barcodes



weeks, they studied the software and created new records. After checking the correctness of the data entered with the ISMN International Agency, they started filling the database with data from the ISMN Moldova database. It proved to be a very useful software, which permitted to manage the ISMN system in every country in a better way.

IDNV:

Let me add, since the ISMN Manager can be a basis for use of the IDNV:

For quite a while already there has been the desire for a global trade directory for notated music. Using the ISMN Manager can be a solution for this for many agencies. ISMN Manager then would also be the basis for agencies to gain access to the international trade directory IDNV, free of charge. IDNV is an international database for sheet music and music publishing material. Again, Wolfram told you about it at former Panel meetings. IDNV connects publishers and sheet music retailers to each other as part of this business network. Currently it lists around 670,000 editions and more than one million titles from more than 15 countries. Agencies can add bibliographic metadata of publications into this trade directory which improves the visibility of notated music of a country to a great extent.

So, it would be of great benefit for agencies to also make use of the IDNV and thereby possibly open new markets for their publishers.

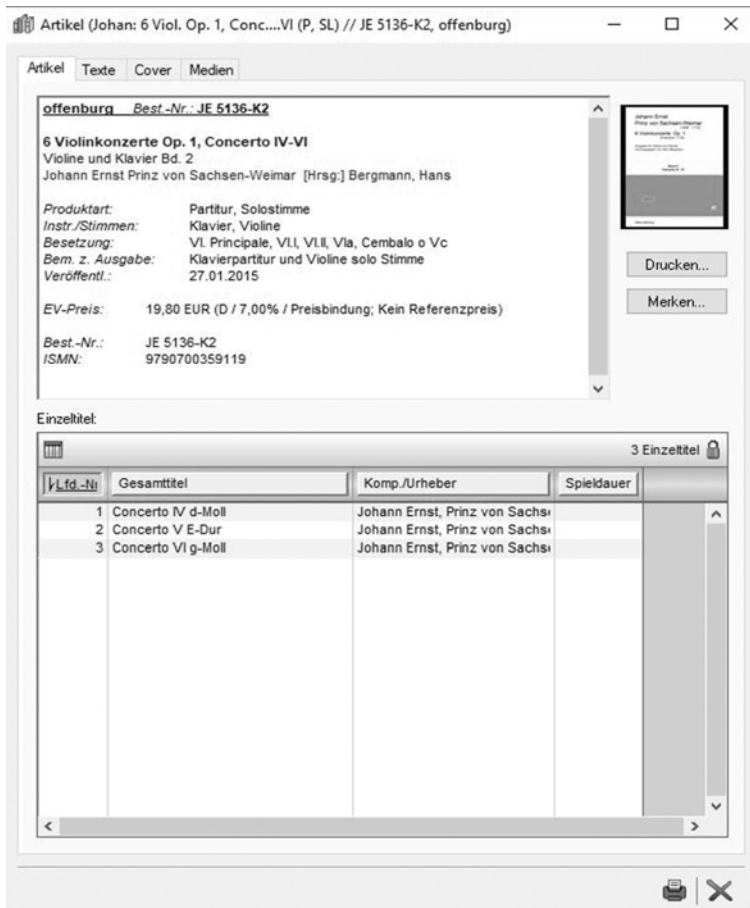
ISMN Manager I use myself to allocate numbers to publishers in countries where there is no ISMN agency, yet; therefore, the different countries in the list. A national agency would of course only have entries from its own country or the region it is responsible for.

By double click, I can open all these entries and see more detailed information. I won't show this here again because Wolfram Krajewski described this very well, last year, in his Panel presentation (see *ISMN Newsletter*, No. 27, December 2017).

From what I heard from ISMN colleagues the installation of the programme and getting started with it in most cases was very easy. „It looks great“, said one colleague. „The registration of new publishers and the possibility to customize the columns is very good and easy.“ And Renata Cozonac from Moldova wrote that the ISMN Moldova National Agency started to use the ISMN Manager software in January-February 2018. Within one-two

Lieferbarke	Verlag	Ident.-Nr.	Lfd.	Gesamttitle	Komp./Urheber	Instr./Stimmen	Spieldauer
- Nicht lieferbar	Windspiel	979-0-700349-12-7	14	Der Mond ist aufgegangen für Posaunenchor	Schulz, A. P. [Bea] Nast, Hajo	Posaunenchor	
- Nicht lieferbar	Windspiel	979-0-700349-12-7	15	Guten Abend lieber Mond für Posaunenchor	Neuhaus, Klaus [Bea] Nast, H.	Posaunenchor	
- Nicht lieferbar	Windspiel	979-0-700349-12-7	16	Weißt du wieviel Sternlein stehen? für Posaunenchor	Anonym [Bea] Nast, Hajo [Tst]	Posaunenchor	
- Nicht lieferbar	Windspiel	979-0-700349-12-7	8	Ich hab' eine feine Laterne für Posaunenchor	Weber, Horst [Bea] Nast, Hajo	Posaunenchor	
+ Lieferbar	offenburg	979-0-700359-04-1	1	Divertimento I: Andante, Allegro, Menuetto, Fuga solo	Stamitz, Johann [Hrsg.] Goebel	Violine	
+ Lieferbar	offenburg	979-0-700359-04-1	2	Divertimento II: Allegro moderato, Andante, Allegro, Minuetto	Stamitz, Johann [Hrsg.] Goebel	Violine	
+ Lieferbar	offenburg	979-0-700359-10-2	2	Concerto II a-Moll	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-10-2	4	Concerto II a-Moll	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-10-2	1	Concerto I B-Dur	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-11-9	2	Concerto VI g-Moll	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-11-9	3	Concerto VI g-Moll	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-11-9	1	Concerto IV d-Moll	Johann Ernst, Prinz von Sachsen	Klavier, Violine	
+ Lieferbar	offenburg	979-0-700359-13-3	2	2. Time	Bamba, Toshiyuki	1. Violine, 2. Violine	
+ Lieferbar	offenburg	979-0-700359-13-3	3	3. Vision	Bamba, Toshiyuki	1. Violine, 2. Violine	
+ Lieferbar	offenburg	979-0-700359-13-3	4	Présentiment	Bamba, Toshiyuki	1. Violine, 2. Violine	
+ Lieferbar	offenburg	979-0-700359-13-3	1	1. Wind	Bamba, Toshiyuki [Hrsg.] Krumpholtz	1. Violine, 2. Violine	
+ Lieferbar	offenburg	979-0-700359-15-7	1	Adagio grazioso	Wending, Johann Baptist [Hrsg.] Flöte, Klavier		
+ Lieferbar	offenburg	979-0-700359-15-7	2	Largo	Wending, Johann Baptist [Hrsg.] Flöte, Klavier		
+ Lieferbar	offenburg	979-0-700359-15-7	3	Tempo di Menuetto	Wending, Johann Baptist [Hrsg.] Flöte, Klavier		
+ Lieferbar	offenburg	979-0-700359-16-4	1	Adagio grazioso	Wending, Johann Baptist [Hrsg.] Flöte, 1. Violine, 2. Violine, Viola		
+ Lieferbar	offenburg	979-0-700359-16-4	2	Largo	Wending, Johann Baptist [Hrsg.] Flöte, 1. Violine, 2. Violine, Viola		
+ Lieferbar	offenburg	979-0-700359-16-4	3	Tempo di Menuetto	Wending, Johann Baptist [Hrsg.] Flöte, 1. Violine, 2. Violine, Viola		
+ Lieferbar	offenburg	979-0-700359-18-8	1	Ouverture "Orchester-Suite I, a-Moll" -Composition de musik	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	2	Premier Air, Rondeau "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	3	Second Air "Orchester-Suite I, a-Moll" -Composition de musik	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	4	Troisième Air, Gigue à l'Angloise "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	5	Quatrième Air, Ballet "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	6	Cinquième Air "Orchester-Suite I, a-Moll" -Composition de musik	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	7	Sixième Air, Bourrée "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	8	Septième Air, Gigue à l'Angloise "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	9	Huitième Air, Menuet "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	10	Nouvième Air, Menuet "Orchester-Suite I, a-Moll" -Compositio	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	11	Ouverture "Orchester-Suite II, B-Dur" -Composition de musik	Kusser, Johann Sigismund [Hrsg.]		
+ Lieferbar	offenburg	979-0-700359-18-8	12	Premier Air "Orchester-Suite II, B-Dur" -Composition de musik	Kusser, Johann Sigismund [Hrsg.]		

List of titles of notated music in the IDNV



IDNV: Example of an edition with its bibliographic information.

Wolfram Krajewski added that the ISMN Manager was a good way for all agencies to perform their daily work. And the IDNV was an ideal, very professional tool. Members normally had to pay for using it but since ISMN agencies also did professional work, often as a library, the IDNV offered a special status created newly for libraries and archives which ISMN agencies could use.

and are pleased to note that she is still involved as she continues to work in the ISBN and ISMN Agency of Slovenia.

At the end of March 2018 our management contract with EDItEUR ended and thus the IIA became a fully independent

■ ISBN UPDATE

Stella Griffiths
Executive Director, International ISBN Agency

The International ISBN Agency (IIA) welcomed a new director to its Board recently – Michel Lanneau (France) replaces Alenka Kanič (Slovenia) who has resigned from the Board. We thank Alenka for her commitment and contributions to the Board over many years

company with Stella and Nick as full-time employees. Last year the IIA moved into separate premises in Russell Square, London in preparation for this change.

A new ISBN Agency, in Iraq, commenced operations in late 2017.

Although no regional meetings took place in the last year, colleagues from South Africa and Argentina visited the IIA offices in London and we were able to answer their questions in person and provide some training.

The new, fifth edition of the ISBN standard (ISO 2108) was published by ISO in December 2017 and the IIA published a revised Users' Manual and FAQs in January 2018. The Manual and FAQs are available for free from the IIA website: www.isbn-international.org. The Manual is available in English, French, German, Polish and Spanish and provides practical advice about the scope and implementation of ISBN.

72 delegates from 49 different organisations attended the Annual General Meeting (AGM) in Sliema, Malta this year. We are very grateful to our hosts National Book Council of Malta for all their kind help and assistance throughout the preparations and also during the meeting. At the meeting there were guest presentations from Chris Gruppetta (Merlin Publishers, Malta), Diana Segovia (Cámara Argentina del



From left to right: Kyoko Iwamoto, Bettina von Seyfried, Nick Woods, Hartmut Walravens, Stella Griffiths, Wolfram Krajewski, Carolin Unger

Libro, Argentina), Mark Camilleri (National Book Council of Malta), Ronald Schild (MVB, Germany), Piero Attanasio (AIE – Associazione Italiana Editori, Italy) Alaxiz Li (International Information Content Industry Association – ICIA, Hong Kong), Carolin Unger (International ISMN Agency) and María Isabel Deaza Pérez (Centro Regional para el Fomento del Libro en América Latina y el Caribe – CERLALC, Colombia) as well as presentations by the IIA. As in other recent years, ISMN also held its meeting during the same week and in the same location, which we hope made it more economic for those agencies involved in both standards to send delegates to attend both meetings.



After a long day with sessions and discussions, the participants enjoyed a fabulous dinner with Maltese specialties.

MISCELLANEOUS

Renata Cozonac from Moldova had the good news that there were more and more requests for ISMNs in her country.

Hartmut Walravens then thanked the participants for having come to Malta and especially thanked our hosts, the National Book Council of Malta for the excellent organisation of the meeting.



Lucya Dhamayanti from the ISMN agency Indonesia

If not otherwise indicated, all photos in this newsletter were taken by participants of the ISMN meeting.

WOLFRAM KRAJEWSKI NEUER VIZE-PRÄSIDENT DER ISMN-AGENTUR

Im Rahmen der diesjährigen ISMN-Tagung (International Standard Music Number) standen auch die turnusmäßigen Vorstandswahlen auf der Tagesordnung.

Die bisherigen Amtsinhaber, Vorsitzender Dr. Hartmut Walravens und die Schatzmeisterin Dr. Bettina von Seyfried, kandidierten erneut und wurden einstimmig wiedergewählt.

Zum neuen Vize-Präsident wurde Wolfram Krajewski (De-Parcon) gewählt. Er vertritt gemeinsam mit dem DMV die deutsche ISMN-Agentur. Die ISMN ist analog zur ISBN für Bücher eine weltweit eindeutige Identifikationsnummer für Musiknoten, egal ob Einzelaus-



Unser Foto zeigt v.l.: Dr. Hartmut Walravens, ISMN-Generalsekretärin Carolin Unger, Dr. Bettina von Seyfried und Wolfram Krajewski.

gabe, Orchestermaterial oder in digitaler Form und ist unverzichtbar für Musikverlage, Musikhandel, Bibliotheken

und andere bibliographische Einrichtungen. Der DMV ist für die Verwaltung und Vergabe der ISMN-Nummern in Deutsch-

land, Österreich und der Schweiz zuständig und realisiert das in Zusammenarbeit mit De-Parcon. <

The German music publishers association, DMV, reported about Wolfram Krajewski being the new vice chairman of the Internationale ISMN-Agentur e.V. (from: MusikHandel, No 5, October 2018)

Addresses of national ISMN agencies are listed on our website. ISMN agencies are requested to kindly inform us if their address and communication data changed.

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