



# IAML Electronic Newsletter

No. 27, December 2007

## IAML 2008

### *Vedi Napoli...*

... ma non muori. Our next annual conference will take place in Naples (Italy), July 20-25. [The web site](#) is already up. Mark your calendar and your bookmarks.

## Music in libraries

### **Arthur Rubinstein collection to Juilliard School**

The family of pianist Arthur Rubinstein (1887-1982) has donated to The Juilliard School an extensive collection of original manuscripts, manuscript copies, and published editions seized by the Nazis from Rubinstein's music library in his Paris apartment and recently restituted by the German government. The 71 items in the collection were returned in May 2006 to the pianist's four children, Eva Rubinstein, Paul Rubinstein, Dr. Alina Rubinstein, and John Rubinstein, by New York Consul General Dr. Hans-Jürgen Helmsoeth. By the German government's own admission, it marked the first time that Jewish property kept in the Berlin State Library was returned to the legal heirs.

The returned items include music by various composers, some works of which are dedicated personally to Arthur Rubinstein. Among the original autograph scores is the manuscript of Heitor Villa-Lobos' *Rudepoëma*, which was dedicated to Rubinstein, as well as autographs by Germaine Tailleferre, who was a member of the Paris group, Les Six.

In the fall of 1939, Arthur Rubinstein and his family emigrated to the United States just prior to the invasion of Paris by German troops in 1940. In that year, the Nazis confiscated Rubinstein's property in Paris and moved his private library to the Reichssicherheitshauptamt (Reich Security



Main Office) in Berlin. By 1947, Rubinstein had returned to Paris, but it was not until 1954 that his Paris home was returned to him. His final years were spent in Paris and Geneva, where he died in 1982.

In 1945, the material from Rubinstein's library was taken from Berlin to the USSR by the Soviet Army. These 71 items came back to Berlin in the course of a partial return of German cultural assets by the USSR in 1958-59 to the German Democratic Republic<sup>1</sup>. The music had been assigned to the Music Department of the Berlin State Library (East) and kept as unprocessed music resources for years.

After reunification of the Berlin collections, the Prussian Cultural Heritage Foundation was given responsibility for the return of the works in 1991. Most of the individual items lacked indications of provenance and could not be identified until recently. References to the Rubinstein items were first discovered by a German group of experts who were researching the fate of cultural assets taken by the Soviet occupying forces during the Second World War in the [Glinka Museum](#) in Moscow in 2003. The Dutch musicologist, Willem de Vries, aided in the discovery of the Rubinstein

<sup>1</sup> Other articles from Mr. Rubinstein's Paris apartment remain in Russia to this day. Their return seems unlikely given their parliament's decision to retain such war-time property as rightfully Russian – a vote shockingly chronicled in the recent documentary [The Rape of Europa](#).

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provenance. After it was confirmed that the manuscripts belonged to the estate of Arthur Rubinstein, the Foundation contacted the heirs.

The scores and manuscripts will be part of Juilliard's [Peter Jay Sharp Special Collections](#) and available to scholars and researchers by appointment. Mr. Rubinstein's major collection of papers is housed in the Library of Congress in Washington, D.C. The Rubinstein Collection consists of approximately 16,000 items, primarily correspondence, and is available to researchers in the Library's Music Division.

Jane Gottlieb

### ***The Morgan Library to digitize music manuscripts***

The music collection of [The Morgan Library & Museum](#) includes over 1,000 music manuscripts. Many are in the hand of the composer; most have never been reproduced. Principal strengths are music of the eighteenth, nineteenth, and early twentieth centuries. The eighteenth century is represented by Bach, Handel, and Haydn; the Mozart collection is one of the richest in the world. Nineteenth- and twentieth-century composers who are especially well represented are Beethoven, Brahms, Chopin, Liszt, Mahler, Mendelssohn, and Schubert. Berg, Menotti, Stravinsky, Schoenberg, and Webern are also represented with significant manuscripts. The Morgan's collection of music manuscripts, considered one of the best in the world, is consulted by scholars, performers, conductors, and collectors. Currently, access is largely provided by appointment through the Morgan's Reading Room. The collection is also made available to the public through a wide array of public exhibitions, lectures, concerts, and other programs.

Nevertheless, because of the fragility of many of the items in the collection, there are necessary limits on the amount of access that can be provided. The Library has recently received a generous grant of \$500,000 from the Kovner Foundation for a three-year project to digitize and make

available on the Internet its entire collection of music manuscripts ([see](#) the autograph manuscript of the *Haffner Symphony*). The project will provide much-needed, Web-based access, free of charge, to high-quality images and related descriptions of every page within every music manuscript in the collection. Users will be able to page through a manuscript quickly or turn to a particular page instantly, perform close comparisons of images from several different manuscripts at once, and study details not readily visible to the naked eye. Equally important, the digital images will be stored and managed in a way that will ensure their survival across platforms and changes in file format.

These images and descriptions will be available via the institution's online public catalog. The Morgan will also be working with other institutions that house significant music manuscript collections, including the Juilliard School, Harvard University, and the Library of Congress, to develop a unified portal for digitized versions of their music manuscripts.

### **IMC meeting in Beijing**

The [International Music Council](#) (IMC) is a membership organisation created by the Director General of UNESCO as the advisory body to the agency on musical matters. It functions as an independent international non-governmental organization maintaining a formal associate relationship with UNESCO. IMC has developed as a world expert organisation, a forum for exchange and reflection and an observatory in the field of music. IMC has several categories of membership, like National Music Councils and International Music Associations. IAML is one of many international members.

IAML has a reputation to meet in magnificent places (Sydney, Naples, Amsterdam...), but IMC has very high standards too (Petra, Tokyo, Montevideo, Beijing, Tunis...).

In October it was my duty and privilege as President of IAML to attend the 32<sup>nd</sup>

General Assembly (GA) of IMC and the [2<sup>nd</sup> World Forum on Music](#) (WFM), which was organized in connection with the Assembly. The six WFM [sessions](#) dealt with basically four themes:

- Music in Development
- Intellectual Property Rights
- Many Musics – Enhancing Musical Diversity
- Music in the Future.

The Forum sessions were well organized with speakers from all over the world, panel discussions and open discussions.

It was not possible to attend all sessions because I chose to visit our Chinese IAML member, the library of the [Central Conservatory of Music](#).

I met the director of the library, Prof. [Jia Guoping](#), who is a composer and studied with **Helmut Lachenmann** in Germany. It was very nice to meet again **Gao Jie**, director of the Network Center and deputy librarian. She attended two IAML conferences and it was with her help that I could organize my visit to the Central Conservatory. **Wu Xu**, director of the Scores and Audiovisual Department, showed me the library and we discussed many aspects of his work, like cataloguing, acquisitions and users.

It was fascinating to visit a library which has both a collection of scores of Western music and a collection of notated traditional Chinese music. Besides many books and journals in Chinese the library has a collection of books and journals in English and other Western languages familiar to all of us. The library holds the largest collection of printed music in China, and is well equipped with modern technology and has good facilities for students to consult CDs and DVDs.

I also was able to meet **Ma Rongguo** and **Guo Lily**, Head of Library and Assistant Library of the [National Centre for the Performing Arts](#). We discussed their plans for the library and hopefully this new library will be IAML's second member in Beijing.

## **Outreach**

I would like to draw your attention to a very worthwhile project being co-ordinated by the Norwegian MIC and endorsed by the Norwegian IAML Branch.

“Transposition” is an initiative to help the symphony orchestras and conservatories in the Vietnamese cities of Hanoi and Saigon. Funding for shipping is available, but the project needs donations of scores (including orchestral sets), books and some recordings. If you think you may be able to help, even by donating one or two unwanted items, please click [on this link](#) for the explanatory letter and for the lists:

Please note that information only on available items is being collected at first – *do not send any music* until the project leader contacts you.

I would appreciate it if you could forward this appeal to any relevant colleagues, for example orchestral libraries and national branches.

Many thanks for your help – this project deserves our support.

Aurika Gergeleziu  
Chair, Outreach committee

The hosts of the meeting, the [Chinese Musicians Association](#), had prepared a very interesting entertaining programme of Western music in the Central Conservatory Concert Hall (Sino-German Youth Symphony Orchestra performing Beethoven and Brahms), a Dance Drama in the new National Grand Theatre Opera Hall (*The Great Dream of Dunhuang Grottos* by Lanzhou Opera and Dance Drama Theatre), a concert of traditional Chinese instrumental music in the Beijing Concert Hall (Huaxia Chinese Orchestra), a concert of Chinese indigenous music from Yunnan Province, and a Peking Opera Show.

During the GA, much time was needed for such business as membership, strategic plan, elections, amendments to statutes and rules of procedure and the new membership fee structure.

I was able to inform the GA of several alarming global trends in our library work: the downgrading of specialist services, the loss of specialists posts and the closing

down of special courses in music librarianship, despite the need for specialised training. I mentioned to the GA that music librarians need the support of the music profession and asked IMC to support our work. One way of doing so could be in the form of a collective statement by IMC, recognizing the vital role of libraries for music. Another way could be by having more contacts between National Music Councils and National Branches of IAML.

I believe our profession and our Association have become (a bit) more visible within IMC.

Martie Severt

## Events, publications

### **IAML publications**

[RIPM](#), the Retrospective Index to Music Periodicals (1800-1950), has completed the annotated indexes to over one hundred music periodicals. ● Contrary to the announcement made at IAML 2007, Saur Verlag will publish in 2007 a [RISM](#) CDROM for the A/II series "Music Manuscripts after 1600". ● The latest issues of [Forum Musikbibliothek](#), (2007/3 and 4), are out. Their tables of contents are at the end of this newsletter (p. 14). ● [A new issue](#) of *Intervalli* is available, for those who'd like to brush up on their Finnish.

### **"New" and new books**

**Hermann Abert's** *W.A. Mozart* has finally appeared in English (Yale University Press) – 80 years after its publication in German. **Charles Rosen** has called this monumental (1,600 pages) work "the best book on Mozart", in [a very interesting critical article](#) published in the New York Review of Books, followed by an [exchange of letters](#) between Rosen and **Robert Marshall**, about whom Rosen writes: "Robert Marshall's understanding of Mozart's ideas on aesthetics and expression is more profound and cogent than anyone else's." ● **Birgit Nilsson's** *My Life in Opera*, originally published in Sweden in 1995 was translated into German in

1997, and from that version into English – this last avatar was recently published by Northeastern. ● [Edition Michael Procter](#) is embarking on the publication of a 14-volume edition of the sacred music of [Giovanni Croce](#). ● **Henk Lambooi** and **Michael Feves**, from the Netherlands Radio Philharmonic Orchestra, [have published](#) *A Cellist's Companion: A Comprehensive Catalogue of Cello Literature*. ● **Alain Galliari**, director of the Médiathèque musicale Mahler in Paris, has authored a detailed study (984 pages) on *Anton von Webern* (Fayard, Oct. 2007).

### **Non-book**

[Norman Lebrecht's](#) controversial book, *Maestros, Masterpieces and Madness: The Secret Life and Shameful Death of the Classical Record Industry*, published last April to [mixed reviews](#) (briefly: great style, confused ideas) has been withdrawn from the shelves. It turns out this is an "inaccuracy-riddled book, [which] includes a number of incorrect statements about the record label Naxos, and Naxos's founder, **Klaus Heymann**. In court, Penguin Books apologised for Lebrecht's accusations, agreed to pay legal costs and damages to Heymann, undertook not to repeat Lebrecht's allegations and agreed to round up all the unsold copies of the book." (Source: Jutta Lambrecht and [BBC](#))

### **New records**

Harmonia Mundi has just issued **Stockhausen's** *Stimmung* (Copenhagen version) with the Theatre of Voices under the direction of **Paul Hillier** (see **Jean-Jacques Millo's** [review](#) – in French).

### **Newsletters, journals**

[JMM 5](#) (the Journal of Music and Meaning) includes an invited paper by **Edward Green** on "Aesthetic Realism & Mahler's *Sixth*", and three reviewed papers on Benjamin Britten, on Stravinsky and on arm-chair conducting. ● [The latest issue](#) of the newsletter of Eblida, the European Bureau of Library, Information and Documentation Associations, is out. It reports on the

modifications of the copyright laws in Belgium, and on a workshop on digitization of library material in Europe. The [previous issue](#) dealt with so-called “orphan works” (in-copyright work where it is not possible to track down the rights holder because they are not known or cannot be traced) and mass digitization. ● [The latest issue](#) of the newsletter of the European Library is out. [This library](#) can be thought of as a kind of union catalog of many European national libraries, thereby allowing for more efficient search across all their holdings. Selective searches can be performed (e.g., only audio and printed music).

### ***Claude Vivier: call for papers***

The [Société de musique contemporaine du Québec](#) (SMCQ) and the journal [Circuit, musiques contemporaines](#) are proud to announce the first international scholarly essay-writing competition, the “Concours Hommage”, which will be held biannually alongside the “Tribute Series” of the [Montréal/New Music Festival](#). Every two years, a composer is honoured by MNM, and *Circuit* will publish a special issue devoted to this composer in which the winning essay will be published.

Writers, music-lovers, musicians and musicologists are invited to submit texts dealing with composer **Claude Vivier**, as this season marks the sixtieth anniversary of his birth, and twenty-five years since his untimely death. The jury, composed of musicologists and prominent composers, whose co-presidents are the composer **Jean Lesage** and the musicologist **Jonathan Goldman**, will meet in April 2008 to choose the winning text, which will appear in *Circuit*'s Fall 2008 issue (vol. 18, no. 3). The selected writer will win a prize of \$1000CAD, in addition to the usual honorarium given to contributors. Thanks to their vast network of contacts, the SMCQ and *Circuit, musiques contemporaines* will ensure that this article is widely disseminated internationally.

Submission of articles about Claude Vivier should contain no more than 6,000

words, adhere to the *Circuit* [publication norms](#) and [be sent](#) as an email attachment before April 14, 2008.

### **Conferences**

[Many conferences](#) on topics related to music will take place in the first few months of 2008 throughout the world. Among the events of note next year, the celebrations of a centennial – [Olivier Messiaen](#)'s, born December 10, 1908 – and of a centenarian, [Elliott Carter](#) (see below), born one day later. ● [CMMR 2008](#), the fifth international symposium on computer music modelling and retrieval, will take place in Copenhagen (Denmark), May 19-23. It seeks to enlarge upon the Sense of Sounds-concept by taking into account the musical structure as a whole. A call for papers is in effect (deadline: February 15). ● [IASA 2008](#), the conference of the International Association of Sound and Audiovisual Archives, will be hosted by the Australasian Sound Recordings Association at the Australian National Maritime Museum in Sydney, Australia from 13–19 September 2008. It intends to explore the activities, achievements, interconnections and relationships between individuals and institutions active in the field of sound and audiovisual collections. A call for papers is in effect (deadline: January 31, 2008). ● [ISMIR 2008](#), the 9<sup>th</sup> international conference on music information retrieval, will take place September 14-18 in Philadelphia, PA (USA). [A call for participation](#) is in effect (deadline: March 26). The conference places a strong emphasis on scholarly, interdisciplinary papers: don't hesitate to submit.

## Awards, grants

### ***British composer awards***

The winners of the 2007 British Composers awards [were announced](#) in early December. They are: [Thomas Adès](#) (orchestral), [Julian Anderson](#) (choral), [Harrison Birtwistle](#) (instrumental solo and duo), [Stephen Deazley](#) (community project),

[Brian Ferneyhough](#) (chamber music, who had won earlier in 2007 the [Siemens Music Prize](#)), [Jem Finer](#) (new media), [Oliver Knussen](#) (vocal), [Stephen McNeff](#) (stage), **Tarik O'Reagan** (liturgical), [Guto Puw](#) (BBC listeners), **Howard Jones** (making music), [Wolfgang Rihm](#) (international award), and [Edwin Roxburgh](#) (wind or brass band).

### **Georg Friedrich Haas**

In November 2007, composer [Georg Friedrich Haas](#) was awarded the *Großer Österreichischer Staatspreis*, the highest distinction granted by Austria. Born in 1953 in Graz, Haas studied with [Ivan Eröd](#), [Gösta Neuwirth](#) and [Friedrich Cerha](#).

### **Grawemeyer Award**

[Peter Lieberson](#) has been awarded the 2008 Grawemeyer Award, worth \$200,000 for his *Neruda Songs*, on poems texts by **Pablo Neruda**, written for his late wife, mezzo-soprano **Lorraine Hunt Lieberson**. She had performed the work with the organizations that jointly commissioned it, the Los Angeles Philharmonic and Boston Symphony, before she died in 2006.

## Music reborn

Who hasn't dreamt of hearing Bach play his works at the organ, or improvise on the fortepiano, as he did for the King of Prussia? Who wouldn't have liked to assist at a Chopin piano recital (Frederic, not Henri)? The quest for the preservation of traces of the past goes way back: the exceptionally vivid Fayum mummy portraits, dating from the 1<sup>st</sup> century AD, are one of its many manifestations.

But music works, and music performance even more so, are a different proposition. Music notation probably started over 4000 years ago on cuneiform tablets (which were also the medium on which library catalogues first appeared).

Mechanical music production is much older than the 18<sup>th</sup> century automata: about the year 265 BC, an engineer called **Ctesibius** invented or improved the water

organ (hydraulis). Later developments allowed the organ to be played automatically: a cylindrical drum, revolving by means of a water wheel, had projecting pieces fixed to its curved parts, almost like those of more modern carillon players. When each projection comes into contact with a balanced lever, a hole on a horizontal pipe is uncovered and the note sounded by this pipe is heard<sup>2</sup>: music automata existed already 2000 years ago.

But music *reproduction* had to wait until the invention of **Charles Cros** in 1877 – one year before Edison – of a “[procedure for the recording and the reproduction of audible phenomena](#)”. We all know how it has affected – and continues to do so – the reception of music by the public.

In 1904, **Edwin Welte** invents the [Mignon](#), designed to record not the *sound* produced by the piano, but the *action* of the pianist – and thus to allow for a much better reproduction of the original performance: this is why [we can listen](#) to a very clean rendition of Beethoven's *Ecosaise in E flat* as played in 1905 by [Carl Reinecke](#) and recorded in 2006 on a Steinway Welte. This was a momentous landmark in the pursuit of perfect preservation.

But as this device worked only for the piano (and necessitated to own the instrument to listen to the recording), most of the performances of the past – including those for piano only – were kept on such media as the cylinder and the disk. Audio restoration techniques can do miracles in cleaning up the sound, but if essential parts of the signal were lost in the recording process, the result will sound like many historical recordings sound: flatter, monophonic. While this certainly doesn't detract from their *musical* quality, the taste of the public has become increasingly shaped by digital recordings<sup>3</sup>.

<sup>2</sup> William Leslie Sumner, *The Organ*. Macdonald, London, 1964.

<sup>3</sup> Which aren't always truer to the original signal, by the way, but in different ways. Digitization may add some artefacts to the sound, and in many cases

Enter [Zenph Studios](#), a company created in 2002, with a novel idea – like Welte did for recording, but now for restoration: extract from historical analogue piano recordings not the *sound*, but *performance information*: attack, dynamics, rhythms. This data can then be used to have a modern player piano reperform the recording without the scratches, hisses and clicks of the media, with all the glorious, dynamic range of the piano, and even without the humming of the pianist or the coughs of the public. The result is stunning: [listen](#) to the “reperformance” of Chopin’s *Troisième prélude* by **Alfred Cortot**, originally recorded in 1926, replayed on a concert grand in a small reverberant concert hall, and recorded on six channels. What you’ll hear is a stereo recording, but the rerecording allows for the production of immersive versions on SACD multichannel discs or on binaural spatialization systems.

The first recording which Zenph produced commercially (on the Sony label) was **Glenn Gould**’s 1955 interpretation of Bach’s *Goldberg Variations*, reperformed in the [Glenn Gould Studio](#) of Radio Canada, on a [Yamaha Disklavier Pro](#) harmonized to sound like the 1955 instrument used by Gould.

He would certainly have liked this, his disdain for live performances being almost as legendary as his recordings. Actually, the information which has been thus extracted from his recording allows one to “correct” the playing without having to resort to additional takes: alter notes (Cortot was known to miss some), correct the attack, the intensity or the duration... anything goes. Yet at this point, all the changes will be the decision of artistic directors or sound engineers, not those of the defunct artist, and thus raises even more than before the question of truth and authenticity, while at the same time striving to achieve perfect restoration. At least it is true to the current taste.

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it is “enhanced” in order to sound “better” and thus to sell better.

This is yet another step in the long march we have sketched. It has brought us to a day where we can go to a concert and hear the playing of the past on an instrument of the present. Add to this the technology of virtual reality, and soon we’ll be able to “see” the dead pianist perform, as if he were in the hall with us (or in a remote hall, see *A night at the cinema* below). Aren’t we on the threshold of a musical Jurassic Park? ([Source](#))

## Other news of interest

### ***Just a page... but by Mozart***

A single folio from Mozart’s draft for the *Sinfonia Concertante* was sold at an auction in London for UK£110,900 (US\$223,778). Just imagine what would have been the price of the complete score... To get an idea: the Beethoven-Haus in Bonn is [trying to raise](#) two millions Euros (US\$2.8m) in order to purchase the manuscript of the *Diabelli Variations*. (Source: [BBC](#)).

### ***Olivier Messiaen***

Born in 1908, his life-long quest into such aspects of music composition as rhythms, harmony, polytonality and modality has materialized in a wealth of works. His influence as a teacher was as momentous as **Nadia Boulanger**’s, but in different ways, as one can count among his pupils several generations of quite well-known diverse musicians: [Yvonne Loriod](#) (b. 1924, whom Messiaen married and who became one of his outstanding performers, along with her sister ), [Pierre Boulez](#) (b. 1925), [György Kurtág](#) (b. 1926), [Pierre Henry](#) (b. 1927), [Karlheinz Stockhausen](#) (1928-2007), [François Bayle](#) (b. 1932) or [Iannis Xenakis](#) (1922-2001) as well as the younger [Gérard Grisey](#) (1946-1998), [Tristan Murail](#) (b. 1947), [Michaël Lévinas](#) (b. 1949) and [George Benjamin](#) (b. 1960). In honor of the hundredth anniversary of his birth, many performances of his work will take place during 2008 (such as the [Ravinia Festival](#), which will also celebrate

Carter's), as well as symposia and conferences (see *Other conferences* above). A not-for-profit organization, [Messiaen 2008](#), was recently established in order to coordinate and promote this wealth of events and pass on this information on the Web. Its honorary chairs are **Yvonne Loriod** and **Pierre Boulez**.

### **Elliott Carter**

Born one day before Olivier Messiaen, Elliott Carter is alive and composing: his [Horn Concerto](#) was given its [world première](#) last month by the Boston Symphony Orchestra (which awarded him for the second time the Mark M. Horblit Award for distinguished work by an American composer) and will be played at the Concertgebouw on January 19. His only opera, *What Next?*, was given its New York première a couple of weeks ago, and another première, of a piano concerto, is yet to come. It indeed appears that "the number of works he has written in the past thirty years or so easily exceeds twice or even three times the number he wrote in the previous thirty or even forty years". In addition to the international colloquium in his honor in Paris (see *Other conferences* above) and the celebration at the Ravinia Festival (see *Olivier Messiaen* above), James Levine will conduct an [all-Carter program](#) at Tanglewood in July 2008, and a [Ten for Carter concert](#), featuring ten commissioned piano works (by composers [Milton Babbitt](#), [Uri Caine](#), [Jeffery Cotton](#), [Alvin Curran](#), [Jeremy Gill](#), [Jennifer Higdon](#), [Jeffrey Mumford](#), [Augusta Read Thomas](#), [Maurice Wright](#), and [Ellen Taaffe Zwilich](#)) will take place on February 29 in New York. [A web site](#) has been put up by Schirmer aiming at providing information on the celebrations and on Carter's works.

### **A night at the Opera cinema**

For the second year, the Metropolitan Opera is having a series of high-definition live transmissions of eight performances in some cinemas in the US and a dozen other countries, from Norway to Australia. A month after the event, the video feed will

be available on demand. According to **Peter Gelb**, the Met's general manager, this will double the audience of the performances, and will allow the series to make a profit. (Source: [NYT](#)). Meanwhile, strikes have continued at *La Scala* and the Paris Opera. This won't help *them* make profits.

### **Together alone**

If going to the concert – or to any public performance, for that matter – used to be also construed as a social act, the French première of [Merce Cunningham](#)'s 2006 dance piece, *eyeSpace*, required from the public to listen to one of several possible tracks of music (composed by Mikel Rouse) on an iPod (provided at the entrance and returned after the performance). For those who didn't want to insert a device in their ears, a sound track made of noises by **Stephan Moore** was also broadcast in the hall. This didn't make the piece more interesting or less repetitive, so why bother. Actually, the best work in that evening was *Crises*, going back to 1960: colourful (costumes by **Robert Rauschenberg**), joyful, polyphonic.

### **Cancellations**

Conductor **Claudio Abbado** has cancelled all engagements in the near future — including a much-anticipated visit to Carnegie Hall — because of poor health. • Conductor **Edo de Waart** and violinist **Janine Jansen** have cancelled their visits to Tanglewood. • Barytone **Dietrich Fischer-Dieskau** cancelled the concert he was to give in September in Paris with pianist **Hartmut Höll** for health reasons. • Several withdrawals have recently plagued the Salzburg Festival: tenors **Rolando Villazón** (who also withdrew from performances at the Met) and **Neil Shicoff**, sopranos **Anna Netrebko**, **Patricia Petibon**

*"One is expected to perform beyond the humanly possible... Doping has long been commonplace in the music world... Fear has become such a major factor that almost any means seems justified in order to live up to expectations."*  
Tenor [Endrik Wottrich](#), after falling ill at the Bayreuth Festival.

and **Diana Damrau**, mezzo-sopranos **Veselina Kasarova** and **Elina Garanca** • Welsh bass-baritone **Bryn Terfel** has pulled out of his highly anticipated appearance in the Royal Opera's production of Wagner's *Ring* cycle, due to "a particularly stressful family situation" involving one of his children. • German soprano **Dorothea Röschmann** has withdrawn from all of her engagements for the next three months for health reasons. She was scheduled to sing the role of Countess Almaviva in Mozart's *Le nozze di Figaro* at the Met. • Cuban pianist **Horacio Gutiérrez** has cancelled all his engagements through January 2008 due to a diagnosis of a grave illness.

### **Mixup at the Sydney Opera**

It wasn't a musical imbroglio. But the site which we admired during the last conference was witness to "a gaffe [George W.] Bush made while addressing business leaders at a summit in the Sydney Opera, [where he] confused APEC (Asia-Pacific Economic Cooperation) with OPEC (Organization of the Petroleum Exporting Countries)," according to the [Sydney Morning Herald](#). This geopolitical slip of tongue was followed by one transposing "Australian" and "Austrian", and by an exit through the wrong door (a probable understandable mixup of *côté cour* vs. *côté jardin* – I never could remember which is which). The antipodal effect, I bet.

## **On The Web and elsewhere**

### **Contemporary music resources in France**

The portal of Contemporary music resources in France is a joint project of six institutions: the [Conservatoire de Paris](#), the [Centre de documentation de la musique contemporaine](#) (CDMC), the [Cité de la Musique](#), the [Ensemble intercontemporain](#), [Ircam](#) and the [Médiathèque musicale Mahler](#). Funded by the French Ministry of Culture and the [Sacem](#), it aims at providing a one-stop access to the wealth of resources they hold or produce: documents

(books, music scores, periodicals, manuscripts, online biographies and program notes, sound recordings, documentary films, databases...), but also their calendar of events (concerts, conferences, workshops, courses...) and directory of people and organizations.

The French rights organizations have agreed to let the project partners provide online access to up to 3 minutes of recordings of each of the sound archives of contemporary music they hold and which are currently being digitized to anyone on the internet, and to the complete recordings between partners, all for a reasonable fee.

Started in mid-February, the portal is operational and currently holds over 100,000 records. It will open its electronic doors in January as scheduled (see [Newsletter no. 22](#), p. 9). The Ministry of Culture has agreed to the second phase of the project, which should more than double the number of partners in 2008, and include the French National Centers of Music Creation. A detailed presentation of the project will be made at IAML 2008.

### **The Netherland Radio Music Library Catalog in English**

The Netherland Radio music library has recently launched its home-made [English version](#) of its online catalogue.

The sheet music collection is broadly orientated, with editions from many countries and covering compositions from eight centuries. A team of skilled cataloguers is responsible for the content of this catalogue. They combine international and national cataloguing standards with in-house rules. Our way of cataloguing enables you to find compositions (including popular songs) even if they are included in an anthology. Moreover, all names of persons that are artistically related to a composition have been added (librettists, arrangers etc.).

The catalogue consists of eight search pages, five of which are directly accessible from its homepage: *Classical music*, *Light/popular music*, *Books about music*,

*Arrangements for light orchestras and Composers.*

This last and possibly most surprising section gives answers to questions like:

- Which composers were born 100 years ago?
- Which composers died this year?
- Is **Elliott Carter** still alive? And **Irving Berlin**?
- Of how many women composers from Estonia does the music library own scores?
- In what year was **Shakira** born?
- What is the address of **Sir Peter Maxwell Davies**'s [official website](#)?

Quite unique are the other three search pages that are designed especially to help one find classical repertoire with instrumentation as a starting point. The menu option *Classical Repertoire* will lead one to these pages – for *Chamber music*, for *Orchestral music* and for *Vocal music*.

They are pre-eminently useful for concert programmers and musicians looking to broaden their scope. Being one of the largest music libraries in Europe (and maybe even in the world) one can discover in its collection music for even the most surprising instrumental and vocal combinations.

So please visit the online catalogue and discover the astonishing riches of our music library's collection.

Eric van Balkum

Webmaster/cataloguer

### ***The picture gallery of the Max-Reger Archiv***

Am 15. November 2007 geht die Bildergalerie der Sammlung Musikgeschichte/Max-Reger-Archiv der Meininger Museen [online](#). Präsentiert werden rund 1.200 bedeutende Objekte, darunter Fotografien, Gemälden, Grafiken und Porträtplastiken, Plakate, Urkunden und Orden. Den Schwerpunkt bilden die zentralen Persönlichkeiten der Meininger Musikgeschichte sowie verwandte Themenbereiche, vorrangig aus dem Zeitraum zwischen 1870 und 1945.

Während die kostbaren Bestände bislang nur vor Ort über Zettelkataloge recherchierbar waren, ermöglicht eine Datenbank nun die orts- und tageszeitunabhängige Suche via Index. Die Nutzer erhalten über den kostenfreien Service die Möglichkeit, das Material komfortabel vom PC aus zu sichten und auszuwählen. Zur weiteren Verwendung können die Motive formlos per e-mail in hoher Auflösung bestellt werden. Für die Reproduktionskosten und die Veröffentlichungsgenehmigung gilt die Gebührenordnung der Thüringer Archive in der jeweils aktuellen Fassung.

Die Meininger Bildergalerie bietet eine Vielzahl unbekannter bzw. selten präsentierter Darstellungen prominenter Persönlichkeiten des 18. bis 20. Jahrhunderts. Zudem gewährt sie einen Einblick in die Lebenswelt der Dargestellten, so etwa im Fall von über 30 privaten Aufnahmen von Brahms aus den 1890er Jahren, angefertigt von **Maria Fellingner** und **Heinz von Beckerath**. Einzigartig dürfte auch die Fülle erhaltener Fotografien Hans von Bülow's sein. Einen wahren Bilder-Kosmos finden die Nutzer zu **Max Reger** vor. Enorm ist nicht nur die Menge an exzellenten Kunstgegenständen, mit denen sich der rastlose Musiker im täglichen Leben umgab. Sein sakral anmutendes Arbeitszimmer quoll schier über von auf Leinwänden, Papieren, Fotos oder in Gips festgehaltenen Größen der Musikgeschichte. Die zahllosen von ihm überlieferten Bildnisse sind beredte Belege sowohl für sein eigenes beständiges Präsenzstreben als auch für Regers zeitweise außerordentlich große Popularität. Witwe Elsa sorgte nach seinem Tod schließlich dafür, daß die bei ihrem Mann allgegenwärtigen Totenbett-Bilder und Masken musikalischer Ahnen nur von ihm selbst übertroffen wurden. So beauftragte sie bekanntlich gleich zwei Künstler mit der Abnahme von Totenmasken: **Richard Engelmann** (Weimar) und **Carl Seffner** (Leipzig).

Maren Goltz

### ***Boulez and Chéreau on Janáček***

**Pierre Boulez** as conductor and **Patrice Chéreau** as director had made history with the 1976 Bayreuth production of Wagner's *Der Ring des Nibelungen*. They paired again earlier this year for Janáček's *Z mrtvého domu* (*From the House of Dead*), adapted from Dostoevsky's account of his own experiences of penal servitude in Serbia. It is a "stark, moving miracle" of a performance, according to [Rupert Christiansen](#), "one of the operatic highlights in Europe in recent years" in Alan Riding's [opinion](#). An [online interview](#) (in text and video formats) with Boulez and Chéreau, recorded on the date of the première of this production in Vienna, is available.

### ***Not (anymore) on the web***

A recent newsletter ([no. 24](#), p 9) had reported on the [International Music Score Library Project](#) – an online repository for an impressive number of music scores "in the public domain in Canada", according to the student who ran this operation. We had wondered about the rights (elsewhere) – and right we were: it turns out that the site had to shut down due to copyright issues. The web *is* international, rights differ from country to country and they apply across borders. Maybe this should be taught to students when they learn how to write (on the Web as well as on paper).

## **Reports from IAML 2007**

### ***National reports***

**Czech Republic** The branch has now 23 full members. ● The general meeting and seminar took place in October 2006, during which the president of the Czech Association of librarians and documentalists reported in detail about the Czech Copyright Law and its impact on access of sound and printed documents in music libraries. The Music Department of the Jiri Mahen Library in Brno held its seventh seminar in a cycle of lectures on musical history. This one was dedicated to the history of music theatre, "From Monteverdi to Lloyd-

Webber, or from oper to musical". ● Several Czech and Moravian libraries have partnered to buy in common electronic licences to databases for our users. The first one will be the Grove Music Online, which will be made available in seven locations throughout the country.

Jana Navratilova

**Spain** The branch has nearly 200 institutional and individual members and counts three working groups: music cataloguing, orchestral archives and musical iconography ● Last year, [AEDOM](#), the Spanish branch of IAML, organized a course on Internet for music cataloguers and documentalists. In December 2006, [a meeting](#) on the necessary collaboration between musicologists, interpreters and documentalists, took place in Madrid. The papers which were presented will be published next year. At the last annual assembly of AEDOM, Florence Gétreau was invited to read a paper on musical iconography, and a new working group on this topic was created. It is coordinated by Cristina Bordas. ● Volume 10 of our Bulletin came out in February, as well as the fourth volume of our abstracts bibliography, [BIME](#) (Bibliographia musical española). A new facsimile venture in coedition with [SEdeM](#) (the Spanish musicological society) has already brought about the publication of [El cancionero de la Colombina](#) (January 2007), a fourteenth century chansonnier in the Colombina Library in Sevilla.

José Carlos Gosálvez

**Switzerland** The branch had 51 members at the end of 2006. ● We held our General Assemblies in March 2005 and September 2006. The current board was constituted in June 2006. Unfortunately, neither the Swiss Radio Studio archives and libraries, nor collections and museums of musical instruments are represented on the board. The seat of the Italian part of Switzerland is also open. ● A working group of the libraries of the Musikhochschulen, established in 2004, met for the second time in 2006. Thus far, only RILM and RISM are active, the latter with

its own free [online database](#).● The new [home page](#) of the branch contains the full list of music collections and libraries in Switzerland.

Dorothea Baumann

## Transition

### **Karlheinz Stockhausen (1928-2007)**

One of the outstanding composers of the 20<sup>th</sup> century and a pioneer of electronic music and spatialization, [Karlheinz Stockhausen](#) had studied music, philosophy and German studies at the University of Köln, and later with **Olivier Messiaen** in Paris, where he met **Pierre Boulez** and **Pierre Schaeffer**. His cosmic and holistic conceptions found some of its roots in **Hermann Hesse's** *Glass Bead Game*<sup>4</sup>: (also known as *Magister Ludi*). The most remarkable of his more than 360 works is *Licht* ("Light"), a cycle of seven operas lasting ca. 28 hours, which he had started composing over 25 years ago and planned then to finish in 2002. This should not obscure some of his masterworks, like *Momente* or the *Klavierstücke*. Even more popular than **Xenakis** and **Ligeti**, he appealed also to people outside learned contemporary music, such as **Lennon**, **Zappa**, **the Beatles**, **Björk** or **Radiohead**. In preparation of his 80<sup>th</sup> birthday in 2008, Stockhausen Verlag had produced [a document](#) including his biography and list of works.

### **András Szöllősy (1921-2007)**

One of the most important post-Bartók Hungarian composers, the "third master" alongside **György Ligeti** and **György Kurtág**, **András Szöllősy** died on December 6. He studied composition with **Zoltán Kodály** and **János Viski** at the Music Academy in Budapest between 1939 and

<sup>4</sup> "Hesse explains the game as developing out of musicology and mathematics into a futuristic game woven as a symphony of knowledge and ideas. The game is more or less left to the reader's imagination with a few hints at sources and influences but with no explanation of how it really works." ([Source](#))



1946. Subsequently, he went to Rome to study with **Goffredo Petrassi** at the Accademia Santa Cecilia. His composing career started to soar after the Paris success of his *Concerto No. 3* in the seventies, and it was at this time that he composed his large-scale orchestral works (*Trasfigurazioni*, *Musica per Orchestra*). In the eighties, at the request of the King's Singers, he wrote two splendid vocal pieces, *Fabula Phaedri* and *Miserere*. His string quartet was premiered at the Orlando Festival in Holland, and his piano piece *Paesaggio con morti* at the Orkney Island Festival (UK). His compositions have been played in almost every city in Europe and America. As a musicologist, he laid the foundations of Bartók and Kodály studies. For his activity as a composer and musicologist he was awarded the Erkel Prize in 1971, the Kosuth Prize in 1985, and the Bartók-Pásztory Prize in 1986 and 1988. In 1993 he was elected to the ranks of the Széchenyi Academy of Letters and Arts, and in 2006 was awarded the Széchenyi Prize. He was a Professor Emeritus of the Franz Liszt Music Academy.

### **Petr Eben (1929-2007)**

Czech composer **Petr Eben** had studied piano, as well as cello and organ. Due to his Jewish roots, he was deported to the Buchenwald concentration camp when he was 15. After the war, he resumed his studies, with **Frantisek Rauch** for the piano and **Pavel Bokovec** in composition. He

later taught music at the Charles University in Prague, and from 1978 to 1979 was professor of composition at the Royal Northern College of Music in Manchester. From 1990 he became professor of composition at the Academy of Performing Arts in Prague and President of the Prague Spring Festival. His works include oratorios, ballets, symphonic music, masses and operas. In 2000, he was the recipient of the European church music prize. "To many, he was a worthy descendant of the Bohemian composer lineage traced back to **Dvorák**, **Suk** and **Janáček**", wrote **Malcolm Riley** in *Gramophone*.

### **Guy Erismann (1923-2007)**

French musicologist **Guy Erismann** spent all his professional life at Radio France, from 1945 until 1988, where he established the musical program of its France-Culture station. A specialist of Eastern Europe music<sup>5</sup>, he is the author of books on [Antonin Dvořák](#), [Leoš Janáček](#), [Bohuslav Martinů](#), [Bedřich Smetana](#)... and of many articles in music periodicals.

### **Ursula Vaughan Williams (1911-2007)**

Writer and poetess **Ursula Vaughan Williams** was the second wife of [Ralph Vaughan Williams](#). She helped him resume composing and take a larger role in the musical life in London in his latter years. After his death in 1958, she wrote his biography (*RVW: A Biography of Ralph Vaughan Williams*), and encouraged the performance of his music. She served on the governing body of the Royal Academy of Music. She became a patron of countless musical organisations and societies, and was a major benefactress of the British Library. Her autobiography, *Paradise Remembered*, was completed in 1972 but published only thirty years later. Her own poems were brought together in a book published in 1996, and later reedited with

<sup>5</sup> [And in particular of Czech music](#). I was fortunate to be a member of a group who visited with him Dvořák's house. - MF

additional previously unpublished ones. (Sources: Richard Chesser and [Times Online](#))

### **Opera losses**

These past few months, several famous singers have taken their final curtain call: [Rose Bampton](#) (1907-2007), [Régine Crespin](#) (1927-2007), [Teresa Stich-Randall](#) (1927-2007) and [Beverly Sills](#) (1929-2007) – all four during the summer, and [Luciano Pavarotti](#) (1935-2007) in early September. For those who appreciated their art, records and films are sure to be available for quite a while.

## Contributors

Many thanks to the following people who have contributed directly or indirectly to this issue: **Dorothea Baumann**, **Richard Chesser**, **Roger Flury**, **Søren R. Frimodt-Møller**, **Aurika Gergeleziu**, **Maren Goltz**, **José Carlos Gosálvez**, **Jane Gottlieb**, **Vashti Gray**, **Klaus Keil**, **Jutta Lambrecht**, **Heikki Poroila**, **Michael Procter**, **Martie Severt** and **György Wallner**. Photo by **István Huszti**.



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