



IAML Electronic Newsletter

No. 18, December 2005

From IAML 2005

Here are further reports from Warsaw, which reached the newsletter after the previous one had been sent out.

National Reports

Belgium The celebration of the hundredth anniversary of the acquisition of the collection of Guido Wagener by the Brussels Royal Conservatory took place in 2004, and included a very successful [physical and virtual exhibit](#), concert and CD recording. • [Denijs Dille](#), the famous Belgian Bartók specialist and the first director of the [Bartók Archive in Budapest](#), passed away at the age of 101. His private archive and collection, containing a lot of Bartók materials such as autographs, family letter and photographs is now housed in the Royal Library of Belgium.

• Two meetings took place at the [Royal Flemish Academy of Sciences and Arts](#). [The first one](#) focused on the problems of making music accessible in collaboration, while the [second one](#) was dedicated to digital libraries for musical audio, during which the digitization project of the ethnographical sound recordings of the Royal Museum for Central Africa in Brussels was discussed. Several IAML members were invited to give interesting presentations.

• An aggressive campaign by a local copyright organization has caused libraries to reorganize or even rebuild their music collections in order to avoid legal problems.

Croatia The Croatian National Branch of IAML (Hrvatska udruga muzičkih knjižnica, arhiva i dokumentacijskih centara) was founded in 2004. In the first year, it had 10 individual members, and in 2005 membership increased with additional 5 institutional members. • Four meetings were held in 2004, during which the establishment of the branch was discussed, and

Dear colleagues, dear friends,

All my best wishes for the new year, may it be full of satisfactions and of happiness.



Chers collègues, chères amies, chers amis,

Mes meilleurs vœux pour la nouvelle année, qu'elle soit pleine de satisfactions et de joie.



Liebe Kolleginnen und Kollegen, liebe Freundinnen und Freunde,

Alle meine besten Wünsche für das neue Jahr; kann es von Zufriedenheiten und vom Glück voll sein.



Queridos colegas, queridos amigos,

Todos mis recuerdos por el Año Nuevo; puede ser lleno de satisfacciones y de felicidad.



Дорогие коллеги, дорогие друзья,

Все мои лучшие пожелания на новый год; может быть полны соответствий и счастья

Massimo Gentili-Tedeschi

a [web site](#) was created. The branch introduced itself to other Croatian music societies. • In 2005, the group became a IAML national branch. It is currently putting its efforts into improving its relationship with the music archives - national, church and broadcasting (because current members are mainly music librarians) and supporting the marketing of sheet music, making better connections between music publishers and dealers and trying to encourage them to open shops specialized for sheet music.

Sweden During the annual meeting, which included an invited talk on artistic research, it was decided to align the regulations about the length of terms of board members with the IAML Rules of Procedure. • The membership bulletin continues to raise its standard and has now its own logotype. • The national representative for outreach is Birgitta Sparre. • Training activities included this year a one-day course on film music. • The branch has been busy preparing for the 2006 IAML conference in Göteborg, and welcomes everyone who will attend.

Public Libraries Branch

The IAML Public Libraries Branch arranged two sessions at the Warsaw conference. Kirsten Husted, Vejle Bibliotek, Denmark was chair.

• **First session, Tuesday July 12.** Ole Bisbjerg, State Library Denmark, introduced the national project "[Bibliotekernes Netmusik](#)", online music in the Public Libraries in Denmark. The online sheetmusic project, [SheetMusicNow](#), was presented by Jonathan Irons. The third lecture, "Warum Mozart aus den Wolken fiel (Why Mozart fell out of the clouds): concepts for introducing children to the music library", was given by Verena Funtenberger ([Music library Essen](#), Germany).

• **Second session, Thursday July 14.** Charlotte Pedersen, [Odense Musikbibliotek](#), spoke about the framework of the project "Between Oeuvre and mediation", a vision on the modern music library, 2005-2015. In the last paper Kaie Viigipuu, [Tallinn Central Library](#), gave us the results of a research into the music departments of the Public Libraries within the Estonian Music Library Association.

Elections were held for the Public Libraries Branch, with thanks to Ruth Hellen who chaired the election on behalf of the IAML Council. The results were: Hanneke Kuiper, [Public Library Amsterdam](#) (chair), Kirsten Husted, [Vejle Bibliotek](#), Denmark

Changes of address

Georgina Binns new email address is: g.binns@vca.unimelb.edu.au.

Ruth Hellen's new e-mail address for IAML & other professional & personal purposes is: ruth.hellen@btinternet.com

Pia Shekhter has a new email address, it is now: Pia.Shekhter@hsm.gu.se.

(vice chair) and Corinne Brun, [Cité de la musique](#), Paris (secretary).

WG on the IAML Toolbox

The working group had two meetings this year in order to make a good start with the activities for the IAML Toolbox. Gabriele Gamba gave instructions on the Egroupware program and Christel Rosenberg agreed to act as webmaster. Various tasks will be undertaken during the following months to get the Toolbox on its way.

Hanneke Kuiper

Music (in) libraries

New music library in Switzerland

The Bibliothèque musicale du Valais (Wallis) has opened its doors in October in the city of Sion. Its collection, put together with the help of the cantonal local conservatory and the Tibor Varga academy of music, includes several thousands of musical scores, ca. 6,000 recordings, 1,500 monographies and reference books.

New Médiathèque of the Cité de la Musique in Paris

Ten years after the opening of the Cité de la Musique, its new Médiathèque opened its doors in October 2005. It merges the three original documentation centers: the musical information center (dedicated to amateur and professional musicians), the documentation center of

the museum of musical instruments and the pedagogical library (mainly dedicated to teachers). The ca. 70,000 documents (print, sound, audiovisual and multimedia) are hosted in an extension of the original building. [The online portal](#) provides access to the catalog, as well as to some sound and video recordings, to selected databases and to specific online pedagogical dossiers.

Publications, events

New RIPM publications

Its November issue – already available in print, and online and on CD-ROM in January 2006 – includes records from the Harvard Musical Review, Melos, La Cultura Musicale, La Revue Pleyel and the Penguin Music Magazine. More information on the [RIPM web site](#). RIPM will celebrate in 2006 its 25th anniversary.

[Randi Trzesinski](#)

Manager, Operations and Publications
The RIPM Consortium Ltd.

Other publications

- **Forum Musikbibliothek** The last issue (26. Jg. 2005/4) has been released.

- **J&J Lubrano** announces the availability of two new antiquarian music catalogs: *Musical Autograph & Manuscripts*; *Rare Printed Music*; *Rare Books on Music & Dance*, and *Scarce and Out-of-Print Books: Music Reference & Bibliography*; *Musical Instruments*; *Facsimiles*, etc.

- **Alexander Street Press** is adding approximately 45,000 from EMI to *Classical Music Library* for live release by early 2006. With this addition, Alexander Street Press will have all of EMI's classical recordings that have been digitized to date. The addition more than doubles the size of *Classical Music Library* from 40,000 tracks to approximately 85,000 tracks.

- **Electronic Records: A Workbook for Archivists** This new publication is a study

by the Committee on Current Records of the International Council on Archives. It is [available online](#).

New DVD

Knowing the score is a region-free DVD by Malcolm Bilson, Cornell music professor and specialist of the period-instrument movement. It includes a one-and-half video of a lecture before a live audience, in which Bilson examines aspects of notation of Mozart, Beethoven, Chopin, Prokofiev, Schubert and Bartók, showing that there is far more expressive information in these scores than is usually presumed. It also contains an interview with pianist David Owen Morris; demonstrations and performances on early pianos.

Anders Lonn

Conferences and events

[A list of over 100 conferences in music](#) can be found on the *Royal Holloway web site*.

- **Mozart events at the British Library, January 29-30, 2006** Featuring a series of papers, [recitals](#) and demonstrations given by an international gathering of Mozart scholars and performers, [Mozart Then and Now](#) will be presented alongside [a special exhibition](#) in the Library's John Ritblat Gallery centred on Mozart's *Verzeichniß aller meiner Werke* (*Catalogue of all my works*), and a screening of the documentary film [In Search of Mozart](#).

- **WOCMAT 2006, March 18-19, 2006, Taiwan** The International Workshop on Computer Music and Audio Technologies is a joint discipline forum for the presentation of new computer music and audio technology. It generates opportunities to create, perform and listen to computer/electronic music in Taiwan, and has brought together leading musicians and scientists to work together. More information is available on [its web site](#).

- **TAPE workshop on management of audiovisual collections, April 19-25, 2006, Amsterdam.** Organized by the

European Commission on Preservation and Access as part of the [TAPE](#) project, this workshop is targeted to all those responsible for audiovisual collections in archives, museums, libraries. It will review the characteristics of film, video and sound recordings and the different recording systems and devices. Specific requirements for their handling and preservation will be related to the nature and function of different kinds of audiovisual materials. The workshop will explore the different transfer and conversion methods, technical requirements in relation to quality, and long-term management of digital files. Issues will be approached as management problems, and due attention will be given to aspects like needs assessment, setting priorities, planning, budgeting, outsourcing, and project management.

[Registration](#) deadline is February 10; 2006.

• **IASA Conference, September 9-14, 2006, México City** The theme of the next conference is *Between Memory and Oblivion - The Educational and Cultural Significance of Audiovisual Archives*. Audiovisual archives are facing enormous challenges in their effort to save their archival collections for posterity. The sounds and images contained in these collections will help educate subsequent generations about our world and our times. If significant parts of these archives deteriorate, the consequences for the historical and cultural understanding of our societies will be disastrous. The necessary precautions have to be taken before it is too late. A growing number of archives have initiated digitisation projects and preservation programmes, but many countries, especially in the developing world, need to be made aware of the richness of this heritage, and the potential loss they face, if their audiovisual treasures are allowed to fade away.

Proposals for papers including an abstract of not more than 150 words may be sent to [Per Holst](#) before January 31.

Standards and Technology

Holography for archival

A Denver, CO, company, [InPhase Technologies](#), has announced the availability, by the end of 2006, of a new kind of disc, slightly larger and thicker than a compact disc, on which information is recorded in 3D in a photo-sensitive crystal by means of two laser beams. This allows storing 60 times more information than on a comparable DVD and at a writing speed which is 10 times faster. While the idea isn't new (it arose in the 60s), it is only now that technological advances have allowed for such developments.

Meanwhile, the format wars still continue: analyst firm Forrester predicted that Sony's Blu-ray format for next-generation DVD drives will win over Toshiba's HD DVD format, but the war may last long enough for consumers to hold their breath until suffocation. Not to worry: the image quality of today's DVD is good enough unless you own a high-definition TV, and you haven't switched yet to download movies on demand. ([CNet](#))

Awards, grants

Brückepreis to Giora Feidman

Klezmer clarinetist [Giora Feidman](#) was awarded the 2005 [Brückepreis](#) ("bridge award") by the German-Polish city of Görlitz-Zgorzelec. Founded in 1993, this yearly award is meant to recognize dedicated individuals working for friendship between people and for democracy. Feidman, born in Argentina in 1936, is known for his lifelong work towards reconciling Jews and Germans, and bridging the gaps between Jews and Christians, between generations and between cultures.

Cuba National Music Awards

The 5th edition of the Cuban National Prize of Music has been awarded to Rosita Fornes, singer and songwriter Pablo

Milanes, pianist and composer, Frank Fernandez, musicologist and pedagogue, Maria Antonieta Henriquez, and chorus director and composer, Cuca Rivero. Its jury is headed by composer Harold Gramatges.

Légion d'honneur to Hugues Dufourt

French composer and philosopher **Hugues Dufourt** ([bio](#)) was awarded the medal of Chevalier de la Légion d'honneur by French minister of culture Renaud Donnedieu de Vabres. Born in 1943, he has been awarded several prestigious prizes (Grand Prix de l'Académie Charles-Cros and the Koussevitski Prize among others) for his work.

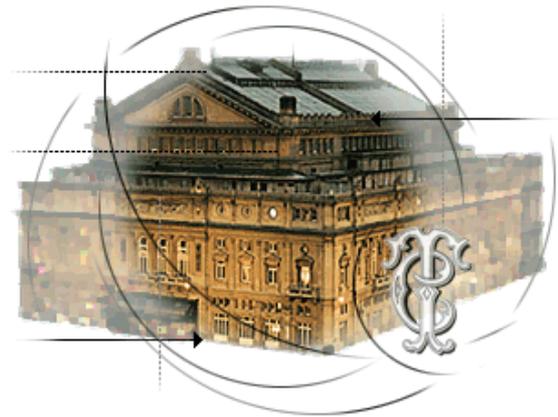
Other News of interest

100 years of Juilliard School

Born October 11, 1905, the New York school celebrated its first 100 years with a series of events, including a concert at Carnegie Hall. A multimedia exhibit, co-curated by Jane Gottlieb, (Vice President, Library and Information Resources, The Juilliard School), Jeni Dahmus (Juilliard Archivist), and Barbara Cohen-Straytner (Judy R. and Alfred A. Rosenberg Curator of Exhibitions, New York Public Library for the Performing Arts), runs through January 14 at the New York Public Library.

Teatro Colon shuts its doors

Due to constant disagreements between the management and the staff of the opera house of Buenos Aires and the repeated strikes, the mayor of the city, Annibal Ibarra, has announced that it will be closed for the season. The original Teatro had opened in 1857, but later became a bank. The current building was designed by the Italian architect Francesco Tamburini, and opened in 1908 with a performance of Verdi's *Aida*. Occupying a lot of more than 8,000 square meters, with floor space of nearly 38,000 meters on seven levels, it



seats 2,478 patrons, with standing room for another 700. It is one of the country's most ornate buildings, its Gran Hall outfitted with Verona and Carrara marble, its Salón de los Bustos studded with busts of famous figures from European classical music, and its Salón Dorado (Golden Salon) modelled on palaces like Versailles and Schoenbrunn.

Lost Beethoven score unlost

A working 80-page manuscript of Ludwig von Beethoven's *Grosse Fuge* sold on December 1 for £1m or \$1.7m to an anonymous buyer, Sotheby's auctioneers said. Sotheby's described the manuscript, discovered in a seminary library in the United States state of Pennsylvania, as "an astounding and important discovery" and possibly the most substantial manuscript of a Beethoven work to come up for sale in more than a century. The buyer, who bid by telephone, paid a total of £1.128m including the buyers' premium, Sotheby's said. It declined to say where the buyer was based.

Maestre

Rebecca Miller, cited as one of "Four at the Forefront" in The Manchester Guardian's [recent article on women conductors](#), has been named [the American Conducting Fellow](#) at the [Houston Symphony](#). Miller is the second such conductor to join the orchestra since the Houston Symphony was selected last season by the American Symphony Orchestra League as a host orchestra in the Conducting Fellows Program.

Hopefully, she will get a kinder welcome than her fellow conductor, maestra (as she prefers to be called) [Marin Alsop](#), who was appointed music director of the [Baltimore Symphony Orchestra](#) earlier this year “overcoming vigorous dissent by its musicians” and who will take over the position from Yuri Temirkanov at the end of the 2005-2006 season. The other two women conductors which the Guardian mentioned are [Emmanuelle Haïm](#), a.k.a. The Belle of the Baroque, director of the ensemble *Le Concert d’Astrée*, and [Susanna Mälkki](#) who will be the music director of the Ensemble Intercontemporain as of 2006-7.

An increasing number of women have made their way on the podium. To name but a few: first and foremost, [Nadia Boulanger](#) (organist, composer, conductor and teacher, first woman to conduct the Boston Symphony), but also [Dalia Atlas](#) (first Israeli woman conductor, led the Philadelphia Orchestra, the London RPO and many others), [Gena Branscombe](#) (composer, conductor and writer, vice-president of the National Assoc. of American Composers and Conductors in the 1930s), [Sarah Caldwell](#) (founder of the Opera Company of Boston, first woman to conduct at the Met), [Joana Carneiro](#) (conducting fellow with the Los Angeles Philharmonic), [Fiora Contino](#) (artistic director, Opera Illinois), [Marie-Jeanne DuFour](#) (conductor and musical director, International Opera Studio of the Zurich Opera), [Karen Keltner](#) (resident conductor of the San Diego Opera), [Carmen Moral](#) (first woman to lead a first-rank symphony orchestra in Latin America), [Dominique My](#) (pianist, conductor and professor, founder of Ensemble Fa), [Incy Özdil](#) (first woman conductor of Turkey, director of the Antalya Chamber Orchestra), [Lorraine Vaillancourt](#) (artistic director of the Nouvel Ensemble Moderne and director of the *Atelier de musique contemporaine* of the University of Montréal), [Zofia Wislocka](#) (founder and director of the I Musici Brucellensis), [Zhang Xiaoying](#) (China’s first woman conductor), [Xian Zhang](#) (first woman to be named associate



I'm the conductor . . .
Are we all on the same page?

conductor of the New York Philharmonic)... The first ever? Probably [Tarquina Molza](#) (1542-1617), who sang with and directed the *concerto di donne*.

On The Web and elsewhere

British Library music pages

The British Library has revamped the music-related pages on its web site, and has a [new URL for its music home page](#).

From here, users can:

- find out more about the music and music-related material held by the Library;
- explore some of the music collections online;
- check which catalogues to use when looking for music-related material, and see which are available online;
- find out how to obtain copies of music in the collections, and how to borrow music from the Document Supply Music Loan Collection at Boston Spa;
- find out about music events taking place at the British Library.

There is also a link to [a new set of pages](#) aimed primarily at music students and researchers, and which include:

- links to some major online databases and research tools for music;
- links to authoritative composer-resource pages on the web, with special reference to British composers;
- links to the websites of UK music publishers and other music organisations;
- subject guides to reference books available on the open reference shelves at the British Library;

- advice on the dating and provenance of music held by the British Library.

Chris Banks
Head of Music Collections
The British Library

National Italian catalogue of music manuscripts

The digitized version of the national Italian catalogue of music manuscripts to 1900 of the Biblioteca Nazionale Braidense - Ufficio Ricerca Fondi Musicali [is now online](#) in a fairly complete Italian/English version. It includes over 166,000 title cards of manuscripts preserved in Italian public and private libraries. Only about 30% of the works are not catalogued in online catalogues (RISM or the National library system). The original author-title catalogue is now searchable by author, title, form, medium of performance, number (of thematic catalogue, opus, etc.), and/or key. An online help (Italian/English) is also available. It is still a work in progress (the history is not yet ready), but not clandestine anymore...

Massimo Gentili-Tedeschi
Ufficio Ricerca Fondi Musicali

5,000 cylinder recordings now online

The Special Collections Dept. at the University of California, Santa Barbara is making [a new online digital collection](#) available featuring the library's collection of cylinder recordings from the mid 1890s to the mid 1920s.

During a two-year project funded in part by the Institute of Museum and Library Services (IMLS) library staff have catalogued and digitized over 5,000 of the cylinder recordings in the library's collection. The searchable site features downloadable audio files as well as streaming versions of the recordings. Streaming and downloadable mp3 files have been de-noised with

CEDAR and are licensed for under a Creative Commons license while a raw wave file is also available for the more adventurous and is freely distributable. The site also has a growing collection of "streaming radio" programs on various topics and a "featured cylinder" section, showcasing some of the most interesting items in the collection.

The collection includes nearly all types of recordings made around the turn of the 20th century including popular song, vaudeville, minstrelsy, comedic monologues, classical and operatic, solo instrumental recordings, bands, foreign and ethnic recordings, and speeches. More cylinders will continue to be added to the collection as they are acquired, catalogued and digitized.

[David Seubert](#), Curator
Performing Arts Collection
Davidson Library, UCSB

Transition

Djurdjica Break-Lugaric

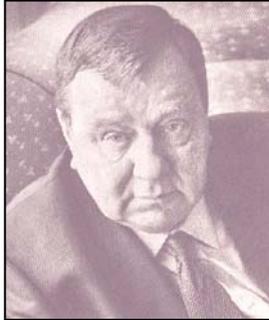
The Croatian branch of IAML announce with sadness that their dear colleague Mrs Djurdjica Break-Lugaric has passed away on Friday, September 16, 2005, after a short and severe illness, in her 54th year of life. She was the head of the Music collection and audio media of the Croatian National and University Library and a long-term IAML associate.

Igor Mladinic

Albert Dunning (1936-2005)

Dutch musicologist Albert Dunning died in Loenen aan de Vecht last June. He was 68. He was the personified link between Dutch and Italian music history. Dunning took his Ph.D. on the subject of Die Staatsmotette 1480-1555 and also edited a few volumes of Mozart's *Neue Ausgabe Sämtlicher Werke*.

From 1975 on he worked as research fellow at Utrecht University and from 1988 as a professor of musicology at the University of Pavia. He created world news when he discovered that the *Sei Concerti Armonici* had not been composed by Pergolesi but by Count Unico van Wassenaer (1692-1766). Its critical edition was published in the *Monumenta Musica Europea*, a series of which Dunning was the general editor.



He also was the editor of a critical edition in 10 volumes of the works of the Italian violinist and composer Locatelli, who had worked in Amsterdam during the last 35 years of his life. In 1962, he published a biography of the German composer Joseph Schmitt (1734-1791), who was a music publisher in Amsterdam, followed in 1966 by the biography of another Amsterdam music publisher, Gerhard Fredrik Witvogel.

In 2002, Giacomo Fornari edited the *Album Amicorum Albert Dunning: In occasione del suo LXV compleanno*, a 788 p. volume of essays (in English and other languages) in honor of the music scholar, covering musical topics from the Middle Ages through the 19th centuries, with a preface, a bibliography of Dunning's writings, and music examples (ISBN 2503521231).

Martie Severt

Joana Crespí (1944-2005)

Joana Crespí González passed away September 3. Born in Barcelona, she graduated in music from the Conservatori del Liceu in Barcelona and from the Escola Universitaria de Biblioteconomia i Documentació Jordi Rubió i Balaguer, also in Barcelona. In 1983 she was in charge of the music section in the Biblioteca de Catalunya as director.

Her activity concentrated in musical collection reorganization and in collecting documents related to Catalan music.



Author of more than thirty writings on musical documentation, she was president of AEDOM, the Spanish branch of IAML since 1998 till 2003. She took part in many annual conferences of our association and been involved in various projects.

Jon Bagüés

Ian Ledsham

The UK press [has reported](#) a terrible car accident in Hampshire in which six people were killed. It is with deep regret that I report that Ian Led-



sham was one of the dead, his eighteen-year-old son, who was travelling with him, was the only survivor of the crash.

Ian was well known to many of us and will be greatly missed.

An obituary notice will appear in a forthcoming issue of Brio.

Kathryn Adamson
President, IAML(UK&Irl)

Other transitions

• **Heimo Erbse (1924-2005)** The German composer Heimo Erbse was born in 1924 in Rudolstadt (Thuringia) and studied piano, flute, composition and opera conducting with Herman Abendroth and Boris Blacher. He composed music for the theatre and the cinema, but was mainly interested in symphonic music. His *opera semiseria in four acts*, Julietta (libretto by Erbse based on the novel *Die Marquise von O...* by Heinrich Kleist) was premiered

at the [1959 Salzburg Festival](#). He had been living in Austria since 1957, where he passed away.

- **Donald Martino (1931-2005)** Pulitzer Prize-winning composer Donald Martino who died December 8 was known for his atonal compositions “that combine intellectual rigor with expressive freedom,” the Times said. He wrote dense and complex works steeped in 12-tone techniques such as the 30-minute, nine movement piece, “Fantasies and Impromptus.” Martino won the Pulitzer Prize in 1974 for “Notturmo,” a 20-minute chamber work. He and his wife founded a publishing house, [Dantalian Inc.](#), in 1978 to put out his music.

- **Stephen “Lucky” Mosko (1947-2005)** Composer and conductor Stephen Mosko died on December 5. Mosko taught at CalArts in Valencia for more than three decades and helped found a new music group, the [California EAR Unit](#). He was music director of the 1984 Los Angeles Olympic Arts Festival’s Contemporary Music Festival and the 1987 Los Angeles Festival and for 10 years of the San Francisco Contemporary Music Players. He received two Fulbright/Hayes fellowships, which he used ‘to become a leading expert of folk music of Ireland. He also received a National Endowment for the Arts Composers Fellowship, two Broadcast Music Inc. awards and a Fromm Foundation award. His biography and other material [are available online](#).

- Composer and conductor **Alfred Reed (1921-2005)** ([bio](#)) was one of the most important 20th century American composers of music for concert bands and wind ensembles. Born in New York to Carl and Elizabeth Friedman, who had emigrated from Vienna to the US before World War I, he began his formal music training at the age of ten. Following his military service he attended the Juilliard School of Music, studying under Vittorio Giannini. He worked as staff arranger for NBC and ABC, executive editor of Hansen Publica-

tions (1955 - 1966), and was professor of music at University of Miami from 1966-1993, where he established the very first college-level music business curriculum in 1966, which led other colleges and universities to follow suit. He won many awards for his band music. He was in the process of recording a complete CD series of his band music, of which many volumes are available. Among his most popular works for band are: *El Camino Real*, *Armenian Dances (Parts I and II)*, *Russian Christmas Music*, and a series of symphonies for wind ensembles.

- Recorder Player **Scott Reiss (1951-2005)**, an Early-Music Specialist and co-founder of both the Folger Consort (with whom he played from 1977 to 1998) and [Hesperus](#), which he started with the woman who became his wife, violinist Tina Chancey, in 1979. Reiss also championed instruments such as the hammered dulcimer, the Irish pennywhistle, and Arabic hand drums. His musical tastes ranged from Renaissance concertos to Appalachian blues, and his recordings feature repertoire from medieval to Celtic.

- **Jenő Takacs (1902-2005)** Trained at the Academy of Music and Performing Arts in Vienna, [Jenő Takacs](#) has been associated at one time or another with many of the most prominent musicians of the twentieth century such as Alban Berg, Paul Hindemith, Ernst von Dohnányi, Witold Lutoslawski, Arthur Rubinstein, Andres Segovia, Ernest Ansermet, and James Levine, in addition to having enjoyed the friendship of Bela Bartók and Zoltan Kodály. His music is for the most part tonal, and tends to be richly colored by his lifelong study of the art and folk music of the many cultures that he had come to know firsthand. His use of Hungarian and gypsy idioms is an especially salient and ingratiating feature of his style.

