



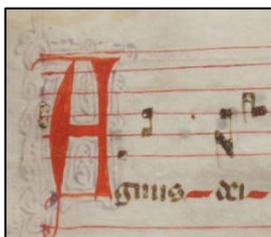
IAML Electronic Newsletter

No. 23, April 2007

Music (in) libraries

El Palao de la Música Catalana

The exceptionally beautiful *art nouveau* [Palace of Catalan Music](#) of Barcelona, designed by Lluís Domènech i Montaner, opened



its doors in 1908. It includes a gorgeous concert hall, in which the [Orfeo Català](#), established in 1891 and owner of the building, has been performing ever since, and which has seen some of the greatest performers, such as Pablo Casals, Richard Strauss, Arthur Rubinstein and many others musicians and non-musicians. The Palace hosts an important [music library-archive](#), which holds manuscripts from the 9th to the 20th centuries, scores and bibliographic collections of value. The building was added in 1997 to the [Unesco World Heritage](#) list.

Concerts at the Luís Ángel Arango Library



Situated in Bogotá (Colombia), this is the most important [public library](#) and cultural center of the country, and probably in Latin America. Its music department – headed by Stella de Paramo, (see [Newsletter n° 13](#), p. 5) – holds the [Perdomo collection of music instruments](#), some of which are also visible in its [online virtual library](#), which [also includes](#) biographies of Colombian composers, scores, music excerpts and a few books on music. It also offers a very rich musical season, including a cycle of ancient music, with the ensembles [Diabolus in Musica](#) and [La Fenice](#), chamber music with the [Academy of Saint Martin in the Fields](#), the violinist Pinchas Zuckerman and the pianist Angela Hewitt.

IAML 2007

The deadline for early bird registration is only five weeks away, the 30th April. So check out the [website](#), download the registration form and send off your application with payment details to the address you'll find there as soon as you can.
Murray Scott, Publicity

Μεγάλη Μουσική Βιβλιοθήκη της Ελλάδας Λίλιαν Βουδούρη

The Greek Minister of Culture, Marietta Giannakou, has inaugurated on March 15 the new building of the [Lilian Voudouri Music Library of Greece](#) at the [Palace of Music](#) in Athens. Headed by Stephanie Merakos, it occupies a surface of 3,800m² (41,000 sq. ft.) which includes two reading rooms for a total of 80 seats, one dedicated to arts and humanities, and one to music, a classroom, a multifunctional hall for lectures, conferences and concerts, two piano rooms, a children's library, and an internet café. The collection consists of 130.000 titles of books, scores and recordings, and





400 titles of periodicals, as well as rare archives of Greek music. The latter is an important part of the Library and was established in order to gather, develop and document all kinds of sources about Greek music and become a center for its study. It holds books, scores, recordings, periodicals, ephemera, photographs, manuscripts, other documents on ancient, byzantine, traditional and modern art music, as well as archives of Greek composers. Christos D. Lambrakis, president of the Palace of Music announced that the library will enter in collaborations with the [National Art Gallery](#) and the Museum of Modern Art so as to create an artistic database which will be available on the internet for teachers and schools. In addition to the [catalog](#) of its holdings, the library provides [full catalogs](#) of works by major composers. Caveat lector: if you look for “Theodorakis”, select “Θεοδωράκης, Μίκης (Μιχαήλ)” in the drop-down menu...!

Fire destroys music library

The [Oregon East Symphony](#) offices in Pendleton were destroyed by a blaze on March 15. Michelle Kajikawa, director of the Youth Programs and Concert Production of the orchestra, said that 20 years of records and archives and its music library were lost to the fire, which may have started from a popcorn maker inside a neighboring bar. It may be many months, possibly over a year, before the orchestra sees any help from insurance. The only objects which survived the fire were the cello and guitar of [Kenneth Woods](#), conductor and musical director of the Oregon East Symphony.

Music from behind the bars

Italian musician [Francesco Lotoro](#) has been collecting originals, copies and recordings including operas composed in the depths of the Nazi death machine to jazz pieces written in Japanese POW camps in Asian jungles. A library, set to open in September at Rome's [Third University](#), will offer scholars a repertoire of 4,000 papers and 13,000 microfiches including written music, letters, drawings and photos. Lotoro, a pianist, is also rearranging and recording many of the pieces to produce a collection of 32 CDs, five of which have already been published.

Experts say his work marks the first time such a vast effort has been made to assemble and revive in one place a musical treasure trove scattered around the world. “*I don't know of any institution gathering only musical documentation,*” said Bret Werb, the musicologist at the U.S. [Holocaust Memorial Museum](#) in Washington. “*It's an important project that will become an important resource for musicians globally.*”

Lotoro said he is constantly discovering new works, “*and this is not a good sign; it's a sign that history hasn't done its job.*” Many of Lotoro's finds are works written in [Theresienstadt](#), a Czech town used by the Nazis from 1941 as a ghetto and transit camp to which Jewish leaders and artists were deported from all over Europe. Theresienstadt was used by the Germans as a propaganda tool to hide their extermination plans, and inmates were able to stage



operas, concerts and cabaret shows. But of the 140,000 Jews sent there, 33,000 died and nearly 90,000 were deported to death camps.

The Rome library will include works by [Roma](#) (Gypsies) imprisoned by the Nazis; choral songs by Dutch women interned by the Japanese in Indonesia, and the music of Edmund Lilly, a U.S. colonel from North Carolina who wrote songs and poems as he went through various Japanese camps from surrender in the Philippines in 1942 to liberation in Manchuria more than three years later.

Also in the library are the works of Berto Boccosi, an Italian captain who started writing an opera while held by the Allies in an Algerian camp. Lotoro says he is looking into pieces by German officers held in Soviet camps. *“Music is a universal language, so the music written by the German officer and by the Jewish prisoner have the same historical value,”* Lotoro said. He said he hopes the library will give scholars greater understanding of *“the explosion of creativity”* that gave birth to a tango in Buchenwald or a waltz in the Italian camp of Alberobello.

If nothing else, music was a way for prisoners to stay sane. *“Composing for an author is a question of mental survival,”* said [David Meghnagi](#), a psychology professor at the Third University who [is spearheading](#) the creation of the library. *“In this way he keeps his humanity intact and allows his mind to imagine a different future.”*

Lotoro had established, together with Paolo Candido, the [Archivio Musicale dei Ghetti e Campi](#) (musical archive of ghettos and camps) at the Institute of Jewish Music of Barletta (Italy), which had published a [20-CD set](#) of music written by imprisoned or deported composers from 1933 (date of opening of the Dachau and Börgermoor camps) to 1945.

From an article by Ariel David (The Associated Press, by permission) and other sources.

Events

Sound and music computing

April 16, Bruxelles (Belgium). This free Sound and Music Computing (SMC) Workshop is the first occasion, in the European context, to show to a composite public the achievements and results of a highly interdisciplinary domain such as that of Sound and Music Community. The workshop will be the occasion for the launch of the SMC [Research Roadmap](#) written by the S2S² Consortium and targeted at the growth and expansion of the community at large.

The Sound and Music Computing Workshop will provide an opportunity to meet the key researchers in this field and catch a glimpse of what medium and longer term research will bring to cultural and creative industries. The SMC workshop will include scientific presentations, policy maker's guidelines, roadmapping discussions and even a musical performance with new and extraordinary instruments. This broad range of activities of the Sound will appeal to a wide public ranging from the research specialist to the curious layman, from the R&D engineer to the contemporary musician.

In view of the upcoming ICT call for projects, this Sound and Music Computing Workshop will also be open to presentations of SMC-related project submissions. Interested parties should [submit](#) their slides in Adobe PDF or MS-PowerPoint format to (4 slides maximum including the cover page). The deadline for submission is Friday April 13th, 2007 at 5pm. The participation in the Workshop is free of charge but [a registration](#) is required. The deadline for registration is Friday April 13th, 2007 at 5pm.

Methods for recording analysis

April 12-14, Egham (UK). The topic of [this symposium](#) organized by [CHARM](#) (The ARHC Research Centre for the History and Analysis of Recorded Music, which were instrumental in analysing the

Joyce Hatto recordings, see [last newsletter](#) p. 5) is how to get musicologically interesting data off recordings, and what to do with the data once you've got it. We'll be discussing these issues in relation to Western 'art', popular, and world music.

24th music biennale Zagreb

April 19-28 Zagreb (Croatia). This [international festival](#) of contemporary music, which has been held since 1961, presents a very rich program consisting of recent music works produced in the country and abroad, ballet, movies and exhibitions. It will also focus on women composers.

Third conference on interdisciplinary musicology

August 15-19, Tallinn (Estonia). The theme of [CIM07](#) is *singing* from the viewpoint of all musically and musicologically-relevant disciplines. CIM07 will be hosted by the Estonian Academy of Music and Theatre, supported by the University of Tartu, and presented in collaboration with the European Society for the Cognitive Sciences of Music, the International Musicological Society and the European Seminar in Ethnomusicology. Abstracts must be submitted to [Kaire Maimets-Volt](#).

Music in the world of Islam

August 3-9, Assilah (Morocco). The situation of musical traditions in the Islamic world changed significantly after the Second World War due to the independence movements, the Cold War, the non-aligned country policies, the development of the media and globalization. New issues are appearing nowadays with the concepts of cultural diversity and protection of intangible cultural heritage, which will have an obvious effect on the futures of the various musical traditions. Varying approaches have been taken depending on the countries and their cultures and these merit consideration and comparison.

The goal of [this conference](#) will be to recognize the vitality and diversity of the musical traditions and practices found in the world of Islam today and to promote

greater circulation of knowledge and practices in a spirit of tolerance and mutual recognition. The program for the plenary sessions will include an inaugural day and 4 theme days: music across borders, musical production, music and society, music and politics. Please send your proposal of paper to [Pierre Bois](#).

Gaudeamus music week 2007

September 3-9, Amsterdam (Netherlands). The jury selected seventeen works out of more than three-hundred-and-eighty entries written by composers from fifty-four different countries ranging from Argentina to Iceland and from Taiwan to Costa-Rica. The selected pieces will be performed during the Music Week. At the end of the festival the jury will award the Gaudeamus Prize for best work. In addition to these selected works, a number of compositions by young composers will be programmed. A preliminary program will be available on [its website](#) in May.

Poetics and politics of place in music

October 17-20, Vilnius (Lithuania). Inspired by a cultural turn in current musicology, the [40th Baltic Musicological Conference](#) is devoted to the links of music as creative practice and experience to its social and cultural contexts.

The topic of the conference, "*Poetics and Politics of Place in Music*", might include, but is not limited to the following aspects:

- cultural meaning of place and its impact on a musical work;
- local vs. global in musical creativity and its reception;
- music and community, music for community;
- embeddedness of music in cultural context and intercultural
- exchange;
- sense and representation of place in music and politics of
- cultural identity.

Special sessions will be dedicated to prominent Lithuanian composers and musicologists: a pioneer of Lithuanian quartertone music, composer [Jeronimas Kacinskas](#) (1907-2005), a representative of Lithuanian modernism, composer [Jonas Nabazas](#) (1907-2002), and a distinguished musicologist and one of the founders and leaders of the Baltic musicological collaboration, Prof. [Vytautas Landsbergis](#) (b. 1932). Some musical events commemorating Kacinskas, Nabazas and their international links will be included in the programme of the [Gaida international contemporary music festival](#) slated for 15-25 October 2007.

Please submit proposals for papers of 30 minutes in length with an abstract of no more than 500 words and a short CV by [e-mail](#) or by post to:

Musicological Section
Lithuanian Composers' Union
A. Mickeviciaus 29,
LT-08117 Vilnius, Lithuania

Music and national identity

October 18-19, Strasbourg (France). The aim of this conference is to consider the role and the function of music in the construction of identity of the different European nations between 1830 and 1918. The formation of national identities poses different problems according to whether the country is one of the larger nations (France, Germany) or whether it is on the fringe of Europe. In the latter case, musical identity was often determined, partially or totally, by neighbouring and/or foreign cultures.

In reconsidering the different national musical styles, whether they concern popular music or folklore, a term which it would be appropriate to define in the present context or art music, the conference aims to show how they can be interpreted as constructions rather than natural data used by nations in order to define themselves.

These reflections on national music could be stretched to include regional mu-

sic, since the problems of identity are often similar. A study of such regions suffering an identity crisis in the nineteenth century such as Alsace or the French Basque region could be particularly rewarding. The discussion shall therefore concentrate on the different aspects of identity construction in the field of music from the beginning of the nineteenth century up until the First World War. It shall attempt to clarify the extent of the influences common to different nations, for example, the European political context, the sociological context, or the ideological context. It shall also attempt to shed light on the measure of influence specific to individual countries, such as individual history, culture, antecedents. The following subject areas in particular shall be discussed:

1. The creation of a national art music (the national schools);
2. The categories of "national" versus "universal".
3. The interest in folklore; the research into folklore as an ideological process.
4. The role of music during periods of revolution and war (1848 revolution, wars of independence, Franco-Prussian War, First World War).
5. The rejection of minority music, and its eradication from the repertoire.

Proposals for papers should be sent, via e-mail, to the two members of the Organising Committee before 15th May 2007. Proposals, in French, German, or English, should include a provisional/ working title, an abstract of 300 words maximum, and a short CV. The proceedings will be published.

[Mathieu Schneider](#) (Strasbourg)
[Beat A. Föllmi](#) (Zurich)

New publications

BMC as a CD label

The [Budapest Music Center](#) was established by László Göz, its current director, in 1996. In those years, most of the old la-

bels had disappeared, except for Hungaroton, and contemporary Hungarian music, as well as jazz, wasn't well distributed. Initially, Göz founded BMC with the intention to create a music information center with a database on the internet, which is what has been [put in place](#): BMC organizes concerts, contemporary music festivals and the [MOL Jazz Festival Budapest](#); it has a large [music library](#) consisting of books, scores and recordings. An old building is currently being rehabilitated and turned into the Music Forum: it will host BMC when finished, and provide them with a much needed recording studio and a concert hall.

As to [the CD label](#), it proposes many genres of music, principally classic (contemporary – Péter Eötvös, György Ligeti and others – and more classical – Bartók, Liszt and non-Hungarian composers), but also jazz. Three new classical albums will come out in May:

- A double Kurtág CD, with recordings from the BMC 2006 Kurtág festival and which includes a bonus track with Martha and György Kurtág from their last concert in Wien.

- A solo album of Ildiko Vékony, cimbalom player, who will play mostly Bach, as well as two pieces of living Hungarian composers (Zoltan Jeney and Adam Kondor).

- Schola Hungarica's recording of polyphonic vespers.

Four other recordings are slated for later this year:

- An Eötvös CD, "*As I crossed a bridge of dreams*", with the UMZE ensemble



(New Hungarian Music Association Ensemble), Mike Svoboda, Gérard Buquet and Elizabeth Laurence.

- Zoltán Kocsis and the National Philharmonics: Kodály's *20 Hungarian Folk Songs* in orchestral transcriptions by Kocsis; *The Kálló Double Dance, Budavár Te Deum* (probably with a bonus DVD?).

- A Trio Lignum solo album with the interesting mix of old music and contemporary Hungarian music (2 clarinetists and a bassoon player).

- A CD of works by László Melis: solo piano pieces with Zoltán Lengyel at the piano.



Technology, rights

Ravel not yet free

A French reader has alerted us that, contrary to what was mentioned in the last newsletter, Ravel's works won't enter the public domain before 2016 (take or leave a year). It turns out that the EU directive of 1993, which sets the copyright protection to 70 years including war periods after the death of the author, does not apply retroactively in cases where national laws had allowed for a longer protection. In 1985, France had decreed that music works were protected for 70 years *plus* war years (8 years and 120 days for World War II).

Webradios better off in Europe?

The US [Copyright Royalty Board](#) has recently released new [rules](#), which would impose rate hikes of .08 cents per streamed song per listener retroactive to 2006 and then climb by 30 percent each year until 2010, ending at .19 cents per song per listener. Each station would also have to hand over a minimum \$500 royalty payment under the ruling. Critics say the new burden will effectively wipe smaller commercial webcasters off the map.

At the same time, an agreement has been signed in France between [France Webradios](#), a cover organization which represents the main 14 French webcasters and [SCPP](#) (Société civile des producteurs phonographiques) which represents most of the majors (Sony BMG, EMI, Universal, Warner...). According to this agreement, very small webradios (less than 5,000 simultaneous listeners and whose yearly budget is under 15,000 €) will pay a flat fee of 480 €, while small ones (over 5,000 and less than 20,000 simultaneous listeners) will pay 960 € Retroactive fees (for radios which had started broadcasting before the agreement) are 100 €/year. Large professional webradios already have specific agreements in place.

SCPP doesn't impose the use of DRM (digital rights management mechanisms) on the streams, but radios will have to put in place some sort of copy-protection system, such as rapid changes in the accompanying metadata (the so-called ID3 tag) during the broadcast of a single song, which cause ripping software to "think" the song has ended and a new one has started.

Awards, grants

Prix des lycéens to Matalón

Composer [Martin Matalón](#) (born 1958 in Buenos Aires, and living in France) was recently awarded the [Grand prix lycéen des compositeurs](#) (high-schoolers grand prize for composers) for his *Torito Catalan*. This work is part of his cycle dedicated to Luis Buñuel's 1929 movie *Un chien andalou* (screenplay by Salvador Dalí). Matalón studied music composition at the Juilliard-School, and was commissioned by IRCAM in 1995 to compose a score for the newly restored version of Fritz Lang's *Metropolis* (which was [recently performed](#) in Paris).

Matalón is the winner of several international prizes, including the Guggenheim in 2005. The Grand prix des lycéens is awarded to composers born after 1945, residing in France, and who have had at least

one work recorded and distributed on CD during the previous year. A selection committee chooses among the candidate works those which represent best the current trends of contemporary music, and sends them to participating schools. Those pieces are studied by 10th-12th graders, who then elect the winner.

Stoeger prize to Jalbert

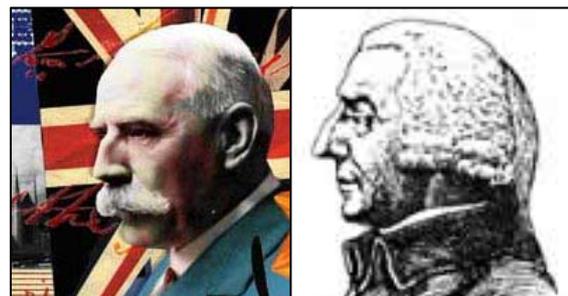
[Jalbert](#), a 39-year-old faculty member at Rice University's Shepherd School of Music in Houston, received the [Elise L. Stoeger Prize](#) from the [Chamber Music Society](#) of Lincoln Center in recognition of significant contributions to the chamber music repertory.

Jalbert has received numerous awards for his compositions, including the Rome Prize, the BBC Masterprize, a Guggenheim fellowship, BMI and ASCAP Awards, a Society of Composer's Award, and the Bearn's Prize in Composition. Previous winners of the Stoeger award include Gunther Schuller, Oliver Knussen, Osvaldo Golijov, Aaron Jay Kernis, Judith Weir, Thomas Ades and Kaija Saariaho.

Other news of interest

Elgar off the (bank) note

It was recently announced that the image of Sir Edward Elgar is definitely to be taken off the UK £20 note, to be replaced with a far-less familiar face, that of the 18th-century philosopher and economist Adam Smith. This year marks the 150th anniversary of Elgar's birth and celebrations of his music are in full swing up and down the country with much pomp and circumstance. ([Source](#))



Philip Glass: Appomattox

[This new opera](#) by Philip Glass will be premièred by the San Francisco Opera next October. The original director, George C. Wolfe, left the production so as to work on a movie. He will be replaced by [Robert Woodruff](#), artistic director of the American [Repertory Theater](#). The conductor will be Dennis Russell Davies, and the soloists Dwayne Croft and Andrew Shore.

US débuts for Zemlinsky

Well, almost. His *Sonata in A minor* for cello and piano, composed over 100 years ago, has only recently been found at an estate in south Wales. It was [first performed in public](#) in North America in Oct. 2006 at the Library of Congress in Washington D.C., where Zemlinsky's other compositions reside, by the [Montage Music Society](#) of Boston. It has now been [premièred in the US west](#), at Colorado Mountain College.

Concerts for babies

The [Palau de la Música](#) in Valencia (Spain) is starting a chamber concert series for babies 12 months old or less. They will be short, will include pieces by such composers as Handel or Mozart “*specially adapted for the occasion*”, as well as of local composers. The ensembles will include a harp and percussions, “*so as to introduce the feeling of rhythm to children*”.

Transition

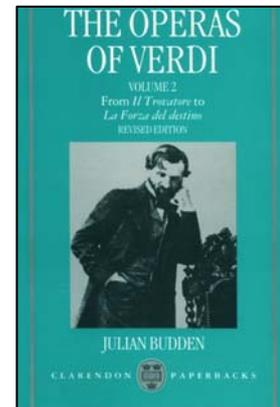
Ernst Haefliger (1919-2007)

[This Swiss tenor](#), a student of Fernando Capri and Julius Patzak, came to international attention in 1949 at the Salzburg Festival, in the première of Carl Orff's *Antigona*. He later recorded Mahler's *Das Lied von der Erde* with Bruno Walter, and sang with some of the greatest performers and “purest” voices of his generation, such as Irmgaard Seefried, Maria Stader and Dietrich Fischer-Dieskau. I still remember listening with much excitement to his clear and moving voice live in Frank Martin's oratorio *In terra pax*, and in recordings of the Passions of

Bach under the direction of Karl Richter. Deutsche Grammophon has issued a box set of twelve CDs entitled “*The Art of Ernst Haefliger*,” with repertoire ranging from Bach to Janáček and including the three great Schubert song cycles.

Julian Budden (1924-2007)

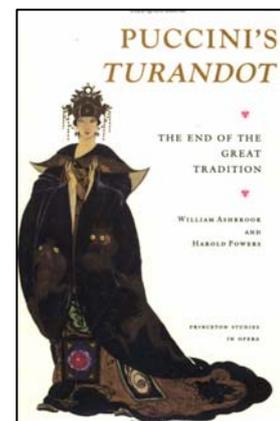
This opera scholar, radio producer and broadcaster is principally known for “three volumes on the Verdi operas ([I](#), [II](#), [III](#)) and a single-volume biography of the composer (1982), followed in 2002 by one of [Puccini](#). They are acknowledged



classics, well written and exhaustively researched, full of insight and leavened with humour. This was criticism of the highest order: Budden was to Verdi what Ernest Newman was to [Wagner](#), David Cairns to [Berlioz](#) and David Brown to [Tchaikovsky](#). The single-volume biographies have peers but no superiors.” ([The Guardian](#))

Harold Powers (1928-2007)

Harold Powers, a Princeton professor whose scholarly interests encompassed musicology, ethnomusicology and music theory, had taught at Harvard University and at the University of Pennsylvania before returning to Princeton.



His work culminated in the book [Puccini's Turandot: The End of the Great Tradition](#), co-written with William Ashbrook. His other interests included comparative musicology and the relationship of music to language as well as a career-long exploration of mode in music theory.