



IAML Electronic Newsletter

No. 20, March 2006

IAMIC-IAML-IMS 2006



Veslemøy Heintz (here at the Ircam Multimedia Library), chair of the organizing committee, reminds you that the early [registration](#) deadline is April 10, 2006. After that date, a higher fee will be charged.

Further report from IAML 2005

Broadcasting and Orchestras Branch

Two sessions took place during the conference. At the **Working meeting** on Tuesday, Gina Boaks of the [Royal Opera House Covent Garden](#), London, described the history of HOLiWog (Hire and Orchestral Librarians' Working Group), a committee of representatives of orchestras and publishers' hire librarians. In the ensuing discussion, librarians described their experience with music hire in their respective countries. • Jürg Obrecht of the [Zurich Tonhalle](#) spoke about the upcoming [MOLA](#) conference (Major Orchestra Librarians' Association), the first one to be held in Europe, and which will include

sessions on copyright and film music, training sessions and opportunities to hear Swiss composers and conductors. • Anika Stemshorn reported the changes which had taken place in the [Westdeutscher Rundfunk, Köln](#). Jutta Lambrecht now has responsibility for sheet music and music information. • Martie Severt from the Netherlands told of the effects of a major reduction in the annual budget for music [in his broadcasting company](#), which included a 25% cut in the library budget. • Finally, Roberto Grisley announced that the [Accademia Nazionale di Santa Cecilia](#) in Rome is seeking to digitize the string masters from orchestral works conducted by such figures as Pappano and Sawallisch.

The second session focused on **Collecting, promoting and distributing contemporary music**. The speakers – Mieczyslaw Kominek and Andrzej Kosowski – represented respectively the [Polish Music Information Center](#) (PolMIC) and the first Polish music publisher of note, [PWM Edition](#). PolMIC was founded in 1925, became a member of IAMIC in the nineties and plans to launch a database of biographies of performing musicians, musicologists and composers, and to digitize its collections. As to PWM, it lost its monopoly in 1989 and subsequently reorganized to adopt marketing policies. It signed an agreement with Chester, to cover distribution in Western Europe, and had particular financial success partly as a result of the popularity of Gorecki's *Third Symphony*. Educational materials form a substantial part of the publisher's output, which includes also film, pop titles, illustrated lives of musicians and text books at all levels. The rental library in Krakow possesses 60,000 titles and orchestras find it cheaper to rent orchestral materials.

Angela Escott
Branch secretary

Music (in) libraries

The library of the Juilliard School [has recently received](#) 139 original rare music manuscripts, including first editions with composers' emendations, sketches and printer's proofs; they range from Purcell to Mozart to Schubert to Brahms to Schnittke, and include the printer's manuscript of Beethoven's *Ninth Symphony*, Mozart's autograph of part of the final scene of *Le Nozze di Figaro* and manuscripts of parts of Brahms's *Symphony No. 2* and *Piano Concerto No. 2*. They were donated to the Library by Bruce Kovner, chairman of Juilliard's board.



According to Jane Gottlieb, the room to house the collection will be built in what is now a faculty lounge, and in the interim the collection will be consolidated in a storage facility and available on an extremely limited basis.

Events, publications

BBC Legends new releases

This label of historical performances has recently issued recordings of Pierre Monteux conducting Weber's *Jubel Overture*, Ravel's *Tombeau de Couperin*, Pijper's *Symphony no. 3*, Elgar's *Enigma Variations* and Chabrier's *Fête polonaise*. These were sources from collectors, as they don't exist in the BBC archives.

New CD: stock market music

[Playing the Market](#) is a recent experimental music recording by [Emerald Suspension](#). The project features audio compositions based on patterns found in the stock market and in economic data. The resulting tracks range from minimalist orchestral pieces to raw industrial audio arrangements.

Open position

Our long-time Advertising Manager, Sarah Canino, has asked us to search for a replacement. Information on responsibilities and qualifications can be found [here](#). If you are interested in this position or have questions about the duties, please contact me at fontes@iaml.info.

Maureen Buja

New book: audio in libraries

The Music Library Association has issued the fifth volume in its Basic Manual Series. Jim Farrington's [Audio and Video Equipment Basics for Libraries](#) presents all the information librarians need to know to make intelligent decisions about providing listening and viewing facilities in libraries. Everything from what to look for when buying new equipment, to how it works, to what to think about when designing a new listening facility or retrofitting an existing space is considered.

Books: La bibliotheca de música, free to libraries

The Music Direction of the Argentine's National Government's Culture Secretary has just published the first three vols. of its new short music books collection called *La biblioteca de música* (The Music Library). They are offering to send them free of charge (shipping included) to those libraries which might be interested in having them. The first three titles are:

Vol.1 *La música de las esferas* (Music of the Spheres) Texts by Cicerón, Macronio, Favonio. The *Somnium Scipionis* narrated by Cicero and the first Spanish translation of its commentaries by Ambrosius Theodosius Macrobius and Favonius Eulogius.

Vol. 2 *De Música* (About Music) Texts by Esteban Buch, Mariano Etkin, León Ferrari, Fogwill, Gerardo Gandini, Horacio González and Francisco Kröpfl. Short texts on musical though by contemporary Ar-

gentine composers, philosophers, writers and artists.

Vol. 3 Juan Bautista Alberdi. *Teoría y praxis de la música* (Juan Bautista Alberdi. Theory and practice of Music). Selection and a preliminary study by Pola Suarez Urtubey. Texts by Argentine's 19th century philosopher musician and politician Juan Bautista Alberdi.

All three books are in Spanish. Of your library is interested in having them, please [respond privately](#) and I will compile a list.

Leandro Donozo

Shostakovich centennial

As [Dmitri Shostakovich](#) was born on September 25, 1906, many celebrations take place this year.

◆ Binghamton University (New York) [announces](#) concerts, lectures, poetry reading and an art exhibit, to start March 23. The University of Texas, Austin has opened [a web site](#) providing information on Shostakovich and his music, and on the events in the Austin area. Rutgers will hold a [Shostakovich Festival](#) on April 7-9. ◆ Meanwhile in London, Valery Gergiev is continuing his “epic 15-month journey through the complete Shostakovich symphony cycle at the [Barbican Hall](#)”. The BBC Radio 3 [just broadcast](#) all of his string quartets and provides [online recordings of Rostropovich talking about Shostakovich](#). A *Symposium/Festival “Shostakovich 100”* will take place on September 24 and 25 at the Queen Elizabeth Hall in London, and another one a few days later at the University of Bristol. ◆ Several events are [scheduled for September](#) in the Netherlands as well. ◆ France started quite early – in 2004, with the [Cycle Chostakovitch](#) at the Orchestre National de France, scheduled to close in 2006 – and followed with a commemora-



Change of address

The Italian IAML branch has changed address as of January 2006.

It is now:

**IAML Italia
c/o Biblioteca Civica Angelo Mai e
Archivi Storici
Piazza Vecchia, 15
I-24129 Bergamo
Italy**

☎ **+39.035.399430**

☎ **+39.035.240655**

Federica Riva

tion of the 30 years of his death at the [Festival de Colmar](#) in 2005, then with concerts in early January, including the [Concert du centenaire](#) organized by the [Association Internationale Dimitri Chostakovitch](#), which will soon (April) publish on its web site a calendar of international events related to this commemoration. The newly revamped Salle Pleyel (see below) will hold a series of concerts *Chostakovitch et la musique russe* throughout its 2006-2007 season with various orchestras, soloists and conductors, including Mstislav Rostropovich, Vladimir Fedosseiev, Paavo Järvi or Mikhail Pletnev. ◆ Russia will celebrate in kind: The *Golden Age* ballet [is scheduled](#) in March and July at the Bolshoi Theater. Mstislav Rostropovich will inaugurate the Museum Shostakovich in St. Petersburg on the anniversary day. Meanwhile, [DSCH Publishers](#) continues working on a 150-volume edition of all of Shostakovich's works, including many unpublished ones. In 2006, there are publishing a facsimile of the 13th Symphony and a photo album.

Shostakovich's 15 symphonies conducted by Kirill Kondrashin were recently reissued in a [boxed CD set](#).

Paris Conservatoire's new web

Five years after having launched its web site, the Conservatoire is inaugurating its

[new version](#) at the same address, fuller and more functional. It includes information on registration, curricula and resources and events of the Conservatoire. The [Journal du Conservatoire](#), started in 1994 on paper, and geared to its students and personnel, is also available online.

Awards, grants

MLA award to RILM volume

The annotated bibliography [Speaking of Music: Music Conferences, 1835-1966](#) has just won the Music Library Association's prestigious [Vincent H. Duckles Award](#) for the best music research tool published in 2004.

Speaking of Music documents over 6,000 published papers on musical topics that were presented at 496 conferences held between 1835 and 1966. The book includes music-related items from conferences devoted to nonmusical topics such as psychology or folklore, and it fully covers meetings devoted exclusively to music. Each entry includes a bibliographic citation and summary; detailed indexes are organized by topics and authors as well as by conference locations and sponsors. Reflecting myriad currents of thought from the mid-nineteenth to the mid-twentieth century—the heyday of Romanticism, the advent of Modernism, the rise and fall of Marxism, and the emergence of multiculturalism, to name just a few—the book provides a window on intellectual history through the prism of music.

The award was presented at the Music Library Association's annual conference in Memphis, Tennessee. The organization, which celebrates its 75th anniversary this year, is devoted to music librarianship and all aspects of music in libraries. At the presentation of the award, *Speaking of Music* was described as “a bibliography that bares new paths for the history of musical scholarship as a field of study.”

RILM survey

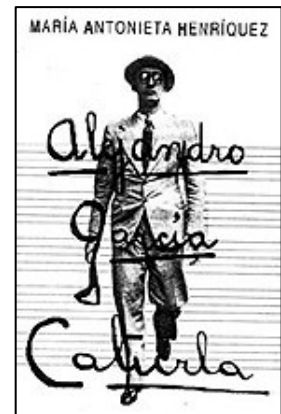
RILM Abstracts of Music Literature invites you to participate in a [brief survey](#) that will help us to refine our database's coverage and search tools, and to understand better the diverse needs of the wide range of people who use it. The survey will take only five to ten minutes to complete, and your input will result in an improved RILM for everyone.

Barbara Dobbs Mackenzie

Cuban national music awards

Five of the most emblematic Cuban artists have been recently awarded the 2005 National Prize of Music during a gala-concert ceremony held in December at the Auditorium Hall of the Amadeo Roldan Theater in Havana: Cuba's all-time vedette, Rosita Fornes, singer and songwriter Pablo Milanes, pianist and composer, Frank Fernández, musicologist and pedagogue, Maria Antonieta Henríquez, and chorus director and composer, Cuca Rivero.

Henríquez, a professor and researcher, is the author of a book on the life and work of Cuban composer, violinist and conductor Alejandro García Caturla, born in 1906 and killed when he was 34 years old. In his



book on Cuban music, Alejo Carpentier wrote: “He was gifted with a true genius, his creative powers manifested themselves since adolescence in a series of earth-shaking works of vehement, dynamic, uncontrollable expression.” Salabert published a pocket score of his *Trois danses cubaines*.

61-year old Fernández is one the Cuban piano virtuosi, at home with classical and popular music.

Elisabeth Leonskaya honoured

Pianist [Elisabeth Leonskaya](#) received the Austrian Cross of Honour for Science and Art, First Class last month.



It's the highest award of its kind in Austria. Of Russian origin, she studied under Jacob Milstein at the Moscow Conservatory. Before emigrating from the Soviet Union and settling in Vienna in 1978, Elisabeth Leonskaya had won the prestigious Enesco, Marguerite Long and Queen Elisabeth Competitions. She had given many concerts, which included duets with Sviatoslav Richter in a partnership that had a profound influence on her subsequent development as an artist. However it was her sensational debut at the 1979 Salzburg Festival that rapidly brought her name to the attention of western audiences. Since then, she has given countless recitals at numerous international music festivals and is a frequent guest in some of the worlds most prestigious concert halls.

Israel Music Prize

Conductor Mendi Rodan and pianist [Pnina Salzman](#) were awarded the 2006 Israel Prize for music. Past laureates have included conductor Gary Bertini and composers Tzvi Avni, Andre Hajdu and Arie Shapira.

The jury cited Salzman, "the first lady of the piano in Israel", for being "a multifaceted artist and a great pianist, who has contributed much to encourage and foster Israeli music in the country and abroad. She is noted for her unforgettable interpretations in her many performances as soloist, in



chamber music and with orchestras, for her teaching activities which have educated generations of excellent pianists and for her international concert



tours". Pnina Salzman was born in 1922 in Tel Aviv, and started performing as a child prodigy at the age of 6. After Alfred Cortot heard her play when she was 8, she received a special stipend to allow her to study at the École normale de musique in Paris, where she graduated with excellence in 1935.

The jury cited Rodan as "one of the foremost musicians in Israel, an inspiring conductor who contributed much to the development of orchestral music in Israel, to the education of generations of young conductors and to the fostering of new Israeli music creation. He has performed and recorded over 300 original Israeli compositions." Mendi Rodan, born in 1929, started his professional activities as chief conductor of the Rumanian radio orchestra. He came to Israel in 1961, and has conducted and taught there ever since. He conducts several orchestras in Israel and teaches at the Jerusalem Rubin Academy of Music and Dance and at the Eastman School of Music. He is the laureate of other awards. (Source: [Nfc](#))

Siemens to Barenboim

[Daniel Barenboim](#) has been awarded the [2006 prize](#) by the Ernst von Siemens Musikstiftung for "having given us outstanding interpretations of the entire classical and romantic repertoire and who is also firmly committed to the cause of contemporary music". Barenboim has promised two thirds of the prize money, 100,000 € to the renova-



tion of Berlin, Germany opera house, the [Staatsoper Unter den Linden](#), of which he is artistic director, and the balance towards a new foundation he has created to help talented young musicians. The prize will be presented by the Bavarian Academy of Fine Arts during a ceremony in Vienna on May 12, where Pierre Boulez, principal guest conductor of Barenboim's Chicago Symphony Orchestra, will speak.

D. Mus. Humperdinck

The singer [Engelbert Humperdinck](#) (born Arnold George Dorsey in India), has been made an honorary doctor of music by the University of Leicester on January 27. This distinction is awarded "to people whose contribution to their local communities, society and the world at large is indisputable." Humperdinck, who took in 1965 the name of the 19th century composer of *Hansel and Gretel*, is well known for his charity work and has an international reputation as a singer with almost 40 years in the music industry. The extent of his fame can be judged by the 130 million records he has sold, the 70 Gold and 23 Platinum Albums he has to his name. He has recently published an autobiography entitled *What's in a Name*.

BRIT to McCartney: not

Sir Paul McCartney has turned down an offer from the [BRIT Awards](#) committee to honor him with the Outstanding Contribution to Music Award this year, due to the reason that it might be seen his distinguished career is coming to an end. Instead, Brit-rock veteran Paul Weller will receive the award this year.

Other news of interest

Changes at the Met

Peter Gelb, who takes over in August as the Met's first new general manager in 16 years, has laid out broad-ranging plans to remake the venerable house, sharply increasing the number of new productions,

commissioning more and different kinds of new works, bringing in a wave of high-profile theater and film directors and striding into the world of digital transmission. Mr. Gelb's program calls for a collaboration with Lincoln Center Theater that will engage Hollywood directors like [Anthony Minghella](#) and Broadway directors like [George C. Wolfe](#), as well as musical figures like the theater composers Michael John LaChiusa and Adam Guettel and the jazz musician [Wynton Marsalis](#). Major conductors who have never appeared at the Met will make debuts, including Riccardo Muti, [Daniel Barenboim](#) and Esa-Pekka Salonen. The Met will install a gallery for works by contemporary painters, extending its reach into the visual arts. The artists include John Currin, Richard Prince and Sophie von Hellerman. (Source: NYT)

New operas: Rorem, Saariaho, Henze...

There is definitely a renaissance of the opera, as new works get commissioned, written and performed – and draw much interest from the public.

Our Town, an opera by [Ned Rorem](#) based on the classic play by [Thornton Wilder](#), was recently premiered at [Indiana University](#).

Rorem, best known for his songs, is also the composer of three symphonies, four piano concertos, and nine operas, including the 1965 *Miss Julie*. He is also the author of many books, including famed *New York Diary* and *Paris Diary*. The libretto is by poet [J. D. McClatchy](#), the author of librettos for William Schuman's *A Question of Taste*, Lorin Maazel's *1984*, Eliot Goldenthal's forthcoming *Grandel*, and other operas. (Source: *Playbill Arts*. Picture courtesy of Indiana University)



The Finnish composer [Kaija Saariaho](#) will have her second opera, [Adriana Mater](#), premiered in Paris later this month. The libretto is by Lebanese writer Amin Maalouf, with whom she collaborated on her first opera, *L'Amour de loin*, and which was awarded the prestigious Grawemeyer Award for music 2003. Earlier this year, its concert version (including a video by Jean-Baptiste Barrière) was premiered in Paris under the baton of Kent Nagano.

Hans Werner Henze is at work on an opera based on the Phaedra myth for the Berlin State Opera, scheduled to premiere in the fall of 2007.

Organ pipes threatened by EU

European organ builders might be [severely hampered](#) by a 2002 badly-drafted [EU directive](#) which come into force on 1st July 2006. Its purpose is to restrict the use of hazardous substances such as lead in electronic circuit boards that subsequently end up in landfill. Unfortunately it has also managed to encompass the lead tin alloy used in pipe building – unless the organ is completely mechanical and hand-blown. If allowed to stand unchanged this will make the manufacture of pipe organs illegal across Europe. (Source: Antony Gordon)

U.S. court: downloading music not fair use

The U.S. Court of Appeals for the Seventh Circuit [recently upheld](#) a \$US22,500 judgement against a person for illegally distributing songs over the Internet. The court rejected the defendant's argument that she was sampling music to decide what to purchase, and the argument that these downloads were a form of time-shifting permitted as fair use under the Sony-Betamax decision. (Source: *Copyright, New Media Law & E-Commerce News* Vol. 10, No. 2)

Wagnerophiles hearken!

BBC Radio 3 will broadcast [Wagner's Ring](#) in its entirety on April 17. The 15-

hour performance, conducted by Daniel Barenboim and recorded at Bayreuth, will begin at 8 a.m. and conclude at midnight. The operas feature Anne Evans as Brünnhilde, Siegfried Jerusalem as Siegfried and John Tomlinson as Wotan, with presenter Donald Macleod guiding listeners throughout the day. A time-delay service will be available on the station's Internet audio stream. (Source: *Playbill Arts*)

Three new symphonic concert halls for Paris

The [Pleyel concert hall](#) will reopen for a very rich and dense 2006-2007 season with 1,900 seats, after its owner rehabilitated the hall and leased it to a subsidiary of the [Cité de la musique](#). A new 1,500-seat auditorium will replace, in 2010, the Studio Olivier Messiaen of [Radio France](#). And last but not least, it appears the dream of Boulez might come true: the opening, in 2012, of a 2,000-2,500-seat large symphonic hall in the Cité de la musique.

People

Change at Edinburgh Festival

Jonathan Mills, an Australian composer (born March 21, 1963) and arts administrator, will succeed Brian McMaster as director of the [Edinburgh International Festival](#), the festival [announced](#). Mills will begin his tenure in October, with responsibility for planning the 2007 event. Mills is artistic advisor to Melbourne's new [Recital Centre](#) and former director of the [Melbourne International Arts Festival](#), the [Brisbane Biennial International Music Festival](#), and other events.



Mills graduated in music from the University of Sydney where he specialized in composition with Peter Sculthorpe. As a composer he is regularly commissioned in Australia and increasingly in Europe and the UK. His composition *Sandakan Thren-*

ody for solo tenor, choir and orchestra won the Prix Italia in 2005. In addition to his work as a composer Jonathan Mills holds a degree in Architecture specialising in Acoustic Design. (Sources: *Playbill Arts, Scotsman*)

No change at LA Opera

Plácido Domingo has renewed his contract as general director of [Los Angeles Opera](#) for another five years, allowing him to bring the company to its 25th anniversary. He is joined by the company's incoming music director James Conlon, who assumes his post on July 1, as well as the company's newly designated chief operating officer Edgar Baitzel, who recently served as the company's artistic director. Both Conlon and Baitzel have also signed multi-year contracts with the company. (Source: *Opera News Online*)

For film music composers

The [Midem](#) music trade show saw the birth of [MCPA-Europe](#) (Music Composers for Pictures & Audiovisuals – Europe), a federation of several European associations of film music composers: UCMP (France), Musimagen (Spain), UFMC (Switzerland), CC Composers (Germany), DPA (Denmark) and ELVIS (Finland). It aims at protecting the rights of the collective administration of copyright, at protecting and developing cultural diversity, at consolidating the status of the composer in the profession and with respect to the public at large, and at establishing a common communication platform for European composers.

Technology

Painless audio interconnection

A big problem with having a central system that pipes music to different rooms is having to run yards of speaker wire through the house. The [DAvED](#) (Digital Audio via Electrical Distribution) music system from Marantz solves that problem by using electrical wires that are already in

place. This technology is an ingenious method of bi-directional signal communication by using AC power lines as a transmission channel, superimposing high frequency signals over the AC power line. Multi-room communication between audio components equipped with DAvED circuitry begins the moment they are plugged into any electrical outlet, offering simple plug-and-play audio networking.

Painless computer – home system interconnection

The [Squeezebox 3 by Slim Devices](#) is a device that provides access to digital music files in any number of different formats on a computer, and allows these files to be played easily through any existing audio playback system. It can be used by itself as a gateway between your stereo and your PC. (Source: [Review](#) by Mike Chin)

Robot musicians

The Boston [Ensemble Robot](#), composed of musicians and young engineers, creates acoustical music instruments which are computer-controlled using robotics technology, producing “both simple and complex patterns of sound from a variety of traditionally inspired acoustic sources. These sound sources include strings, pipes, drums and wooden keys. In this way, the orchestra will create sounds that diverge from the usual clanking and banging people generally would connect with “robot music,” but importantly shall also steer clear of attempts to imitate humans.”

Their web site provides information, as well as sound, pictures and movies demonstrating the use of these new instruments. (Source: [CNET](#))

Instant Live Concerts

Concerts are usually live events, but it may take quite a long time until recordings become commercially available, if ever. [Instant Live](#) is a commercial venture which records concerts, duplicates the masters at high speed, and distributes finished CDs in

as little as six minutes after a show. It started in March 2003 recordings bands in Boston, and has now expanded nationally in the US. It is currently accompanying Yo-Yo Ma's [Silk Road Project](#) which started last month. Other orchestras – most notably the [New York Philharmonic Orchestra](#) (in an agreement with Deutsche Grammophon) – have also embarked on projects aiming at providing recordings of their concerts shortly after their performance, either on conventional compact discs or through downloads.

Transition

Antanas Auskalnis

It was with great sadness that we heard of the recent death of our much loved friend and colleague Antanas Auskalnis, energetic Director of the Phono Library at the [Lithuanian Academy of Music](#) in Vilnius.



I met him first, though only briefly, at [the Balto-Nordic Music Libraries Conference](#), Tallinn, 1999 and then at [Edinburgh 2000](#) where he delivered a paper on the history of Lithuanian sound recordings for the A-V Commission. Three years passed and we met again at [Tallinn 2003](#) followed immediately by a few days spent in Vilnius. It soon became clear that Antanas treated visitors to his home city like royalty, and in so doing made the short visit completely unforgettable with his great generosity of spirit.

We had looked forward to seeing him at Warszawa 2005 but discovered that he had been drawn away to Portugal at that time to pursue another of his talents as a folk music performer. Those who knew Antanas will miss him enormously. It is hoped that a full obituary will be submitted to *Fontes* in due course.

Antony Gordon

Andrei Petrov

Russian composer [Andrei Petrov](#), whose diverse body of works was played worldwide, died February 15 in St. Petersburg at the age of 75. The Leningrad native wrote ballets, operas, symphonies and concertos as well as film soundtracks, theater productions and pop music. Petrov founded and directed the St. Petersburg Music Spring international festival. Mikhail Baryshnikov danced Petrov's ballet, "The Creation of the World." Among his other ballets was the recent "Master and Margaret." (which UPI unfortunately dubbed "The Master and the Margarita"...)



Akira Ifukube

The Japanese composer [Akira Ifukube](#) passed away on February 8 at the age of 91. This self-made composer won the Alexander Tcherepnin prize in 1935 and his symphonic *Japanese Rhapsody* rose to international fame. He later composed many large orchestral works, as well as pieces for guitar and traditional Japanese instruments such as the koto, aiming at integrating oriental and occidental influences in his music. Terry Riley considered him the grand-father of minimalism, because of the many *ostinati* in his compositions. He also wrote film music (most notably the theme for *Godzilla*, but also other "monster" movies) and authored a large book on orchestration which influenced subsequent generations of Japanese composers.

