



# IAML Electronic Newsletter

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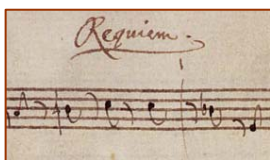
## Musical quiz

What do the following composers have in common: Boris Arapov, Juan Crisóstomo de Arriaga y Balzola, Daniel Anthony Baca, Marguerite Canal, Cláudio Carneyro, Arthur Mansfield Curry, Jean-Michel Damase, Gideon Klein, Edouard Lalo, Tigran Mansourian, Ysko Meriläinen, Hieronymus Preatorius, Eric Tanguy, Giuseppe Verdi and Johann Rudolf Zumsteeg?

## Music (in) libraries

### *Austria: Mozart's Requiem*

It is but fit that the Austrian national library should organize an exhibit about the original manuscript of the work as the “prelude” to the Mozart year. The exhibit will last until January 29. The [web site](#) provides more information, and a few pictures.



### *BnF migrates its music catalog*

Depuis 1992, [le département de la Musique](#) traite en ligne tous les types de documents entrant dans ses collections que ce soit par dépôt légal, don ou acquisition. Jusqu'à 2006, l'organisation générale des bases de la BnF exigeait que soient traités dans la base [BN Opale Plus](#) les livres et les périodiques et dans la base [BN Opaline](#) les documents spécialisés dont la musique (dans la sous-base BN Opaline Musique). La base BN Opaline, créée en 1986 et dont l'ergonomie ne pouvait plus évoluer, ayant vocation à disparaître, les bases de documents spécialisés sont progressivement intégrées à la base BN Opale Plus. Ce fut le cas en 2003 des documents audiovisuels, en 2005 des notices du département des Arts du spectacle. C'est en 2006 le tour du

département de la Musique. Cela représente la migration de plus de 220 000 notices bibliographiques, près de 150 000 notices d'autorité et près de 380 000 notices d'exemplaire. Une modification des écrans de recherche avait déjà été nécessaire pour les notices « spectacle » du département des [Arts du spectacle](#) (et maintenant de la [Bibliothèque-Musée de l'Opéra](#)). Une nouvelle évolution de ces écrans est réalisée pour l'arrivée des notices du département de la Musique afin d'adapter les modes de recherche aux types de documents traités en ligne. En effet, il faudra distinguer dans cette démarche les trois principales notions de musique imprimée et manuscrite, de manuscrits littéraires et archives (pour les lettres autographes de musiciens notamment) et d'image fixe (pour les portraits de musiciens). Le système englobe aussi les modules d'entrée (dépôt légal, acquisition, don) et permet de mettre en place des notices provisoires. Parmi les autres avantages pour les utilisateurs du web figure la possibilité d'affichage en format et pour les professionnels des bibliothèques musicales la possibilité de récupérer les notices. Cet ensemble va s'enrichir dans le courant de l'année 2006 des résultats de deux conversions rétrospectives, celle du *Catalogue de la musique imprimée avant 1800 dans les bibliothèques publiques de Paris* de François Lesure et celle des divers catalogues et fichiers de lettres autographes du département de la Musique.

Catherine Massip

As of 1992, the [Music Department](#) of the French National Library has been cataloguing online all kinds of documents it receives, be it through acquisitions, gifts or legal deposit. However, until 2006, two distinct databases were used: [BN Opale Plus](#) for books and periodicals, and [BN Opaline](#) special documents (including musical ones). The latter, created in 1986,

## Mozart Extravaganza

On January 27, Mozart would have been 250 years old. A few figures measure [his enduring fame](#). ★ Brilliant Classics has been selling for 99 € a [170-CD box set](#) of the complete works of Mozart (with some excellent performers), which has already sold out in France. ★ His bibliography numbers about 12,000 books since his death. ★ There are 77 “Mozart societies” in the world. ★ The Austrian National Tourist Office estimates the worth of the “Mozart brand” at 5,4 billion €. The biggest celebrity is the Mozartkugel praline, of which 90 millions are sold every year (so in all probability more people have been eating them than listening to his music).

Too bourgeois? Not: Cubans will celebrate the 250th anniversary with a series of concerts and cultural events. The celebration will almost coincide with the 45th anniversary of the National Symphonic Orchestra, created by the Cuban Revolution.

Not everyone has gone amok: although the UK Radio 3 had done it for Bach and Beethoven, it has decided not to broadcast the entire works of Mozart in his 250th anniversary year, because it could come across as “too chocolate-boxy” (did they think of the *Mozartkugel*?), or, as Emperor Joseph II (1741-90) said to him, “Too beautiful for our ears, and much too many notes, dear Mozart”. Some disagree: Karl Barth (1886-1968) wrote in the *New York Times* in December 1968: “Whether the angels play only Bach in praising God I am not quite sure; I am sure, however, that *en famille* they play Mozart”.



has reached the end of its capacity to evolve and hence will disappear; its contents have been progressively migrating to BN Opale Plus since 2003. In the course of 2006, 220,000 bibliographic records, ca. 150,000 authority records and 380,000 exemplar records concerning music will move. This implies also upgrading the search screens of BN Opale Plus to take into consideration the new kinds of documents which it will reference. For example, it will have to discriminate between (i) manuscript and printed music, (ii) literary manuscripts and archives (principally for autograph letters of musicians), and (iii) still pictures (portraits of musicians). Various output schemas will be available, including the possibility to download records for input in other catalogs. In addition to the migrated catalog, two other retrospective conversions will enrich the common pool: François Lesure’s *Catalog of printed*

*music before 1800 in the public libraries of Paris*, and several catalogs and listings of autograph letters from the Department of Music.

### British Library to get Byrd

The British Library hopes to raise £35,000 by March on top of the £447,144 it has already found in order to acquire William Byrd’s *My Ladye Nevells Booke* (1591). As Chris Banks said, “These are 42 works by William Byrd, some of them unique to this manuscript. It was almost certainly copied under the supervision of the composer himself by someone who clearly worshipped Byrd.”



The book contains grounds, dances such as pavans and galliards, and programmatic pieces, including vividly descriptive works such as *The March Before the Battell*, *The March of Footemen* and *The March of Horsemen*.

In the late 16th century printing technology had not advanced sufficiently to encompass the engraving of complex scores, so the music is beautifully hand inked with curlicues and decorative flourishes added to notes. Minor corrections in another hand are thought to be by the composer himself. ([Guardian](#))

### **Library of Congress to preserve recordings safely**

The Library of Congress is about to transfer 2.7 million sound recordings and 1.1 million films to the [National Audiovisual Conservation Center](#), an underground Cold War-era facility which will contain 57 miles of shelves for this collection. The Library will start digitizing them on demand in 2007, for conservation in high resolution and for use on a secure internal network in a lower resolution, after [having experimented since 1999](#) with various techniques of reformatting. The digitized files will contain a protection mechanism preventing its use on the Internet.

Vinyls will be digitized optically, using [a system invented by Carl Haber and Vitaliy Fedayev](#) at the Lawrence Berkeley National Laboratory. It is similar in principle to [VisualAudio](#), a system which was presented at the IAML-IASA 2004 Oslo Congress by the Fonoteca Nazionale Svizzera, in that it is based on taking a very high resolution picture of the vinyl, which is then analyzed in order to synthesize the sound based on the pattern of the grooves. Yet the Berkeley system goes further than VisualAudio in that it is not only able to take "normal" pictures which show lateral displacement in the grooves, but also 3D ones, which allow for the measurement of the vertical or hill-and-dale modulations of the surface which is used in certain types

of records, as well as in cylinders. Both methods preserve the vinyl, as they don't make use of the destructive reading performed by a needle.

### **Miami: Hipp to retire**

William Hipp, the man credited with raising the fortunes and visibility of the [Frost School of Music](#) at the University of Miami to the highest point in its 80-year history, has announced his retirement as dean with the close of the 2006-2007 academic year after 24 years in office.

Among his accomplishments is the founding and expansion of Festival Miami, the month-long fall music festival that has presented a variety of significant works and commissions over the past two decades. In January of 2005, the school opened the Marta and Austin Weeks Music Library and Technology Center, a state-of-the-art facility that has been hailed as one of the finest of its kind in the country.

### **Tufts names tables**

In its drive to encourage donations, Tufts University is now evaluating the amount of money donors must give to receive name recognition. University allows everything from reference desks in the new music building to trees around campus to be named - for the right price. The "[Giving to Tufts](#)" Web site also lists suggested naming opportunities that will be part of the new music building on the Medford/Somerville campus. These range from \$1 million for the music center courtyard and the Music Learning Center to \$10,000 for the Music Library reading tables and \$5,000 for its reference desks.

### **Utah: haunting or haunted?**

According to [some reports](#), the Library Music at the Brigham Young University in Provo, Utah (US) has spooky corners. In its Reading Room there is always a moaning noise that sometimes sounds like voices. Also, the room is always extremely cold or extremely hot. In another part of

the Music Library, the Harp room, a mysterious chair, called the “ghost chair” by some appeared out of nowhere and the librarians can’t account for where it came from. There is also a room in the back called the Music Recordings Archives where rows and rows of old records lie practically untouched and students often get scared or spooked in this room. There may be more scientific explanations to these phenomena, but they would remove from the excitement, wouldn’t they?

### ***Yale music library gets Asia***

[Daniel Asia](#), a Tucson composer and music professor at the University of Arizona, has sold his music archive to Yale University's Sterling Music Library. The archives include Asia's manuscripts, sketches, recordings, books and correspondence.

Asia, 52, head of the UA School of Music's composition department, has written four symphonies, a piano and a cello concerto, pieces for chamber ensembles and solo works. He has won several prestigious grants and fellowships, including the United Kingdom Fulbright Arts Award Fellowship and a Guggenheim Fellowship.

## Events, publications

### **“Amadeus” and IAML**

No, it is not another item about you-know-whom. [Amadeus](#) (“Authority Multicultural Archive Description for Effective Universal Search”) is a multilingual and multicultural project that has been submitted to the last European *eContentplus* call by a consortium of international organizations under the aegis of the Italian Città della Scienza. Its goal is the establishment of a multilingual authority list for classical musical works, by automatically harvesting different descriptions, expressed in different languages, based on different local traditions, and stored in different parts of the world in reputed sources, analyzing the results and merging them into a common

index. It will be available through a so-called Web service allowing for the following kinds of requests:

- accept as input any description of a musical work, and return the “uniform title” for the same work;
- accept as input two different strings representing musical works, and return a numeric value representing an estimate of the probability that the two strings represent the same object.

The other main technical result will be the development of a distributed system to populate and manage a multilingual catalog that will be run with a cooperative approach by geographically dispersed institutions. This system will be designed to support the cooperation model of data enrichment among institutions that will be, itself, one of the project outcomes. The software will be developed integrating and reusing – as far as possible – already existing components, with a preference for open source products.

IAML has indicated that it supports these aims and objectives as consistent with its own, and stands ready to assist the project and its team with advice and scientific support. IAML believes that Amadeus is an excellent and useful project; hopes for good results and will inform its members, encourage them to participate and will evaluate the possibility that the project will develop to the point where it may be considered eligible to become a IAML joint project.

### **Conferences**

- **SMC '06** The [3<sup>rd</sup> Sound and Music Computing conference](#) will take place May 18-20 in Marseille (France) during the [Musiques 2006](#) Festival organized by [GMEM](#). It aims at promoting exchanges between European countries around topics related to sound and music computing. A call for submissions is in effect.

- **ISMIR 2006** [The 7<sup>th</sup> international conference on music information retrieval](#) will

### Change of address

Maria Calderisi informs us that her new email address is [calderisi@cyberus.ca](mailto:calderisi@cyberus.ca)

take place October 8-12 in Victoria (BC), Canada. A call-for-submissions has just opened (deadline for submissions: April 17), and music librarians are strongly encouraged to participate.

- **ICMC 2006** [The International Computer Music Conference](#) will be held on the Tulane University campus in New Orleans, Louisiana, USA from November 6 - 11, 2006 and will be a historic collaboration between ICMA and SEAMUS (Society of Electro Acoustic Music in the US). The nature of the collaboration is part of a larger theme of the 2006 ICMC conference - "multidimensionality."

### Ludwig Wittgenstein and sound recording

Susan Sterrett is a professor of philosophy at Duke. One very interesting chapter of her recent book *Wittgenstein Flies a Kite* (ISBN 0131499971) [is available online](#), in which she discusses the influence of the invention of musical sound recording on the thought of Wittgenstein. "Much later, as a young man, Wittgenstein contemplated translation between the gramophone lines and the musical score as a sort of translation between languages. The similarity between these very different things was accounted for in terms of the processes by which one of them could be derived from the other. There are four processes to think about: (i) the process by which the musician produces the score from the symphony, (ii) the process by which the musician produces the symphony from the score, (iii) the process by which the lines are produced from the sound



waves, and (iv) the process by which the sound waves are produced from the lines."

### Universal to digitize its recordings

Universal Music [announced](#) on January 18 that it is starting the digitization of 100,000 out of print European recordings, beginning with 3,000 British, French and German albums from artists such as Marianne Faithfull, Brian Auger and Brigitte Bardot. The digitized songs, many of which have only been published on vinyl LPs, will then go to Universal's online music partners such as Apple's iTunes Music Store.

## Standards and Technology

### Walkman, good, bad or worse?

Sony, recently embattled in its failed attempt to impose undue control on the use of its compact disks, has launched a new walkman which "does not only play music but it actually understands and adapts to the user's taste in music by customizing the songs in the player to suit the individual's mood". With one touch, the player will launch a search for similar artists stored inside and list the songs comparable to the music style.



But [new findings](#) suggest that when it comes to listening to music on such popular devices, some users may be getting too much of a good thing: they can contribute to irreversible hearing loss. Earbuds are more dangerous than earmuff-style listening devices because they're worn further down the ear canal. Moreover, people tend to crank up the volume more when they're using earbuds because the devices don't drown out surrounding noises as well as earmuffs. U.S. lawmakers are worried: Edward Markey, a Massachusetts Democrat, asked the National Institutes of Health to review research to determine if portable music players like the Apple's iPod (which

### Schoenberg on the commodification of music

Quite certainly the radio is a foe! – and so are the gramophone and sound film. An inexorable foe, irresistibly on the advance; opposition is a hopless prospect. Here are the most damaging things it does:

1. It accustoms the ear to an unspeakable coarse tone, and to a body of sound constituted in a soupy, blurred way (...). [A]s they become more and more familiar, one will adopt them as the criterion for beauty of sound, and find inferior the sound of instruments used in art.
2. The boundless surfeit of music. Here, perhaps, the frightful expression “consumption of music” really does apply after all. For perhaps this continuous tickle, regardless of whether anyone can use it, will lead to a state where all music has been consumed, worn out. In Busch’s time, music was still often (at least not always!) “found disturbing”, but some day it may no longer disturb; people will be as hardened to this noise as to any other.

(...) One may hope that even the surfeit of music could have one good result: every human being might, after all, some time, somehow, be moved, touched, taken hold of, gripped, by music. As for the models, I hope they will do no more harm than is done by the literature appearing daily in the newspapers. And when I reflect that the discovery of book-printing has resulted in virtual extinction of illiteracy, my optimism returns. On the other hand, when I reflect on the power and influence of many who have just about managed, painfully, to master the alphabet, then indeed my pessimism starts coming back again.

*Antwort auf eine Rundfrage, July 31, 1930*

Two handwritten pages addressed to “Mr. Ibach”

in “Style and Idea. Selected Writings of Arnold Schoenberg”, edited by Leonard Stein. Faber and Faber, 1975

comes with earbuds) are contributing to premature hearing loss as well as recommend what people can do to prevent it from happening.

But some kind of music may be more harmful than others: Pete Townsend, the legendary guitarist of [The Who](#) (a famous British rock band) [wrote on his web site](#) that he has hearing trouble caused by using earphones in the recording studio, adding “I have unwittingly helped to invent and refine a type of music that makes its principal proponents deaf.” He adds: “Hearing loss is a terrible thing because it cannot be repaired. If you use an iPod or anything like it, or your child uses one, you MAY be OK ... But my intuition tells me there is terrible trouble ahead.” The Who were notorious for their “auto-destructive art displays (in particular Townsend who smashed his guitar at the end of performances), will they be remembered for their audio-destructive skills?”

Not only is the hearing affected, but the mind too. A recent study, carried out by [Dr Adrian North](#) of the School of Psychology

at the University of Leicester (UK), in which they monitored 346 people over a two week period to evaluate how they related to music, came to the conclusion that people were now more passive than ever before in their consumption of music. The researchers conclude that “The accessibility of music has meant that it is taken for granted and does not require a deep emotional commitment once associated with music appreciation”. Dr North adds: “In the 19th century, music was seen as a highly valued treasure with fundamental and near-mystical powers of human communication: It was experienced within clearly defined contexts, and its value was intrinsically bound up with those contexts. The present results indicate that music was rarely the focus of participants’ concerns and was instead something that seemed to be taken rather for granted, a product that was to be consumed during the achievement of other goals. In short, our relationship to music in everyday life may well be complex and sophisticated, but it is not necessarily characterized by deep emotional investment.”

### Adorno on the commodification of music

Complaints about the decline of musical taste begin only a little later than mankind's twofold discovery, on the threshold of historical time, that music represents at once the immediate manifestation of impulse and the locus of its taming (...). [I]t can still be asked whom music for entertainment still entertains. Rather, it seems to complement the reduction of people to silence, the dying out of speech as expression, the inability to communicate at all. It inhabits the pockets of silence that develop between people moulded by anxiety, work and undemanding docility (...). It is perceived purely as background. If nobody can any longer speak, then nobody can any longer listen(...). Not only do the listening subjects lose, along with the freedom of choice and responsibility, the capacity for conscious perception of music, but they stubbornly reject the possibility of such perception (...). Regressive listening is tied to production by the machinery of distribution. (*The fetish character of music and regression of listening*)

The autonomy of works of art, which of course rarely ever predominated in an entirely pure form, and was always permeated by a constellation of effects, is tendentially eliminated by the culture industry, with or without the conscious will of those in control (...). Cultural entities typical of the culture industry are no longer *also* commodities, they are commodities through and through(...). The concoctions of the culture industry are neither guides for a blissful life, nor a new art of moral responsibility, but rather exhortations to toe the line, behind which stand the most powerful interests. The consensus which it propagates strengthens blind, opaque authority(...). [Its] potential, however, lies in the promotion and exploitation of the ego-weakness to which the powerless members of contemporary society, with its concentration of power, are condemned. (*Culture industry reconsidered*)

Theodor W. Adorno: "The culture industry. Selected essays on mass culture". Edited with an Introduction by J.M. Bernstein. Routledge, 1992

But this is precisely what Arnold Schoenberg (see insert), Walter Benjamin, Max Horkheimer and Theodor Adorno (see insert) had been saying for over 70 years with the advent of mass media and mechanical reproduction... (See the paradoxical consequence of their posture as analyzed in [the interesting article](#) by Benjamin D. Carson, *Towards a Postmodern Political Art: Deleuze, Guattari, and the Anti-Culture Book*, Rhizomes 7, 2003. One may well ask: is Deleuze and Guattari's "rhizome" the Internet?).

### Other news of interest

#### **Argentina: 25 years of electro-acoustical music**

The Buenos Aires [LIPM](#) (Laboratorio de Investigación y Producción Musical, or research and music production lab) is part of the Music Department of the Music and Technology Division, [Recoleta Cultural Center](#). It celebrates its 25 years of existence with an exhibit. As early as 1957, the

composer [Francisco Kröpfl](#) had created the very first electro-acoustical music lab in the country. He had been commissioned to do so with an engineer, Fausto Maranca, under the aegis of the poet Rodolfo Alonso which was then the head of the department of cultural activities of the University of Buenos Aires. The interest of Kröpfl in electro-acoustical music had been awakened in the wake of the 1954 visit of Pierre Boulez to Buenos Aires. In 1980, the lab reopened in the Centro Recoleta as a department of music, sound and image. It underwent a major reorganisation in 1997 following another visit of Boulez. Kröpfl is now the music director, Julio Viera heads the Production department. ([Clarín](#), [LIPM](#))

#### **Brazil: art library in Aracaju**

The Brazilian national foundation for the arts (Funarte) [has donated](#) books, scores and sound documents to the Luiz Americano library of the [Municipal School of Arts](#) in the north-eastern Brazilian city of Aracaju, thereby turning it into an arts li-

brary. This goes towards filling up a dire need for study documents in music (and arts in general) in the state of Sergipe.

### ***Israel: "Singing the Ten Commandments, each in a different scale"***

The 47<sup>th</sup> conference on Jewish music took place last December in Jerusalem, featuring presentations on a variety of aspects of Jewish music and its documentation by renowned researchers. The most prominent speaker at the first session was to be Prof. Amnon Shiloah, a researcher and former head of the Musicology Department at Hebrew University and author of the entries on music and dance in the Encyclopedia Judaica, who has published hundreds of articles in musicology and ethno-musicology literature worldwide, as well as 1,000 entries in encyclopedias and research texts. This conference series has been organized since its inception by the [Renanot Institute](#), whose goal is the documentation, research and promotion of Jewish music of the various ethnic Jewish communities. ([Haaretz](#))

### ***Jamaica: music publication***

While some Jamaican companies, such as Carlong Publishers and Jamaica Publishing House, have put out scores, Jamaica's music has long suffered from the lack of music scores. And the deficiency is even more striking when the much larger number of books which chronicle the development of Jamaican music is taken into consideration. Now there is a new comer: Joy Music Limited, a new music book publishing company, whose goals "are to see the complete stylising of dancehall through teaching, performances, publication of researched literary writings and compositions in music and cultural book forms." Its managing director is Joy Fairclough, a performer, composer, producer, teacher and score writer for years. She works with composer John Sears, who had studied piano with Willis Fay, Carlos Buhler, Leo

Ornstein and Nadia Boulanger. They are also working with music persons from the Edna Manley College of the Visual and Performing Arts. ([Jamaica Gleaner](#))

### ***Portugal's Casa da Música***

The Portuguese government has approved in the last days of December the establishment of a Foundation to run the [Casa da Música](#) which had opened its doors in April in Porto with the goal to promote and organize cultural and educational musical activities. It is granted a yearly budget of 10M€ which the government hopes to reduce with an increased involvement from the private sector. It has already put together 278 events which attracted 143,000 spectators. The Casa da Música will be the residence of the [Symphonic Orchestra of Porto](#), of the [Remix Ensemble](#) and of an opera research center.



The Remix Ensemble was established in October 2000 under the direction of Stefan Asbury. Its repertoire comprises mainly contemporary music (as well as opera, musical theatre, dance and now jazz), as it has already premiered over 20 works of Portuguese composers. It also holds regular workshops with the composers whose works it plays, among whom James Dillon, Mark-Anthony Turnage, Emmanuel Nunes, Magnus Lindberg, Brice Pauset, Keiko Harada, Antonio Pinho Vargas and Luis Tinoco. It is currently directed by Peter Rundel.

### ***Spain: four newly discovered works dedicated to S<sup>a</sup> Eulalia***

María Sanhuesa Fonseca, an associate professor at the department of art history and musicology of the University of Oviedo (Spain) has spend nine years working with the collections of the Cathedral and studying the music written between the 17<sup>th</sup> and 20<sup>th</sup> centuries in honor of Santa



Eulalia de Mérida, of which 128 works are known to date (but many are partially or totally lost). In the course of her research, she found four pieces which hadn't been catalogued yet, among which a recitative and aria for bass and a villancico for 9 voices and orchestra. ([ECD](#))

### **UK: whose wedding...?**

More than half of 1,200 Britons polled do not realize that [Elgar](#) was English (they thought he was German or Austrian) or that [Beethoven](#) was born in Germany (and a quarter didn't know his first name), according to a survey for the digital arts and culture channel [Artsworld](#). Nearly two-thirds were unable to identify [Mozart](#) as composer of *The Marriage of Figaro*, which they ascribed to [Puccini](#).

But there is hope: two out of three of the 1,183 people polled between 21 and 28 December said classical music should be taught in schools.

## **On The Web and elsewhere**

### **Mozart's own catalog**

The British Library has made available on its web the *Verzeichniß aller meiner Werke* ("catalog of all my works"), a 30-page autograph manuscript written by Mozart until a couple of weeks before his death. It provides details of 145 works which Mozart wrote from 1784 until 1791, and includes information on their instrumentation and incipits. It is part of an exhibit, *Mozart's Musical Diary*, which opened on January 12 and will last until April 10.

The display uses the "[Turning the Pages](#)" technology and Shockwave software, which allow visualizing (and in this case, listening too) facsimiles of some of the most splendid treasures of the British Library, zoom into details, and turn their pages (or scroll, as is the case with the Diamond Sutra, the oldest printed "book" dating from 868). They are accompanied

by written and audio very interesting comments.

### **Music plagiarism**

The Columbia University Law School's [Music Copyright Infringement Online Archive](#) (Music Plagiarism Project) comprises hun-

dreds of documents (texts, scores, audio and video files) associated with music copyright infringement cases in the United States from 1845 forward.

One such amusing case (except for the plaintiff) is the case of Irving Berlin against the publishers of *Mad Magazine*, for which the judge concluded: "*While the social interest in encouraging the broad-gauged burlesques of Mad Magazine is admittedly not readily apparent, and our individual tastes may prefer a more subtle brand of humor, this can hardly be dispositive here(...). For, as a general proposition, we believe that parody and satire are deserving of substantial freedom -- both as entertainment and as a form of social and literary criticism. As the readers of Cervantes' Don Quixote and Swift's Gulliver's Travels, or the parodies of a modern master such as Max Beerbohm well know, many a true word is indeed spoken in jest. At the very least, where, as here, it is clear that the parody has neither the intent nor the effect of fulfilling the demand for the original, and where the parodist does not appropriate a greater amount of the original work than is necessary to 'recall or conjure up' the object of his satire, a finding of infringement would be improper*".

These documents have been collected and edited by Charles Cronin, the Head of Public Services at the Diamond Law Library, who is also responsible for all the accompanying interesting analysis and commentary.

<p>Louella Schwartz Describes her malady To anyone in sight. She will complain! Dramatize every pain! And then she'll wail How doctors fail To help her sleep at night!</p>
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## Transition

### **Clinton Carpenter, a music lover who completed Mahler's Tenth**

Clinton A. Carpenter, an insurance adjuster who wrote an ending for Mahler's unfinished Symphony No. 10 in his spare time, died on December 21 at the age of 84, the *Chicago Tribune* reports.

Carpenter's version of the symphony was first finished in the 1949 and then revised in 1966. It has not displaced Deryck Cooke's version in the repertoire, but it was premiered by the Chicago Civic Orchestra in 1983 and subsequently performed by the Dallas Symphony, and recorded by the Philharmonica Hungarica in 1994 and by the Dallas Symphony in 2001.

Born in Chicago, Cook served in the army during World War II and then studied at the University of Rochester and the Eastman School of Music.

### **Joseph McLellan, Washington Post music critic**

Joseph McLellan, music lover, chess master, book reviewer and [The Washington Post's](#) music critic for more than three decades, died December 26 at 76. He covered thousands of musical events for The Washington Post over the course of his three decades at the paper, yet he never lost his hunger for music. Joe was a gentle, inquisitive and compassionate man, and those qualities were reflected in his criticism. He likened his role to that of a gardener. "The critic notices what needs to be watered, pruned and fertilized," he said in an extensive interview ("What I've Learned") published by [Washingtonian magazine in June 2001](#). He added: "To be the primary critic of a monopoly newspaper is an overwhelming role. You have to tread softly and be fully aware that your taste is not the only valid taste. All these years, I pasted in the front of my mind that there are many ways to be good." His out-

rage was generally reserved for what he considered cavalier treatment of the public.

### **Birgit Nilsson, 1918-2005**

The great Swedish soprano Birgit Nilsson died on December 25. She started her career as Agathe in *Der Freischütz* in 1946, and had her breakthrough performance as Lady Macbeth in 1947 at the Royal National Opera in Stockholm. She attained international stardom after a performance as Isolde in Wagner's *Tristan und Isolde* at the Met in 1959, and was known throughout her operatic life for her outstanding performances in Wagnerian roles. One of the all-time best recordings of the *Ring* was the one in which she sang the role of Brünnhilde under the direction of Karl Böhm (Philips 1966, based on the 1965 performances), who also directed an outstanding *Tristan und Isolde*, in which she sang the title role (DG, 1966).



Her voice, of tremendous power and richness of timbre throughout its compass, allowed her to sing with apparent incredible ease the most daunting roles which she also interpreted as a consumed actress.

Among the historical recordings in which she performed: Richard Strauss' *Elektra* and *Salomé* (both under the direction of Georg Solti. Decca 1967 and 1962, respectively) and Puccini's *Turandot* (alongside Franco Corelli and Renata Scotta, under the direction of Francesco Molinari Pradelli, EMI).

## Quiz answer

They were born or died on January 27. Happy anniversary, WAM!

Now, you all know who *he* was, but do you know all the other composers in this list?