



IAML Electronic Newsletter

No. 24, June 2007

Music (in) libraries

Juilliard manuscript collection

The Juilliard School is making its priceless [Juilliard Manuscript Collection](#) available for viewing on the internet, a year and a half prior to the completion of their eventual home in Juilliard's Scholars' Reading Room. The collection, which was given to the School in February 2006 by its Board Chairman Bruce Kovner (see [Newsletter no. 20](#), p. 2), includes remarkable autograph and working manuscripts, sketches, engravers' proofs, and other musical artifacts. Each page of the original manuscripts, sketches, and annotated first editions, can be displayed up to their full resolution. The enlargements' remarkable clarity allows scholars and interested amateurs alike to see the details: original corrections, handwritten notes and instructions, and in the case of Beethoven, insults about his copyist.

Forty-two composers are represented in the online presentation of the Juilliard Manuscript Collection, ranging from Arensky to Zemlinsky; as old as Purcell, and as recent as Maxwell Davies; including multiple works by Beethoven, Brahms, Liszt, Mozart, Schubert, Schumann, Scriabin, Wagner, and many others. A printable list of the complete manuscript collection, with

brief descriptions, [is available](#) on the website.

The manuscripts were photographed by [Ardon Bar Hama](#), Chief Photographer of the Center for Online Judaic Studies, who also has created the digital images of the Vatican's *Biblioteca Apostolica*, the [Dead Sea Scrolls](#) in The Israel Museum in Jerusalem, Chicago [Oriental Institute](#)'s extrabiblical source, the *Sennacherib Prism*, and numerous other religious artifacts. Juilliard's images are his first music manuscript photos. Photography of Juilliard's collection took place in the summer of 2006, and was fine-tuned in recent weeks. The site will be enhanced further with additional manuscripts and accompanying sound clips corresponding to the images.

Digitization of the *Juilliard Manuscript Collection* was accomplished, in part, with generous leadership gifts from Mr. Bruce Kovner and from the New York State Council on the Arts, with support from George S. Blumenthal, President of the Center for Online Judaic Studies.

Mendelssohn manuscripts

Two newly discovered songs by Mendelssohn were sold by Sotheby's in London in May for £21,600. The autograph manuscript, a major musical discovery, was bought by the [Staatsbibliothek Zu Berlin](#). The manuscript contains three pieces in



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total. One of the two new songs, “*Selt-sam Mutter geht es mir*”, is undocumented and there is no mention of it in any of the literature about Mendelssohn. The second song, “*Der Wasserfall*”, exists in incomplete form in a source in Berlin, but is unperformable in this state. The manuscript is inscribed and dated 1825, most likely by its recipient Agnes Rauch.



[The Music Department](#) at the Staatsbibliothek zu Berlin houses the largest collection of music in Germany, one which is held in high esteem the world over. The items acquired and made available to researchers include musical autographs and manuscript copies, composers' estates, letters, portraits, books, printed music, libretti and sound carriers. The holdings currently comprise some 67,000 autographs and manuscript copies, 430 estates, 78,500 letters, 8,000 portraits, 90,000 books, 450,000 copies of printed music, 14,000 libretti and 43,000 sound carriers. Affiliated to the department is the [Mendelssohn-Archiv](#), founded by Felix Mendelssohn's great-grandson in 1964. The archive documents the activities of the extensive Mendelssohn family and contains numerous letters, a library of works by the progenitor, the philosopher Moses Mendelssohn (1729-1786), and manuscripts written by the composer himself and his sister Fanny Hensel. (Source: [Gramophone](#))

Publications

The New Bach Edition

Edited by the [Johann Sebastian Bach Institute, Göttingen](#) and the [Bach-Archiv, Leipzig](#), its publication by Bärenreiter Verlag is now finished. On 13 June 2007, a ceremony marking the completion of the New Bach Edition took place at the [St. Tho-](#)

[mas's Church](#), Leipzig as part of the Bach Festival. At this ceremony, the final volume of the edition was symbolically presented to the public. The concert accompanying the ceremony included the Cantata “[Lobe den Herrn, meine Seele](#)” BWV 69a, the [Fantasy in C minor](#) BWV 1121 and the Sanctus in D major BWV 232(II).

[The New Bach Edition](#) is an Urtext edition offering the world of scholarship a reliable musical text which is equally useful in performance. Prepared with the most exacting methods of source criticism, it has set new standards for modern scholarly-critical editions in the latter half of the 20th century. Work on the New Bach Edition led to the rediscovery of lost compositions and resolved many questions of authenticity in the Bach canon. Most of all, however, the close study of the sources has occasioned a large-scale revision of the chronology of Bach's life, thereby forming the basis for a new image of the composer in our time.

Bärenreiter Verlag's publisher Karl Vötterle first encouraged a debate in 1950 about the possibilities and aims of such an enterprise. From the very beginning, the project was financed from public and private funds. After more than half a century of research, the work is done, with over 100 volumes. The Bach-Institut in Göttingen consequently closed its doors on 31 December 2006. Most of its library and

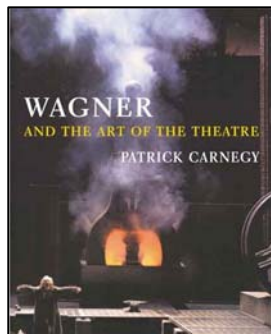


scholarly papers have been transferred to the Bach-Archiv in Leipzig. Further materials, including valuable documents, manuscripts and prints will follow in the coming years. The Bach-Archiv and Bärenreiter-Verlag have agreed to a continuing programme of scholarly updating and revision of the older published volumes.

The New Bach Edition was awarded the Special Year 2001 Price for Outstanding Music Editions of the German Association of Music Publishers.

Wagner and the art of the theatre

Patrick Carnegy's book, *Wagner and the Art of the Theatre*, which was published last September by [Yale University Press](#) to much acclaim, won the [Theatre Library Association's](#) George Freedly Memorial Award Special Jury Prize, as well as the [Royal Philharmonic Society](#) prize for "creative communication". [In an interesting article](#) in *The Guardian*, Carnegy tells Stephen Moss why it took him 40 years to write the book. Formerly a music critic for the *Times* and dramaturg at the Royal Opera House, Covent Garden, Patrick Carnegy has lectured, broadcast, and published widely on Wagner, opera, and the theater.



New Sibelius DVD

Jean Sibelius is the subject of a [substantial documentary](#) by Christopher Nupen, just out on DVD, in which "images of pine forests in swirling mists and blizzards are perfectly matched to the composer's tone-poem masterpiece *Tapiola*, with its shivering, skittering, terrifying writing for the strings". As Liz Mundler writes, "[this film] is a far cry from the world of the soundbite, the snappy fast-moving camera work we've become accustomed to. It is not about music merely as entertainment, it

is an authoritative look at the life and music of Sibelius". It is published by issued by [Allegro Films](#) (of which Christopher Nupen is a co-founder) whose [catalog](#) proposes films on music and musicians. (Sources: The Independent, [BBC](#))

Palestrina's publish or perish

"Publish or perish? Palestrina and print culture in 16th-century Italy" is the provocative title of [a recent paper](#) in *Early Music* by Jane Bernstein, the Austin Fletcher Professor of Music at Tufts University. It examines the relationship between the composer, his music printers, and his patrons.



The Journal of music and meaning

The fourth issue of this online refereed journal "for multidisciplinary research on music and meaning", edited by Cynthia M. Grund, [is available](#) now. It includes an invited paper by [Siglind Bruhn](#) on three librettos after Bulgakov's *The Master and Margarita*, as well as two invited papers and two research reports. Siglind Bruhn is a music analyst and musicologist, concert pianist and interdisciplinary scholar.

Works

Architecture and music: Bainbridge new composition

"Discovering any new space is a temporal as well as spatial experience", [writes](#) composer [Simon Bainbridge](#), who has finished work on a composition inspired by architect [Daniel Libeskind's](#) works. Premiered in Manchester on April 28 with the London Sinfonietta, [Music Space Reflection](#), composed for chamber orchestra and live electronics, is a series of pieces inspired by, and designed to be played inside, Libeskind's buildings. Performed by an

ensemble of 24 musicians made up of four sextets – each comprising flute, clarinet, trumpet, trombone, violin and cello – the piece is a succession of gradually lengthening musical fragments interspersed with silence composed using mathematical principles. The piece is strikingly different from anything Bainbridge has composed before: rather than linear and layered, the emphasis in *Music Space Reflection* is on the vertical, as if to establish an aural point of reference within the dizzying geometries of Liebeskind's buildings. (Sources: [Financial Times](#), [The Guardian](#))

Forthcoming opera after Lars von Trier's *Dancer in the dark*

Danish self-taught composer [Poul Ruders](#) will write the music for a new production for the Royal Danish Theater on a libretto by [Henrik Engelbrecht](#), based on Lars von Trier's 2000 movie [Dancer in the dark](#). It is scheduled to open during the 2010-2011 season, with Swedish soprano [Ylv a Kihlberg](#) in the title role. (Source: [CBC](#))



Tavener's Beautiful Names

The Beautiful Names, the latest work by English composer [John Tavener](#), received its world premiere in Westminster Cathedral in London. Performers are tenor soloist John Mark Ainsley, the Westminster Cathedral Choir and the BBC Symphony Orchestra and Chorus under chief conductor Jirí Belohlávek. The premiere has provoked discord because it glorifies the Muslim deity Allah. A number have written to Cardinal Cormac Murphy-O'Connor, the head of the Roman Catholic Church in

England and Wales, expressing concern that the Church will be seen to be endorsing the Islamic idea of God. (Sources: [PlayBill Arts](#), [The Telegraph](#))

Events

ICMC 2007

27 August-1 September, Denmark.

The theme for [this year's](#) International Computer Music Conference is "immersed music", and will be addressed by compositions and papers that involve immersed performance interfaces, immersed perception, aesthetic and music. The keynote speaker will be [John Chowning](#), the inventor of FM-synthesis. The [CMMR2007](#) conference will take place jointly with ICMC2007.



11th Brazilian symposium on computer music

1-3 September, Brazil. [This symposium](#) is organized by NUCOM (Núcleo Brasileiro Computação e Música, the computer music branch of the Brazilian Computing Society). It will include speeches by renowned researchers, technical and music paper sessions, discussion panels, and concerts. Researchers, scientists, composers, educators, manufacturers, and all concerned with the interplay between music and technology are invited to submit work. The program will include, among others, a keynote speech and a workshop by [Roger Dannenberg](#).

Música viva festival 2007

11-23 September 2007, Portugal. The topic of [the festival](#) is "Perception and aesthetics within musical creation. Transmutation of sound and new technology". In order to encourage the creation of electro-acoustic music, [Miso Music Portugal](#), the Portuguese section of the [ISCM](#) (International Society of Contemporary Music) and the Portuguese Federation of the [CIME](#) (Confédération Internationale de Musique Électroacoustique), is organising, as part of the festival an [Electro-acoustic Composition Competition](#). Winners of the 2006 competition were Manuelle Blackburn (UK) for

Causal Impacts, Thomas Peter (Switzerland) for *neutgut.rand* and Ingrid Obled (France) for *Si je regarde*.

Workshop of music and artificial life

10 September, Portugal. The Artificial Life approach to music is an exciting new development for composers and researchers. For composers, it provides an innovative and natural means for generating musical ideas from a specifiable set of primitive components and processes, reflecting the compositional process of generating a variety of ideas by brainstorming followed by selecting the most promising ones for further iterated refinement. For researchers, such techniques are used to model the cultural transmission and change of a population's body of musical ideas over time. For example, the study of the development and maintenance of musical styles within particular cultural contexts and their reorganization and adaptation in response to cultural exchange can benefit from such an approach. [This workshop](#), part of [ECAL 2007](#) (9th European Conference on Artificial Life) will focus on the applications of A-life (Artificial Life) to music and the tools needed to create and study such systems. These tools are mostly drawn from research into the origins and evolution of biological organisms, ecologies, and cultural systems on the one hand, and in part from A-life computer modelling methodologies on the other hand.

Ethics, law and music

18-21 October, Canada. The [multidisciplinary colloquium](#) *Ethics, Law, and Music. The idea of the Good and the Just as it relates to music*, is organized by the Société québécoise de recherche en musique ([SQRM](#)). It will explore [various moral, ethical and legal considerations](#) as they apply to music: fundamental ethics, which poses the question of the end-purposes of music, its values and related moral questions; applied ethics, which deals with normative aspects and the regulation of conduct in various music-related undertakings; and the issues of intellectual property and protection. Keynote speaker Jean-Jacques Nattiez will talk on *Wagner's antisemitism: an aesthetic, historical, ethical question?* For information, [write](#) to Brigitte Des Rosiers.



6th Midatlantic music conference

9-11 November, USA. [The conference](#) was established with one goal in mind, to focus the national and international music industry and related press on the Mid-Atlantic music market while providing a platform for the areas musicians and artists to gain exposure, be heard, and be educated in the business of music. Full conference registration is \$50 until July 20th, \$100 until September 4th, and \$200 afterwards. Registration includes access to all panels, showcases, and more.

International symposium on performance science

22-23 November, Portugal. Musical performance is a multifaceted pursuit, and as such, the study and investigation of performance have become increasingly interdisciplinary in recent years. [ISPS 2007](#) aims to showcase recent research in which (1) scientific theories and methods have been employed to inform the art of performance and (2) performance has been used as an exemplary means of advancing theories and applications of science.

ISCM-ACL 2007 – World music days

22 November – 2 December, Hong Kong. Co-organized by [ISCM](#) (International Society for Contemporary Music) and [ACL](#) (Asian Composers League), this festival proposes a rich [program](#) of works by [composers](#) from a variety of countries and [papers](#) of topics of related interest.

Écrits de compositeurs

12-15 March 2008, Canada. The Canadian international observatory of music creation ([OICM](#)) is organizing its fifth international conference on the theme "Composers writings, 1850-2000". At a time when contemporary music questions its own legitimacy in relation to the listener, studying a composer's writings allows for a better understanding of the creative process and musical thinking, but also, and more importantly, draws us towards the larger question of a possible dialogue between a composer and an audience. Aesthetic, ideological, political and even financial aspects of a composer's writings are important here, and raise some fundamental questions: has there been an exponential growth of intellectualism at some point in the history of the arts? Is the

composer-writer's activity a gratuitous one? Is there not something suspicious in the fact that a composer communicates his art through written texts? These questions, among many others, open upon a larger reflection that extends well beyond the musicological domain towards the world of art in general, communication and media, the history of mentalities, sociology and the music industry as a whole.

The selection committee calls for papers proposing a methodological and theoretical questioning of composer's writings. In order to be acceptable, corpus studies should be based upon a scientific method and have a strong relationship with one or more of the suggested themes. The theme (or themes) at the center of the proposed paper should be clearly stated in its abstract.

For information, [please contact](#) the coordinator, Frédéric Chiasson.

Awards, grants

Christopher Ventris

[This young British tenor](#) is [the recipient](#) of the Maria Callas Debut of Artist of the Year award from the Dallas Opera for his performance in *Lohengrin*. Past laureates include

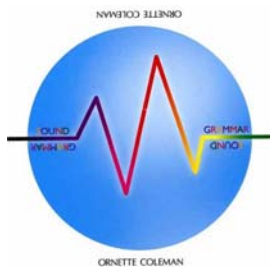


Sharon Sweet, Cecilia Bartoli, Elizabeth Futral, Jerry Hadley, Hei-Kyung Hong, Denyce Graves, Indira Mahajan, Mary Mills, Patricia Racette, Latonia Moore and, in 2006, Mary Dunleavy.

Pulitzer to Ornette Coleman

[Sound Grammar](#), a recording by jazz saxophonist Ornette Coleman and his band released in September 2006, has won the 2007 Pulitzer Prize for Music.

The disc, the first in a decade by the legendary free jazz pioneer, was recorded live at



a 2005 concert in Italy. This is the first time ever that a jazz composition has won the Pulitzer Prize, one of the most prestigious in the U.S. (Wynton Marsalis, best known as a jazz musician, received the Pulitzer in 1997 for *Blood on the Fields*, which is a classical work.) Duke Ellington was given a posthumous citation for his lifetime's work from the Pulitzer board in 1998; Thelonious Monk received a similar citation last year. (Source: [PlaybillArts](#))

Royal Philharmonic Society awards

The winners of the RPS Music Awards for live classical music [were announced](#) on May 8. Among them: **The Dante Quartet** (chamber music), **Vladimir Jurowski** (conductor), **Richard Causton's** *Phoenix* (chamber-scale composition), **Patrick Carnegy's** *Wagner and the Art of the Theatre* (creative communication, see Publications, above), **The Britten Sinfonia** (ensemble), clarinetist **Michael Collins** (instrumentalist), **Jonathan Harvey's** *...toward a pure land* (large-scale composition)¹, tenor **John Mark Ainsley** (singer), soprano **Miah Persson** (BBC Radio 3 Listeners Award), soprano **Kate Royal** (young artist).

Other news of interest

Fusion without confusion

"Cut-'n-paste" has become a ubiquitous paradigm in many wakes of life in the eras of [mechanical reproduction](#) and of digital ubiquity. It is, however, an ancient technique, which may go back as far as 2000 years ago. It took a prominent place in [painting](#) – since the beginning of



¹ Jonathan Harvey's opera *Wagner Dream*, commissioned and produced by De Nederlandse Opera (Amsterdam), le Grand Théâtre de la Ville de Luxembourg, Holland Festival and IRCAM-Centre Pompidou, will get its [French première](#) in June during the IRCAM Festival Agora.

the 20th century thanks to Braque or to Picasso and later Duchamp, Picabia, and up to the 60s Pop art artists –, in [literature](#) (William S. Burroughs’ “cut ups”) and in [cinema](#). It has not escaped [music](#): from earlier contemporary composers (Charles Ives, Luigi Russolo, Pierre Schaeffer, Pierre Henry, John Cage...) to actors of the music pop scene, well-known ones (such as Frank Zappa) and a host of lesser-known DJs and anonymous individuals who copy, cut, sample, transform, remix... Donald Bartheleme goes as far as saying that “...*the principle of collage is the central principle of all art in the twentieth century*”.

But is it always art? In many cases, it denotes at best admiration (in the same way that imitation is the sincerest form of flattery, as the saying goes) combined with a lack of creativity – it is not enough to know how to select the appropriate ingredients, it is also important to be able to combine them in imaginative ways and add one’s personal sauce, so as to make the whole palatable, enjoyable or even delicious. Sometimes, it is used for a purpose – the musical collages of [Gerald Hoffnung](#) are examples of excellent musical humor.

The French pianist Pierre-Laurent Aimard who is not only an excellent musician but a master pedagogue without a hint of an inflated ego, used a kind of collage in the last of the seven “Perspective” concert recitals he gave at Carnegie Hall. The solo program was aptly titled “Collages-Montages.” “*By mixing and matching short pieces or excerpts from longer ones (46 in all), he created, in effect, an original, evening-length, five-section patchwork composition that audaciously leapt across centuries, defying stylistic categories*”, as reported in a very interesting [article](#) in the Herald Tribune, which describes the program and the resonances between its components.

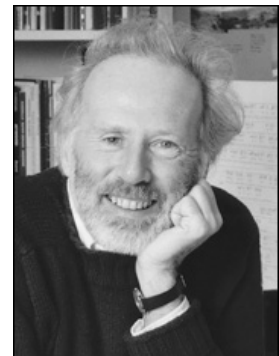
It is indeed a feat to allow the public to enjoy the music of composers it may be unused to by combining the known with the unknown, as Aimard did, with Tristan

Murail, Schoenberg, György Kurtag, Messiaen, Ravel and Mussorgsky, or Schubert and Stockhausen.

This is also testimony to the fact that, regardless of the claims of some of the best contemporary composers to have totally broken with the past, their work is inscribed in a great tradition and can’t avoid resonating with it.

R. Murray Schafer honored

The Canadian National Arts Centre (NAC) recently [announced](#) details of “Schafer at 75”, a New Music collaboration planned in honour of the 75th birthday of Canadian composing legend R. Murray Schafer. The announcement was



R. Murray Schafer

made by NAC Orchestra Managing Director Christopher Deacon together with R. Murray Schafer at the Canadian Music Centre in Toronto, co-hosted by Elisabeth Bihl, CMC Executive Director. “Schafer at 75” features a showcase of R. Murray Schafer’s creations during the NAC Orchestra’s eX-pressions new music festival in March 2008, including the NAC-commissioned *Gitanjali* performed by its dedicatee, soprano Donna Brown; a Teachers Symposium for educators, music specialists and young composers at the NAC, and a Choral Music Workshop for local choirs and choir directors.

You don’t have to book a ticket now: the [March 26](#) (*Gitanjali*) and [March 28](#) (String quartets) concerts are free – but mark your calendar. The collaboration will also include the commission of a major new orchestral work to be premiered in celebration of the National Arts Centre’s NAC’s 40th anniversary season in 2009.

The Guarneri twins reunited

Miyoko Yamane Goldberg (1938-2006), wife of violinist and conductor Szymon Goldberg

(1909-1993), and herself a pianist, gave the “Baron Vitta” violin, made by Giuseppe Guarneri between 1730 and 1732, to the Library of Congress. It will thus rejoin another Guarneri made from the same piece of wood at that time, the “Kreisler”, which was donated by Fritz Kreisler to the Library in 1927. The Baron Vitta was received in May 2007. (Source: [Library of Congress](#))



Better winds for Marin Alsop

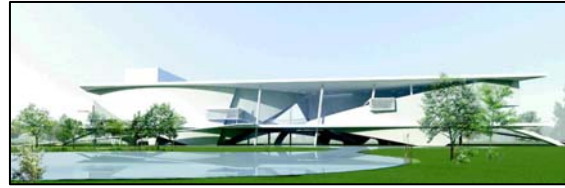
An attentive reader of our newsletter writes: “Since [you’ve compared](#) Marin Alsop to Rebecca Miller, I thought you’d be interested in seeing [this update](#) about Alsop”. For our [aficionados](#) who haven’t followed the rocky [début](#) of the [maestra](#) at the [podium](#) of Baltimore Symphony Orchestra and the whole ensuing [megillah](#), now that the [hubbub](#) has abated and the [tsunami](#) is apparently over, we’ll sum up the current [gemütlich](#) situation in Alsop’s own words: “Everybody is psyched about what’s going on”. Thanks, Judy².

No more public concerts for Ashkenazy

Pianist Vladimir Ashkenazy recently announced he would stop playing in public due to unspecified physical problems, but that he would go on recording in studios and conducting. He has been appointed Principal Conductor and Artistic Advisor of the [Sydney Symphony Orchestra](#) as of 2009. (Source: [PlayBillArts](#))

Portzamparc to design Rio’s Cidade da Música

The French architect Christian de Portzamparc, who had designed the [Cité de la musique](#) in Paris, has been invited by the



City Hall of Rio de Janeiro to create [its own music center](#) and home for the Symphonic Orchestra of Brazil, in the Barra de Tijuca zone.

Portzamparc envisions a complex building in concrete suspended 10m. (30 ft.) above the ground, with a general form in homage to the large compositions of Oscar Niemeyer. It will include a concert hall with a capacity of 1800 seats (and 1300 for opera representations), a chamber music concert hall (500 seats), four movie halls and many other spaces. It is scheduled to open in May 2008.

(Source: [Les Échos](#))

People on the move

Dominique Meyer has been named general director of the [Wiener Staatsoper](#) in Austria for five years starting in 2010. He is currently at the helm of the Théâtre des Champs-Élysées, and had previously headed the Opéra de Lausanne and briefly the Opéra de Paris.

After having helped making the Los Angeles Philharmonic one of the world’s most adventurous and versatile orchestras, **Esa-Pekka Salonen** has decided to step down as music director at the end of the 2008-09 season. His successor will be **Gustavo Dudamel**, a 26-year-old conductor from Venezuela.

“Watch” your music

[Reuge](#), a well-known music box manufacturer founded in 1865, has taken over Mermod Frères, a not less famous watchmaker established in 1816. Now they announce the [Primo 4](#), a wristwatch containing four mini-discs which is capable of playing four different melodies with “perfect acoustics”.

² English, French, German, Italian, Japanese, Latin, Scottish Gaelic, Spanish and Yiddish in one sentence, in strong support of IAML multilingualism.

Elsewhere on the Web

Abeille Musique's podcasts

[Abeille Musique](#) is an independent French record store, which sells through its online web site as well as a network of resellers independent labels usually not available elsewhere. While a large part of its catalog is dedicated to recent as well as historical recordings of classical music, it also sells jazz and world music. On its web site, most of the records are commented at length (you can practice your French listening skills), and generous music excerpts can be listened to (no need to know French for that one). It has recently opened a [podcast](#) section which offers various audio programs: new releases (with comments and excerpts), interviews with interesting musicians, a program dedicated to opera (titled *CallastoTherapy*)... and even a video podcast, with excerpts of concerts and interviews.

The International Music Score Library Project

[IMSLP](#), which opened in February 2006, strives to create a virtual library containing all public domain musical scores, as well as scores from composers who are willing to share their music with the world without charge. To date, it has over 7000 available scores. IMSLP also encourages the exchange of musical ideas, both in the form of musical works, and in the analysis of existing ones. The choice is eclectic: some composers are quite well represented (e.g., the *Bach-Gesellschaft Ausgabe*, Breitkopf & Härtel, 1851-1899; Beethoven, Chopin and others³), others in



³ Mozart is intentionally underrepresented, due to the recent announcement of the [Neue Mozart-Ausgabe: Digitized Version](#) which offers the musi-

part (Haydn's piano sonatas, but little else; most of Schubert's piano and chamber music, but no *lieder* and a few symphony and masses), or just by a couple of well-known or outstanding works (Purcell's *Dido and Aeneas*, Novello 1889 or Gluck's *Alceste* and *Armide*; Cherubini's *String quartet no. 1*). Among the more recent composers (in the public domain): Scriabin (piano sonatas, one symphony), Hindemith (*Suite for piano*), Ibert (*Histoires* and a few other works), Poulenc (*Five impromptus*), Milhaud (*Saudades do Brazil, Sonata...*) and even Terry Riley's [In C](#). Scan and metadata quality are variable, depending on the provider.

The issue of rights is tricky, in an international environment: some composers' works are preceded by various warnings such as this one: "Works of this composer are most likely not public domain within the EU and in those countries where the copyright term is life+70 years. They may also be protected by copyright in the USA, unless published before 1923, in which case they are PD there as well. However, this composer's works are public domain in Canada (where IMSLP is hosted), and in other countries where the copyright term is life+50 years. IMSLP does not assume any sort of legal responsibility or liability for the consequences of downloading files that are not in the public domain in your country."

Yet this warning may not be sufficient to prevent them from being sued by rights owners in the countries where the works are still protected, however. As an example, the works of Jacques Ibert (who died in 1962), of Francis Poulenc (d. 1963) and of Darius Milhaud (d. 1974), are still under copyright in France for quite a long time (at least 50 years after the end of the year the composer died, and sometimes 70 years, for war reasons). They are probably more careful with Ravel's works (see [Newsletters no. 22](#) p. 7 and [no. 23](#) p. 6): his rights owners are *very* sensitive.

cal text and the critical commentaries of the entire *Neue Mozart-Ausgabe* (see [Newsletter no. 22](#), p. 9).

In a [related rights issue](#) which highlights the ever-growing complexities, a Munich state court ordered a few days ago the descendants of composer Richard Strauss to share royalties with the heirs of Hugo von Hoffmansthal for collaborations including the operas *Der Rosenkavalier* and *Elektra*, notwithstanding the fact that the librettist died in 1929 and his rights had apparently expired in 1999. Strauss' works are protected until the end of 2019.

Transition

Pnina Salzman (1924-2006)

[Pnina Salzman](#), “the first lady of the piano in Israel”, who had been awarded the 2006 Israel Prize for music (see [Newsletter](#) no. 20, p. 5), passed away a few months later.

Walter Hendl (1917-2007)

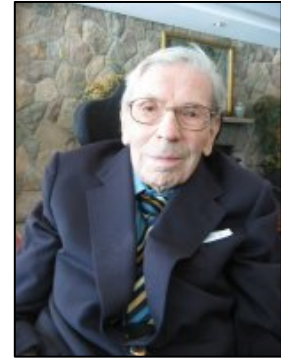
A student of Clarence Adler (as were Aaron Copland and Richard Rodgers), of David Saperton (Leopold Godowsky's son-in-law), of Fritz Reiner and of Serge Koussevitzky, [Walter Hendl](#) was appointed assistant conductor of the New York Philharmonic in 1945 until 1949. He then became music director of the Dallas Symphony Orchestra. In 1958, he became Fritz Reiner's associate conductor at the Chicago Symphony Orchestra, and in 1964 director of the Eastman School of Music. He later held positions at the Juilliard School and the Erie Philharmonic until his retirement.



Oskar Morawetz (1917-2007)

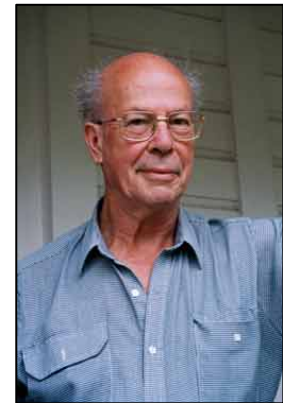
Canadian classical music composer [Oskar Morawetz](#) has died in Toronto at age 90. Morawetz, who was one of Canada's most well known classical composers and has won two Juno awards, was known for his lyrical melody and lively rhythms, The Canadian Broadcasting Corporation reported. Morawetz wrote more than 100 or-

chestral and chamber works spanning a 50 year career, including *Carnival Overture*, *Memorial to Martin Luther King* and *Prayer for Freedom*. [The Oscar Morawetz archive fonds](#) is located at the National Library of Canada. [A review](#) of a double CD of his works is available on the CAML web site.



David Farquhar (1928-2007)

Born in New Zealand, [David Farquhar](#) has composed over 100 works, mainly in theatre music, but also [song cycles](#), four string quartets, three symphonies and other extended works. Associate Minister for Arts, Culture and Heritage Judith Tizard said in a statement that Farquhar “made an enormous contribution to New Zealand music —



as a highly valued professor, a committed advocate of New Zealand music, and a prolific and celebrated New Zealand composer. He has had a profound influence on the education of a significant number of New Zealand musicians and composers, having taught for over forty years at Victoria University of Wellington.”

In 1984 David Farquhar was awarded the [CANZ](#) Citation for Services to New Zealand Music, and in 2004 he was made a Companion of the New Zealand Order of Merit for his services to music.

One month before he passed away; a public concert of his works celebrated his contribution to New Zealand's musical heritage. It ended with the premonitory *And Death Shall Have No Dominion* by Ross Harris.