



# Newsletter

# 26

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

■ TWENTY-FOURTH INTERNATIONAL ■

■ ISMN PANEL MEETING ■

■ VIENNA, AUSTRIA ■

■ 23 SEPTEMBER 2016 ■

## ■ PARTICIPANTS

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Barbra Apolot, ISBN agency, Uganda  
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Renata Cozonac, National Book Chamber of Moldova

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Stella Griffiths, International ISBN Agency, United Kingdom

Eva Holst, National Library of Norway

Hans Huck, Universal Edition, Austria

Irina Ilina, Russian Book Chamber

Antonín Jeřábek, National Library of the Czech Republic



*The impressive venue of the ISMN AGM: the 'Gesellschaft der Musikfreunde Wien'*

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Alenka Kanič, National Library of Slovenia

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Wolfram Krajewski, DE-Parcon/Acamar, Germany

Dr. Edward Maepa, National Library of South Africa

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Simonetta Pillon, Editrice Bibliografica, Italy

Iryna Pogorelovs'ka, Book Chamber of the Ukraine

Alan Pope, United Kingdom

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Mai Valtna, National Library of Estonia

Dr. Hartmut Walravens, International ISMN Agency, Germany

Nick Woods, International ISBN Agency, United Kingdom

Saltanat Yelemessova, Association of Publishers, Printers and Booksellers of Kazakhstan





*Participants arriving at the meeting*

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## ■ OPENING

This AGM and Panel meeting in Vienna were organised and hosted by Dr. Heinz Stroh from the Deutscher Musikverlegerverein DMV (German music publishers association), in charge of the ISMN administration in Germany, Austria and Switzerland. Heinz Stroh warmly welcomed the participants. He mentioned that, a few years ago, in 2009 the DMV had already hosted an ISMN AGM in Bonn, Germany. Bonn was proud to be the birthplace of Beethoven who later had lived in Vienna. So the city was a perfect place to hold this AGM.

## ■ THE AUSTRIAN MUSIC MARKET

Hans Huck  
Head of Sales, Universal Edition

Good morning everybody – my name is Hans Huck and I am the Head of the Sales & Publishing Department within Universal Edition and herewith responsible for production, sales and marketing of all sheet music on sale (means: everything that has a got an ISMN on it).



*Dr. Heinz Stroh welcoming the participants to the meeting*

I am honored to be with you today and have been asked by the members of the board of Universal Edition – Dr. Johann Juranek (speaker of the board), Mag. Astrid Koblanck and Mag. Stefan Ragg – to pass on to you their warmest regards and welcome (I would have to say ‘Servus’) to Vienna.

The music publisher Universal Edition, which was founded in 1901 in

Vienna as a publisher of classic instructional literature, developed rapidly within a few short years following its establishment into a future-oriented publishing house serving many of contemporary musical life's most creative talents.

Today, Universal Edition's catalogue encompasses over 32,000 items (mostly hire material but also including some 7.000 titles on sale) and is inseparably linked with the great composers and musical developments of the 20th and 21st centuries.

It all started when a group of Viennese music publishers and music lovers in the Austro-Hungarian Empire wanted to become independent of imports of sheet music which came mainly from Leipzig. With the support of bankers the „Universal Edition Actiengesellschaft“ was founded.

Only a few years later new music increasingly dominated the publishing policy. Hence, an exemplary catalogue of works with contemporary music could systematically be built up. Apart from that, UE represents in Austria the

publishing houses Schott Music, Universal Music Publishing Ricordi.

The outstanding leader in those early years had been Emil Hertzka, born 1869 in Budapest, who had taken over at the helm of the publishing house in 1907 (and held this function of a director till his death in 1932). He was the catalyst for the most significant turning point in the publisher's history to

become (in his words): “An institute with a cultural mission”

Composers such as Gustav Mahler, Arnold Schönberg, Alban Berg, Anton Webern, Alexander Zemlinsky, Leoš Janáček, Karol Szymanowski, Béla Bartók, Zoltán Kodály, Kurt Weill, Dmitri Schostakowitsch, Hanns Eisler and many others joined UE.

Through the acquisition of shares of different publishers, works by Anton Bruckner, Richard Strauss, Max Reger and Franz von Suppé could be integrated into the catalogue.

The period after the Second World War and the reconstruction of the publishing house is characterised by the variety of musical styles of amongst others – Pierre Boulez, Karlheinz Stockhausen, Olivier Messiaen, György Ligeti, Luciano Berio, Mauricio Kagel, Arvo Pärt, Alfred Schnittke, Wolfgang Rihm, Morton Feldman, Harrison Birtwistle, Friedrich Cerha, Beat Furrer, Hans Zender.

It was also Emil Hertzka who organized the moving of UE into the mezzanine floor of the Musikverein building in 1914 (the tenancy agreement was signed on 26 June 1914, just two days before the world changing assassination of the Austrian Crown Prince Franz Ferdinand and his wife Sophie in Sarajevo and therefore a few weeks before the first world war had been declared).

I am sure you will learn more about the ‘Musikverein’ this afternoon – so I would like to stop here. Nowadays UE is still tenant in the Mezzanine and some 15 colleagues of mine are situated here with their offices upstairs right beneath the ‘Goldene Saal’. Some 55 colleagues (including me and my department) did move some 30 years ago from different locations throughout Vienna to an office and warehouse facility in the 20th district in the north-western part of Vienna (known as the Brigittenau).

*From Music Austria Export:*

But as you are not only guests in the Musikverein but in Austria – let me just share some facts and figures with you.

General Information: Capital city Vienna; Area 83.879 Square kilometers; Population 8.424 millions (as of 2011).

The Republic of Austria is located in Central Europe and with regard to the actual political situation in a spotlight position with regard to the very recent and ongoing migration challenge in Europe.



*Hans Huck speaking about the Austrian music market*

Actually, Austria has a long tradition as an immigration country, traditionally strongly represented are citizens of the former crown lands, in the recent past Turkish citizens and members of the former Yugoslavia and from Germany (like myself) have become the largest immigrant groups.

This explains, that in fact ethno and world music is a relatively strong market segment in Austria and is also apparent with a wide range of corresponding music festivals

To the outstanding role of Vienna in classical music I will cover a bit later.

#### *Art and Music Education in Austria*

Austria refers to itself as the music country, especially in its external representation and tourism advertising. Music is an essential part of the society, it not only entertains, but also affects the identity and thus has an important educational function. It is a great concern of the federal government and the federal states to create the best possible

conditions for music education in Austria.

Music lessons, usually 1–2 lessons per week, are offered at all general schools, except vocational schools. In addition to classical music, pop and rock music is slowly being integrated into teaching practices.

School music education in Austria is divided into the following sectors:

- Music education in kindergartens and early learning facilities
- Educational emphasis in regular schools with a special curriculum (about 130 elementary music schools, 100 secondary music schools, around 28 high schools specialized in the arts)
- Music academies and master classes
- Music schools (more specifically) and conservatories

Six Austrian universities specialize in the teaching of arts, three of them in music and drama with some 10.000 students enrolled in these universities.

With 2,717 enrolled students, the University of Music and Performing Arts in Vienna was the largest of the art universities in Austria, followed by the University of Music and Performing Arts in Graz (1,812) and the Mozarteum in Salzburg (1,550).

At these three universities the share of foreigners was above the average of 41.9% – a figure that speaks for the good international reputation of Austrian art universities.

The number of Austrian public music schools (not counting private offers), supported by the federal states and municipalities, is currently roughly at 1,910, which include approximately 430 main educational institutions and 1,480 other teaching locations. At these locations currently around 200,000 enrolled students are taught by about 7,000 teachers. This corresponds to a density of approximately 102 music students of 1,000 of the population aged 5 to 24.



Heinz Stroh and Hans Huck (right)

Over 200,000 lesson units at the music schools were allocated to the following single instruments/subjects: 25,000 for piano, 22,000 for each guitar and musical education, 50,000 cumulated on the classic instruments, brass instruments, clarinet, saxophone, flute and percussion. Offers from the genre of folk music absorbed approximately 10,000 hours, jazz, pop and rock accumulated approximately 20,000 hours. Popular music education is primarily offered by private institutions, see for example the Viennese Popakademie, a music school founded in 2013 with a focus on popular music education. Music business and culture management courses have been booming for several years, although the overall focus of musical and artistic training still lies on artistic quality. Besides cultural management courses at universities and colleges, e.g. at the Danube University Krems or the

University of Music and Performing Arts Vienna, a variety of private institutions offer relevant training courses, including the Deutsche Pop, Ebam or the Institut für Kulturkonzepte.

But let me now come back to classical and contemporary classical music

#### *Classical and Contemporary Music*

As you probably well know:

In the 18th and 19th century, Vienna was one of the centers of European music thanks to Haydn, Mozart and Beethoven. The structural remains of the past centuries still impact us to this day, since many of the big theater and

opera houses of the country were built in this time.

In the second third of the 19th Century, a very popular form of entertainment music evolved in Vienna and is still popular to this day – early pop music so to speak – the Viennese Waltz. Its main representatives are the members of the Strauss dynasty.

A lot of decisive impulses also sprung from Vienna in the transition period from the Late Romantic to the Modernity of the 20th Century. Around and after the turn of the century, Austria's musical life was defined by composers such as Gustav Mahler (director of the Vienna State Opera from 1897 to 1907), Alexander von Zemlinsky and Franz Schmidt. The music of the Modern Age was significantly influenced by the composers of the new (and second) Viennese School,

most notably Arnold Schönberg, Anton Webern and Alban Berg.

And there you may imagine the important role of Universal Edition as their publishing house.

The best-known and economically most relevant events of the Viennese high culture are still the Opera Ball (with a value of around EUR 7.5 million per year) and the New Year's Concert of the Vienna Philharmonic, which takes place each year in the morning of the 1st of January at the traditional Viennese Musikverein and is broadcast on TV in over 80 countries – this impacts the image of Austria for at least 38% of Chinese tourists.

And to finally come to end (and with respect to your schedule not keep on talking on the Theater an der Wien, the Schloss Grafenegg festival, the Vienna Symphonic Orchestra, the Lower Austrian Tonkünstler Orchestra, the event Wien Modern, contemporary composers like Friedrich Cerha, Beat Furrer, Georg Friedrich Haas, Johannes Maria Staud, Olga Neuwirth and many others) I say thank you for your attention and wish you a pleasant and exciting conference day in the Musikverein and a relaxing stay at the Heurige tonight. It will be my pleasure to meet you also there – perhaps for further questions.

Helpful links:

<http://www.musikatlas.at/#!/>

<http://www.musicexport.at/>

<http://musiksalon.universaledition.com/en/home>

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

Chair Person: Dr. Hartmut Walravens  
Rapporteur: Carolin Unger

Participants: Mr. Antonio Álvarez Cañibano (Spain), Ms. Alison Bullock (Canada), Mr. Marc Camilleri (Malta), Ms. Valentina Chitoroagă (Moldova), Ms. Renata Cozonac (Moldova), Ms. Lucy Dhamayanti (Indonesia), Ms. Joanna

Eliades (Cyprus), Mr. Jamshid Farahani (Sweden), Ms. Aiva Gailite (Latvia), Mr. Besnik Gashi (Kosova), Ms. Eva Holst (Norway), Ms. Irina Ilina (Russia), Mr. Antonín Jeřábek (Czech Republic), Ms. Bayan Kabylash (Kazakhstan), Ms. Alenka Kanič (Slovenia), Ms. Magret Kibido (South Africa), Mr. Wolfram Krajewski (Germany), Dr. Edward Maepa (South Africa), Ms. Kristine Matevosyan (Armenia), Ms. Vida Matijoškaite (Lithuania), Ms. Edona Munishi-Kokollari (Kosova), Ms. Katarzyna Nakonieczna (Poland), Ms. Galina Perova (Russia), Ms. Aurelia Persinaru (Romania), Ms. Simonetta Pillon (Italy), Ms. Iryna Pogorelovs'ka (Ukraine), Mr. Zhanat Seidumanov (Kazakhstan), Dr. Bettina von Seyfried (International ISMN Agency), Ms. Mihaela Stanciu (Romania), Dr. Heinz Stroh (Germany), Ms. Rudina Tahiraj (Kosova), Ms. Carolin Unger (International ISMN Agency), Ms. Mai Valtna (Estonia), Dr. Hartmut Walravens (Chairman of the Board, Germany), Ms. Saltanat Yelemessova (Kazakhstan)

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

Observers attending the meeting as guests:

Ms. Barbra Apolot (ISBN agency, Uganda), Ms. Enkelejda Gashi Shehu (ISBN agency, Albania), Ms. Eskedar Girum Haile (ISBN agency, Ethiopia), Ms. Stella Griffiths (International ISBN Agency), Mr. Hans Huck (Universal Edition, Austria), Mr. Miguel Jimenez (ISBN agency, Spain), Mr. Alan Pope (United Kingdom), Mr. Nick Woods (International ISBN Agency)

#### AGM AGENDA

1. Adoption of the Minutes of the Annual General Meeting in Kuta, Bali, Indonesia 2015
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. Resolution on membership fees for 2017
6. Adoption of the budget for 2017



*From left to right: Bettina von Seyfried, Hartmut Walravens, Carolin Unger*

At 10:00, 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 KUTA, BALI, INDONESIA, 2015

The minutes had been circulated in time. No additions or corrections were made, so the minutes were adopted unanimously.

#### TOP 2: REPORT OF THE BOARD

- Report of the Chairman

#### *Annual General Meetings*

Last year's AGM was perfectly organized by the Indonesian ISMN agency belonging to the National Library. The venue was the island of Bali. The meeting was once again aligned with that of the International ISBN Agency. We all had had a most enjoyable and efficient meeting, were treated with overwhelming hospitality and had gained many insights in the Indonesian music situation.

This 2016 AGM in Vienna, Austria, was again aligned with the ISBN Panel meeting. This was of mutual benefit, saving organizational efforts and also travel costs. The Chairman thanked our kind hosts – the German music pub-

lishers association which was responsible for ISMN in Germany, Austria and Switzerland – for their hospitality.

He announced that the 2017 AGM would take place on Wednesday, 13 September in Ottawa, Canada, by kind invitation of the Canadian ISBN and ISMN agencies. Canada was one of the early supporters of ISMN, it served also as “starter” for the whole continent.

#### *Membership*

Currently we had 58 member agencies, the latest members were PYI Zone in Myanmar and the National Library of Montenegro. Both also ran the local ISBN agencies. We were very happy to have them as members now.

Interest in ISMN membership had recently been shown by Albania, Algeria, Botswana, Rwanda, South Pacific.

The Spanish ISMN agency intended to hand over its tasks to another institution. Negotiations were underway.

From China we got the message that they would soon send us an application letter to start membership.

After the Netherlands had quit their membership a year ago due to heavy budget cuts in the country, Donemus was still functioning as agent but was no member anymore. We were trying to find a new agent.

Recently, we were informed that we would lose a major supporter as the Berlin State Library suffered budget cuts. About ten years ago the International ISMN Agency had had to leave the premises in the State Library owing to major construction work. The State Library had been kind enough to support us with EUR 5000 per year as a member.

### *ISMN Standard revision*

In 2009, ISMN had been the first standard to follow the new ISO pattern for standards and contracts. The ballot regarding the systematic revision of the ISMN Standard left the issue open, with no majority for either action. The



*Bettina von Seyfried giving the Treasurer's report*

International ISMN Agency had given a statement to the SC9 secretariat (responsible for standard numbering) that there was no urgent need for a revision. Smaller adjustments would be made in the User's Manual which would be available online. There would be an official resolution at the TC46 SC9 meeting in Pretoria 2017. In a few years the standard would automatically come up for revision again.

### *Publications*

The latest issue of the ISMN Newsletter – available on the website – provided information on the 2015 AGM. It was published as a PDF on the IA website.

The ISMN Users' Manual had been slightly updated in February 2016 and was available as a PDF on our website as well.

### *Meetings*

During the last 12 months the International ISMN Agency had been represented at the Frankfurt Music Fair and the ISO TC46 meeting in Wellington, New Zealand.

- Report of the Treasurer

At the time of compiling the financial report in early 2016, we can inform you:

#### 1. Open fees

For 2011 one member had not paid yet, for 2013 one member had not paid yet, three countries had not provided the money for 2014 and six countries had not yet paid for 2015.

These open fees for the years 2011 till 2015 amounted to 2,250 Euros missing in our budget.

#### 2. Conferences

Last year's AGM in Kuta, Bali, Indonesia, was attended by only two members of the International ISMN Agency which means that we had much less expenses than planned in our budget (three people). Since the catering had been sponsored by the National Library of Indonesia, the expenses had been on a reasonable level with 5,097 Euros.

Additional travel costs for the participation at different conferences by the chairman as mentioned in his report of the Board amounted to 2,041 Euros.

#### 3. Cash audit

Since we have a third cash auditor, who fortunately lives in Berlin, we again had no travel costs for the annual checking of our bookkeeping.

#### 4. Promotional activities

We spent 1,105 Euros on promotional activities (translations). We spent no

money on printing since our publications are now available on our website only. We paid 231 Euros for digital equipment, i.e. web hosting and anti-virus programmes.

We joined the Linked Content Coalition for an annual fee of 500 Euros.

#### 5. Office

Our main expenses are as always the salary of our manager: 29,330 Euros and the expenses for our little office: 5,000 Euros.

#### 6. Balance

For 2015 we had an income of 52,844 Euros and expenditures of 45,112 Euros.

That means, we had a plus-income of 7,732 Euros in 2015. Very important information to you: This surplus will prove to be very important since, as the State Library in Berlin will no longer support us.

Our conclusion for the year 2015: we were able to save more money than expected. Therefore 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 in order to find out whether everything was in order and transparent. An official document in German was necessary for this. The auditors had looked through the books and had seen that everything looked fine, they had not found anything missing.

A copy of the complete report on that procedure (in German) would be provided on request.

Therefore the auditors would recommend to exonerate the Board.

#### TOP 4: EXONERATION OF THE BOARD

Wolfram Krajewski proposed to exonerate the Board. There were no votes against and two abstentions from the participating members of the Board. The Board was exonerated.

#### TOP 5: RESOLUTION ON MEMBERSHIP FEES FOR 2017

There were no changes in comparison to the membership fees for 2015 which had been agreed by vote at the AGM 2014. There were no votes against and no abstentions. So the membership fees for 2017 were unanimously adopted.

#### TOP 6: ADOPTION OF THE BUDGET FOR 2017

Carolin Unger, Executive Director, reported: As the Board had already mentioned, unfortunately the State Library in Berlin could no longer support us. So the expected income in 2017 would be reduced to 47,200 Euros.

The expenditures were mostly similar to the ones in former years; so there were not many changes.

Of course the 2017 AGM which would take place in Ottawa would evoke higher expenses. Nevertheless, we were not in direct danger because we currently had a surplus. That was partly due to the fact that the Board had decided not to print the new edition of the Users' Manual but to publish the up-to-date version on our website only. Also: except for one, the Board had not attended other conferences than our AGM, in far away countries. And last but not least – like last year on the kind invitation of the National Library of Indonesia – again at this AGM we were lucky enough to have a very generous host who kindly invited us to all extra costs such as room, lunch, afternoon tour and dinner, for which he deserved our warmest gratitude.

Besides the usual items such as salary, rent, insurances etc. which did not change much the 2017 ISO TC 46 meeting in Pretoria, South Africa

would be an additional factor. Other additional travel costs might eventually involve participation at the Balkan regional ISBN meeting as well as our vice chairman's travels to Board meetings.

Since last year we offered our information material in Spanish translation. So at the moment we did not plan any more promotional activities.

We might end up with a minus of about 2,000 Euros but we would rather expect us to have a well balanced budget in the end.

The Chairman formally closed the AGM at 11:45 h.

### ■ THE BEGINNINGS OF THE ISMN

Alan Pope

Alan Pope, formerly in charge of the music department at Blackwell's Oxford, UK, reported on the early beginnings of the ISMN, in his role as eyewitness and one of the „godfathers“ of the system.



*Alan Pope telling about the first steps towards the ISMN*

In the 1980s there was much dissatisfaction with the process of ordering music from publishers for the trade as well as for libraries. and therefore Alan and his IAML colleagues Malcolm Jones and Malcolm Lewis came up

with the „at the same time foolish and brave“ idea of a specific numbering system for notated music, which was modeled on the ISBN but was clearly distinguished by an initial M.

While IAML reacted positively Whitaker's (the bibliographic centre of the booktrade in the UK) was not interested – they had no experience with music. There Alan and his colleagues got in touch with the International ISBN Agency in Berlin. The proposal was adopted as the ISBN standard excluded music, and there was no other international standard identifier to fill the gap. ISO TC46 SC9 suggested the ISMN as a new work item.

There was one major hurdle to overcome: In North America music publishers had been thinking about a standard number for music but they preferred a more „intelligent“ number which would indicate bibliographic links, e.g. between a score and the individual parts. This was not favoured by the British side, however, because more and more computers were being used in the trade, and therefore a „dumb“ number was considered easier and faster to create and to process. At a memorable meeting of the ISO work-

ing group in 1990 there seemed to be little progress: both sides insisted on their designs. On the second day of the meeting the prospects looked gloomy but then Arnold Broido, then president (?) of the International Music Pub-

lishers Association came in and beamed at the audience. „I still think the American proposal makes more sense“, he said, „but when I thought the matter over last night I came to the conclusion that we had better opt for a computer-friendly solution.“ Thus the ice was broken and by the end of 1992 the published ISMN standard was on the table ....

■ REPORT OF THE ISMN AGENCY  
FOR GERMANY, AUSTRIA AND  
SWITZERLAND

Wolfram Krajewski

Ladies and gentleman, dear ISMN colleagues,

it is a great pleasure to have the ISMN annual general meeting in this wonderful city which is of such great importance for music. At the same time, it is very nice to meet many of you again and a good opportunity to meet new colleagues and those who are interested in the ISMN.

for the German-speaking countries on behalf of the DMV. To be precise it is the company ACAMAR I represent today. ACAMAR is specialized in editorial work and services, in particular in the environment of performed and printed music. Thus, the allocation of ISMN is in good hands with us. Now I want to present to you our ISMN progress report in more detail and inform you about the background and details of our work for the ISMN. I would have preferred to use a computer for this purpose, but unfortunately I cannot do so, due to the tight schedule of this meeting, and I regret this. Nevertheless, we have prepared some written information that we will give to you later on.

Let me begin with a brief look at the figures in our report: At the moment, approx. 700 ISMN ranges have been allocated in the German-speaking countries (Austria, Germany, Switzerland). Of course, not all of those number ranges are still in use; some of the publishers might no longer exist or were sold. However, the number of allocations throughout the 5 last years, more than 200, indicates that there is

ISMN which was highly interesting. So, it is well recognised that it has been a long process to win today's degree of acceptance for the ISMN.

An important reason for the acceptance in our working sphere is the IDNV (‘‘Internationale Datenbank für Noten und Verlagsartikel’’ – International Database for Printed Music and Musical Products) which is used in more and more countries. It is a system for information and communication in professional context (B2B), thus in particular for sheet music publishers, retailers as well as for libraries and archives. The ISMN as a central identifier and above all as a tool for the practical handling including printed barcodes is vital for the IDNV system. Thus, we recommend all publishers use ISMN alongside the IDNV and print ISMN on their editions.

For the allocation of ISMN, Acamar uses a software tool called ‘‘ISMN Manager’’ that we developed some years ago for this purpose. The software allows to allocate ISMN ranges easily and reliably and at the same time, for example, to register the registrant's contact details. After working successfully with the ISMN Manager in-house, I presented it at a previous ISMN annual general meeting, I think it was in Lisbon. There was a lively interest and the wish of some of the national ISMN agencies to be able to work with this tool as well. We have therefore considered how an application for the national ISMN agencies would be made possible – as it is one thing to use a tool for us internally, it is another to develop it in a way that allows using it within a network of national ISMN agencies.



*Wolfram Krajewski reporting about new technical developments*

Dr. Stroh of the DMV (German Music Publishers Association) as the representative for the German-speaking countries and Mr. Huck of the Universal Edition, Vienna already welcomed you. When it comes to the practical application of the ISMN, that means when a publisher requires information on the ISMN and wants to obtain an ISMN contingent, we are in charge as we operate the ISMN agency

still a need of ISMN allocations, for example for newly established publishers or publishing houses that used all their ISMNs and therefore need new ISMN. So, in the German-speaking countries, there is a good interest shown in the ISMN and we consider the ISMN to be firmly established in the supply chain of notated music. In this respect I would like to thank Alan Pope for his report about the beginnings of the

In cooperation with Carolin Unger we defined the requirements for a use of the ISMN Manager and ensured, for example a compatibility with the registrant data which already exists at the International ISMN Agency and which e.g. are used for publication on the International ISMN agency's website. All this required some work and so the ISMN Managers completion took more time than we had expected. Another factor was a big project on which we focused our efforts throughout the last

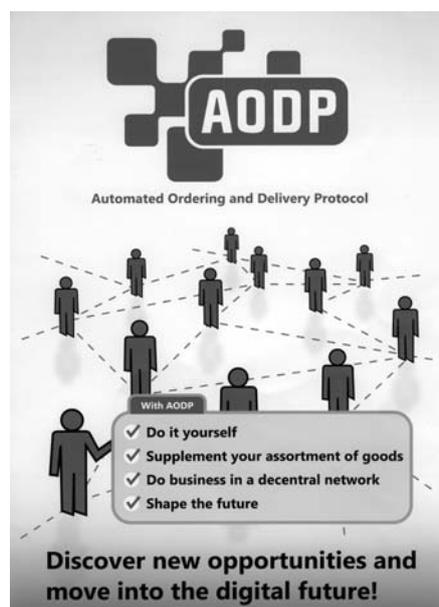
years – and as this project also has to do with sheet music, I would like to refer briefly to it:

With the new IDNV 3.0 a new approach for digital sales becomes reality. We developed it with the help of the sector project NNND which was supported by EU funds and which the DMV and we initiated, designed and engineered. Some of you might remember the information I gave you at some of the former ISMN annual general meetings, for example in Washington. The project was successfully concluded last year and the result is: AODP (Automatic Ordering and Delivery Protocol).

AODP is a new technical protocol with accompanying related technologies and procedures. This technology is needed in order to reliably carry out decentral business transactions for the sale of digital editions. The bottom line is that a totally new way for digital sale becomes reality, namely a decentral approach: Each publisher stores their digital editions always in their own "digital warehouse". A retailer now only needs the meta data for customer information in his shop or online shop. When it comes to a sale – that is the customer wants to purchase certain digital editions from the retailer – the technical transaction is processed fully automated with the help of AODP. In a nutshell, the publisher's digital warehouse delivers a download link that the retailer then passes on to his customer. Hence, the product is loaded directly from the publisher's stock of which the customer is not aware as the retailer remains his business partner.

This new AODP procedure offers economic advantages compared to the approaches currently used in the digital sales business. Important publishers therefore have committed themselves to use AODP and many retailers are very interested, too. It is good to know that also a small or specialised retailer has the possibility to enter the digital sales business with AODP. That way, there are good conditions for a positive market development for digital sheet music. A first practical test of AODP with the new IDNV 3.0 is currently running. Moreover, AODP can be ap-

plied to further products and on the basis of the sheet music sector's experiences, we will find partners for AODP in further sectors and industries.



*AODP leaflet, frontpage*

But back to ISMN. Meanwhile our work on the ISMN Manager has been largely completed and it will soon be possible to apply the software. The system contains a data exchange and all information sent will be processed by Carolin Unger as a central "coordinating point". By using the ISMN Manager for your agency you will obtain an excellent tool for the daily work of the ISMN allocation. Moreover, you have an insight into the current status of allocations and registrants and maintain a (data) exchange with your international colleagues.

A further task that I brought with me from my presentation in Lisbon has been solved, too. It was the task of defining which article stands for which ISMN, hence a registry of article meta-data. As a newly created database

would be too laborious, we considered the IDNV a suitable solution for this task. With the renewed IDNV 3.0 we are now ready and you can register entries for ISMN publications in the IDNV as "Info Partner". To this end, we needed to make some preparations as the IDNV is actually a B2B database that requires up-to-date information on prices, availability etc. Yet, if the registration is made by an "Info Partner", this information is not necessary that means the article meta-data will be sufficient. The ISMN-Manager and the IDNV 3.0 are now compatible allowing the exchange of the registrants' information that means this has not to be done manually. In addition, for you as an ISMN agency, using the IDNV is interesting as you gain insight into the data pool and are able to check which publications are registered in the IDNV system. So, we believe the combination of ISMN-Manager and IDNV 3.0 is an interesting solution.

We would like to invite you to learn more about these new and interesting possibilities and to apply them for your daily business. As I mentioned before, some minor tasks have to be solved first, but as soon as we are done, Carolin Unger will inform you about the start. Maybe this way an even closer ongoing cooperation and communication between the national ISMN agencies can arise and further develop. We would be pleased if you join this network!

Thank you very much for your attention. I wish you a successful and nice day today in Vienna!



*Irina Iliina and Wolfram Krajewski*



Alan Pope commented that what Wolfram Krajewski had said was of great importance. Modern commercial management of companies was geared to making as much profit as possible. But music was still a different world. In music there were millions of titles, many even for the same piece of music, for different instruments, different arrangements. And also music was such an international language. He could not read a book in Romanian but he could read a Romanian score. It was absolutely important to be able to access as much music around the world as possible.

■ **PROGRESS REPORTS OF OTHER NATIONAL / REGIONAL ISMN AGENCIES**

Most of the participants had sent their progress reports in time which had been distributed before. So at the meeting mainly recent news or statements were added.

*Czech Republic*

Antonín Jeřábek summarized from his written report that the agency had not seen any striking developments. About 100 music publishers participated in the system. During last year, about 300 items of editions of notated music had been published.

*Cyprus*

Joanna Eliades said that 27 publishers registered, so far. The agency had no knowledge whether all of these were still active or not. ISMN was mandatory in the country. The data were included in the national bibliography and the library catalogue.

*Ukraine*

Iryna Pogorelov'ska commented that during the last year, the agency had issued 17 publisher identifiers. In 2016, till August, 207 publications of notated music had been numbered. ISMN is mandatory in Ukraine.

*Poland*

Katarzyna Nakonieczna reported that the tax problems were solved now.

ISMN was not mandatory. The agency had been active in information activities. They hoped that due to that the number of participating publishers would increase. Currently the agency worked in the traditional way but they were preparing an ISMN website. They worked on the Polish edition of the ISMN Users' Manual.

*Lithuania*

Vida Matijoškaite referred to her written report and summarized that there were about 100 ISMNs per year, mostly from small publishers since there were no big ones in the country.

*Sweden*

Jamshid Farahani added to his written progress report that the agency faced a



*Antonín Jeřábek, Alison Bullock, Katarzyna Nakonieczna, Alenka Kanič, Wolfram Krajewski*

stable amount of publishers but the ISMN business was relatively small.

#### Malta

Marc Camilleri mentioned that the agency was relatively new, they had only joined last year. He was here mainly to learn and understand more about the ISMN. The country did not have a large number of items of notated music. There were not many commercial publications.



From left to right: Marc Camilleri, Aurelia Persinaru, Mibaela Stanciu

#### Romania

Aurelia Persinaru related that the agency was operational since 2014. It was part of the department responsible also for ISBN and ISSN. The number was allocated free of charge. The use of ISMN was mandatory. So far, 40 publishers had registered and 400 item numbers had been assigned. The agency was active in building a good visibility, e.g. by creating a new section for ISMN on the library's website.

It was a major and important highlight to learn that the government had accepted to reduce the VAT tax to 5 % for notated music as it had been for books already.

#### Norway

Eva Holst reported that they only had a handful of new publishers each year. The work amount with ISMN was rather small. The agency had to face the problem that many publishers used ISBNs instead of ISMNs for their music publications. They noticed this due

to the fact that the agency belonged to the department for legal deposit.

#### Slovenia

Alenka Kanič stated that the agency operated in the National and University Library of Slovenia. Last year, no new publishers were registered. CIP and ISMN were assigned at the same time, they were both connected to the national bibliography.

The agency organized a seminar for music publishers and for producers of sound recordings.

The major goal was to inform them about the importance of legal deposit and how to use the right identifier.

The translation of the ISMN Users' Manual was now final; it included all amendments of the original English version.

the department had lost an important staff member due to which ISMN service had to be interrupted from October 2015 until May 2016. Then the Ministry of Culture allocated money to have an external company to run the service. This would only be valid until November. To find a solution for the future of the ISMN agency Mr. Álvarez together with representatives from the music publishers association had approached Mr. Jimenez from the book publishers association. Negotiations were underway but not yet finished.

#### Italy

Simonetta Pillon told that as of next year their database would also include scores. ISMN was not mandatory. The agency charged a small amount for allocation of ISMNs.

#### Russia

Irina Ilina gave an account of the Russian ISMN agency. It existed since 2007 as part of the Russian Book Chamber which was the national bibliographic centre. It featured the agencies for ISMN, ISBN and ISSN. As



From left to right: Carolin Unger, Valentina Chitoroagă, Renata Cozonac, Iryna Pogorelov's'ka, Irina Ilina, Galina Perova, Miguel Jimenez, Kristine Matevosyan, Antonio Álvarez Cañibano

#### Spain

Miguel Jimenez from the Spanish ISBN agency (situated with the book publishers association) spoke for Antonio Álvarez Cañibano from the Spanish ISMN agency which belonged to the Ministry of Culture. Mr. Álvarez was the head of the department but did not do the daily business. In autumn 2015,

they were entitled to legal deposit they could check the use of the numbers and spot mistakes. All information could be found on their website, including bibliographic directories and the Russian Bibliography. They had 8 million documents in their database. The Russian Book Chamber was now a part of the news agency TASS.



with the national bibliography and the legal deposit.

#### *Latvia*

Aiva Gailite stated that there was only a small amount of printed music. In 2015, only 9 publishers had been active but they had assigned 625 item numbers.

#### *Kosova*

Rudina Tahiraj told that there were 10 publishers only in Kosova. The agency was operating since 2003, in close cooperation with CIP and the acquisition department. Other than ISBN, ISMN was not mandatory.

Heinz Stroh from the German music publishers association DMV pointed to the problem that many music publishers used ISBN for their publications. He asked what the international agencies did to prevent that.

Hartmut Walravens replied that we of course were aware of this for the last 20 years. Some publishers could hardly be blamed like e.g. Oxford University Press. As we had heard in Alan Popes report at this meeting OUP had even served as a model for the use of ISBN in the planning phase of the ISMN. We were in close cooperation with the International ISBN Agency regarding this. The best strategy was probably for agencies to contact the respective pub-

#### *Moldova*

Renata Cozonac regretted that despite all the efforts of the agency not so much had been achieved. They had a good law providing for a 0% VAT, there was a good publishing activity. ISMN was now mandatory. But publishers nevertheless were still very slow. For registration publishers had to send a PDF of the publication. When the agency saw that it consisted of scores they allocated an ISMN. The agency used a collective prefix for the music publishers. They allocated about 10 item identifiers per year.

#### *South Africa*

Magret Kibido added that the ISMN was also slow in South Africa. The National Library had joined the ISMN system in 2011. So far, 20 publishers had registered. In the past year they had received 3 items for legal deposit. They offered workshops and trainings to promote ISBN and ISMN, also by the help of Dr. Sello Galane. Now they hoped the best for the future.

#### *Indonesia*

Lucya Dhamayanti pointed out that the agency was operating since 2002. Until 2014 they had only 192 ISMNs but since 2014 they started to promote the ISMN in music institutions. There were 33 institutions in the country. So far, they had gone to 3 of them, with great effect. Indonesia featured many kinds of traditional music types. Going from door to door at these music institutions proved to be very successful.

#### *Canada*

Alison Bullock reported that the agency mostly had fairly low numbers of ISMN allocations but saw a slight increase during the last 3 years. There even was a 40 % jump from last year. The contact with ISMN clients had gone up 300 % from last year. This was all due to a wider acceptance of the ISMN in the music trade. They still needed a database for ISMN.

#### *Estonia*

Mai Valtna referred to her written progress report and said that the agency had been operating since 2002. So far, 142 publishers registered with ISMN and about 75 % of music publications were numbered with ISMN. The number was not mandatory. The agency worked in close cooperation



*From left to right: Alison Bullock, Mai Valtna, Aiva Gailite*

lishers and inform them about the medium-term of the ISMN. This was a difficult task, of course, because the legal deposit departments were not always in direct contact with the ISBN and ISMN agencies, and not necessarily aware of the crucial role of the standard numbers in ordering and distribution. Even when both agencies were run by the same staff there often was not enough time to tackle the problem.

The situation should improve a lot when a directory like the IDNV or other would be so large that trade and libraries could not do without it. It would become an automatic success story similar to ISBN – items without standard numbers are not accepted by



*Eva Holst*

the book-trade any more .... But now we were in an intermediary state and benefits would only be seen to the full in the medium run.

Alan Pope added that that might be a task for the international federation of music publishers to inform their members about the benefits, such as linking with digital data and easier way of licensing.

## ■ MISCELLANEOUS

Since ISMN requests from Canadian music publishers seemed to be rather low Alison Bullock explored what to do about it, e.g. whether agencies would contact composers. Hartmut Walravens said that the music market

was very limited and publishers had to compete for participation in this small market. It was difficult to predict the growth rate or decrease. Good communication and networking was important. But we could not find a patent method or formula.

Katarzyna Nakonieczna said that they contacted composers directly since several of them were also publishers.

Hartmut Walravens added that for composers agents would require a good background in music but for the staff in ISMN and ISBN agencies more administrative knowledge was required. Only in very rare cases music professionals did the daily ISMN work.

Wolfram Krajewski stressed the fact that it was very important to inform publishers about the practical benefits of the ISMN for stock keeping etc. Nowadays the use of barcodes showed a kind of professionalism.

Alison Bullock objected that this could be done also by use of the ISBN. The agency would of course do whatever possible to improve the situation.

Wolfram Krajewski replied that a score was a different product, not a book and should be treated differently.

Hans Huck related to the importance of being in contact with composers. Nowadays, in the book world there were so many self-publishers who did that on their own. But composers still asked for publishers and what they could do for them.

Hartmut Walravens agreed that Hans Huck's point was quite commendable. We did not clearly know whom we might have to contact next. What were the platforms? What were the options for composers?

Alison Bullock then invited to the next ISMN AGM and Panel meeting which would take place in Ottawa, Canada, on Wednesday, 13 June 2017. There would be an excursion to the Archives on Tuesday afternoon. The year 2017 would be a year of celebration since it marked the 150th birthday of the country. She very much hoped to see all there again!

## ■ IGNAZ RITTER VON SEYFRIED – A VIENNESE 'MINOR MASTER' AND CONTEMPORARY OF BEETHOVEN

Bettina von Seyfried

The historical period of Viennese classic music was extremely rich in good composers, many of whom having been in the meantime reclassified as so-called Kleinmeister – minor masters. One of these was Ignaz Ritter von Seyfried, an uncle of mine five times removed, who was a very busy and prolific composer during that period.

He was born on August 15, 1776 in Vienna and died there on August 26, 1841. He showed a marked musical talent early in life and consequently dedicated his entire life to music. His desire was to get a proper position as church musician, but to his regret this never happened; nonetheless he wrote a remarkable amount of religious pieces.

What is special about him is that he was the first resident composer and opera director of a theater who retained this position for about thirty years at the famous Freihaustheater auf der Wieden, best known through Emanuel Schikaneder's successful stage production of Wolfgang Amadeus Mozart's *The Magic Flute* (*Die Zauberflöte*). This theater was later renamed the Theater an der Wien and still exists today. This position enabled Seyfried to produce maybe too many pieces which led to the nasty rumour, that he produced too many to really be good. His list of productions includes: 20 operas, 13 melodramas (for which he was well-known) and 12 adaptations (something common in those days).

He wrote incidental music for all categories including drama, tragedy, ballet and also Singspiele (musical dramas) as well as arias for singers to complement the works of other composers. The wide range of duties as resident composer is responsible for why Seyfried topped the list with 1700 performances at the Theater an der Wien; followed by Mozart with about 400... during the same period of time.

As mentioned before, his goal was to write church music. In his catalogue of works I can prove that from 1811 onwards he wrote at least one major piece for the church per year. During his lifetime he focused more and more on this beloved field. He wrote 16 masses, 4 requiems, and many more pieces for religious services; altogether 332 compositions.

nasty comments. Foremost Anton Schindler, Beethoven's first publisher of his famous conversation booklets, did almost everything he could to deny any personal contact between Seyfried and Beethoven. Today it is evident, that Schindler undertook 'corrections' in these conversation booklets. Beethoven lived at the Theater an der Wien for some time, while Seyfried was part of

Marxsen, who later in life became the teacher of Johannes Brahms, Carl v. Suppé and even Walther v. Goethe were his pupils. – The latter by advice of Mendelssohn Bartholdy and Carlo Imperatori of Milano by recommendation of Simon Mayr.

Seyfried's own funeral in 1841 became a public event. He was buried opposite Ludwig van Beethoven and Franz Schubert. Only – history took over – his grave was moved. I have been told, that it still exists, but have not yet found it.



*Bettina von Seyfried, Valentina Chitoroagă, Hartmut Walravens*

He had a decent character. Nowadays one would say he missed out in self-marketing, quite the opposite from his brother Joseph who was a writer in Vienna in those days well-known for translating plays and writing for theater-journals. However it was Ignaz who survives in many archives in Vienna and elsewhere. The Musiksammlung der Österreichischen Nationalbibliothek has in its holdings many handwritten operas, church compositions in print, written copies and autographs. The archive of Gesellschaft der Musikfreunde Wien keeps his music as well, a fair amount of correspondence and, of course, all items of the journal AMZ-WIEN.

Seyfried is well-known to all scholars who work on Ludwig van Beethoven, because he published the so-called 'Beethoven Studies', i.e.: Beethoven's school for composition, or simply: material for teaching purposes – I would say that this question has not quite been resolved. He published many anecdotes on Beethoven's personal life. Both activities led to very critical and

its staff so the last words on this subject haven't been spoken. Since there are other sources that provide details as to what Seyfried had to relate, scientific research has proved Seyfried was right. At Beethoven's funeral Seyfried was one of the celebrities who carried the pall. Even more important is that Seyfried was in charge of arranging the music played on this solemn occasion.

Seyfried faced ill feelings and negative comments during his entire lifetime, that possibly accounts for why he hardly ever signed his articles during his editorship of Allgemeine Musikalische Zeitung mit besonderer Rücksicht auf den Österreichischen Kaiserstaat – the musical journal with specific regard to the Austrian monarchy, best known as AMZ-Wien.

I checked this journal carefully and came to the conclusion, that most of those unsigned articles cannot have been penned by anyone other than him.

Seyfried was a highly recommended teacher. Famous people such as Eduard

Since many of his works were spread by copies into Germany and even as far as Poland, Father Mieczyslaw Gniady came to know a well preserved copy of his 'b-minor mass' of 1830. In my efforts to collect all material on Seyfried – going back 30 years – led to the knowledge that the autograph of this piece is in the National Library in Vienna. It took 2 years of hard work to produce all musical material that allowed it to finally be performed and recorded. I'm very happy that now the first steps are being taken to bring Seyfried's music back to life. The 'b minor mass' composed and first performed in honor of Ignaz von Seyfried's son Leopold – prior in the Benedictine Abbey of Melk – took place on August 15, 1831 on Seyfried's 55th birthday in the Abbey of Melk.

After this talk colleagues from the Archiv der Gesellschaft der Musikfreunde Wien presented two Seyfried autographs: his last symphony 'Concertante symphonie' an adaptation of Mozart compositions and 'Hymne an die Gottheit.' The audience was most impressed by the composer's accurate and expressive handwriting.

Dr. von Seyfried wrote her Ph.D. thesis on her relative: Bettina von Seyfried: Ignaz Ritter von Seyfried ; thematisch-bibliographisches Verzeichnis ; Aspekte der Biographie und des Werkes. Frankfurt/M.: Lang 1990. 589 p.

■ ISBN UPDATE

Stella Griffiths

Executive Director, International ISBN Agency

Following a recent change in the management contract, ISBN staffing resources will increase slightly so that there are two full time members of staff. It is still Stella and Nick but ISBN has a little more of their time!

In the last year a regional meeting took place for the Balkan group of agencies and there was also a seminar for SE Asian delegates at the ISBN AGM in Indonesia. Members of the Korea Republic agency visited London in April for some training and there was also telephone training with Curaçao.

Guidance on ISBN is now available in 21 languages from the ISBN website ([www.isbn-international.org](http://www.isbn-international.org)) – Maltese, Indonesian, Korean, Armenian and

Ukrainian are the most recent language additions.

About 80 delegates from 50 different ISBN Agencies attended the AGM in Vienna this year. We are very grateful to our hosts Hauptverband des Österreichischen Buchhandels for all their kind help and assistance throughout the preparations and also during the meeting.

We have been working with agencies on analysing, and hopefully filling, gaps in the allocation records. This helps us to understand remaining capacity better and also enables better future range planning.



*Alenka Kanič, Stella Griffiths*

Work on the revision of the ISBN standard has continued. The working group comprised 41 experts from 14 different countries who were in contact mainly by telephone conference and email. The final draft of the Standard is now with ISO and so it should be published in the next few months. The Users' Manual is also being revised and should be ready a little later



*Aiva Gailite wore the perfect outfit for the event*



*Saying Servus (farewell) to a very communicative meeting: Heinz Stroh, Carolin Unger, Besnik Gashi, Edona Munishi-Kokollari, Rudina Tahiraj, Alan Pope (from left to right)*

*All photos in this newsletter were taken by participants of the ISMN meeting.*

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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