



# IAML Electronic Newsletter


No. 28, May 2008

## IAML 2008 in Naples


### Conference details

The [conference site](#) allows those who haven't registered yet [to do so](#), and provides information on the detailed program and activities as well as accommodations.

### Branch and commission elections

 Elections will be held for Branch and Commission officers at the conference in Naples. This is a good opportunity for those who want to take a more active role in the work of IAML. You are invited to indicate your interest by contacting the current [Branch](#) or [Commission](#) Chairs. Elections take place during the conference, and Chairs should send me the names of

candidates no later than 4 weeks before the conference. However, further nominations may be presented by the members at large up to the time of the elections.

 Bei der diesjährigen AIBM-Konferenz in Neapel werden Wahlen für die Ämter der Komitees der Zweige und Kommissionen stattfinden. Dies ist eine gute Gelegenheit, eine aktivere Rolle in der Arbeit der AIBM zu übernehmen. Sie sind herzlich eingeladen, Interesse bei den gegenwärtigen Vorsitzenden der [Zweige](#) oder [Kommissionen](#) anzumelden. Die Wahlen finden während der Konferenz statt. Vorsitzende sollten mir die Namen der Kandidaten nicht später als 4 Wochen vor der Konferenz zusenden. Weitere Vorschläge sind allerdings von Mitgliedern noch bis zu den Wahlen möglich.



Vue de la ville et du port de Naples. Illustrations de Naukeurige Beschryving van Morea, 1688.

Source : [Gallica](#).

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Les élections des responsables des bureaux et des comités se tiendront lors du congrès de Naples. Cela représente une bonne occasion pour celles et ceux qui veulent s'investir plus activement dans le travail de l'AIBM. Afin d'exprimer vos souhaits, vous êtes invités à prendre contact avec les présidents des [branches](#) ou des [commissions](#). Les élections auront lieu pendant le congrès, les présidents sont priés de m'envoyer les noms des candidats au plus tard 4 semaines avant le congrès. Cependant, d'autres nominations peuvent être présentées par les membres jusqu'au moment des élections.

Roger Flury,  
Secretary general

### **Lenore Coral travel grant**

The IAML-US Branch has awarded its first [Lenore Coral Travel Grant](#) to Steven Nordstrom, music cataloguer at the Anne Potter Wilson Music Library, Vanderbilt University. This grant will support Steven's attendance of the next IAML meeting in Naples, Italy. Steven will be presenting a paper at the conference on Vanderbilt's newest digital audio initiative, the [Global Music Archive](#), a multi-media reference archive and resource center for traditional and popular song, music, and dance of Africa and the Americas.

The Travel Grant is established in memory of Lenore Coral and is for supporting individuals to attend the annual conference

of IAML. The grant is supported by donations from individuals; please contact [Carolyn Dow](#), treasurer of IAML-US, if you are interested in donating to this grant.

Judy Tsou  
President, IAML-US

### **Naples reports**

No, they aren't available yet (except for Norway's). But Maureen Buja, [Fontes editor-in-chief](#), reminds us that she would try to publish the reports from the annual meeting on the same year, in issue 4 of *Fontes*. Consequently, she needs to have all reports by 15 August. They include:

- The Secretary General's report
- The Financial Report
- All Professional Branches, Subject Commissions, Working Groups, Committees, Sub-Committees, and the R-Projects Reports
- All National Reports

## Publications

### **Fontes, vol. 54/4**

The final issue for 2007 of *Fontes Artis Musicae* is our longest ever and begins with a survey of three of the R-Projects. After an interview with H. Robert Cohen on the background to RIPM, there's an extensive article by H. Robert Cohen and Benjamin Knysak on the new [Online Archive of Music Periodicals](#). Barbara Dobbs Mackenzie follows with an overview of

### **Special offer for IAML libraries**

#### **Australian Classical Music Publisher**

The **Keys Press** is a small specialist music publisher operating in Perth, Western Australia, since 1990. To date the Press has published some 400 scores, covering over sixty composers and including a number of leading Australian composers past and present.

Recognition of the quality of Australian music around the world is perhaps not as evident as most Australians would hope. Therefore Geoffrey Allen, an ex University Librarian, who runs the Keys Press single handed, is making an offer to member libraries of IAML outside Australia of **one** free score from his catalogue up to a value of A\$30 delivered post free. This offer will be open until the end of 2008.

The Keys Press catalogue is [accessible on-line](#), and that site also includes information on how to contact the Press, and some information about the Press and its publishing programme. Requests for the sample score may be [made by email](#).

[RILM](#) - where it's been and where it's going. Antonio Baldassare then gives a thoughtful article on the role of music iconography as a interdisciplinary ideal for music study.

The regular articles include some that were originally presented at IAML meetings and span the world from Hong Kong to Israel, England to Russia, and Sweden to Wisconsin. Our reviews cover equally wide-ranging books. Geraldine Ostrove informs me that this *Recent Publications in Music* list is the longest ever and has the first inclusion of titles in Chinese on music (covering Hong Kong, Taiwan, and mainland China) – as a beginning to the China contribution, a list of current music periodicals from the area is given. The Chinese book list itself will begin in 2008. Retrospective additions from German, Iceland, Spain and the UK round out previous lists

The index for volume 50 has also been mailed with this issue – this is the last of the missing indexes. All future *Fontes* indexes are included in Issue 4 each year and I offer many thanks to Joan O'Connor for her hard work on Index 50 and to Alison Hall and her team for taking up the challenge of the ongoing indexes.

Maureen Buja  
Editor-in-Chief, *Fontes Artis Musicae*

### **Brio, vol. 45 no. 1**

[The spring/summer issue](#) of *Brio*, the journal of the [UK and Ireland branch of IAML](#), is now available.

### **CDs of Chinese Minority Music**

[A remarkable recording](#) has been made of the Dong people from Western China, entitled *Dong Songs - Dong Folk Songs: People and Nature in Harmony*, issued by Mediafusion in Hong Kong. This CD records the enormous variety of music in south-eastern Guizhou, where music is an integral part of daily life - from the songs sung at the village gate welcoming or barring visitors, the songs sung in imitation of nature, songs of courting, and songs that re-

cord the history of the village and the people. As with many rural villages, as the influences of the modern world come into the country, many of these songs will be lost. This CD was created by [The Western China Cultural Ecology Research Workshop](#), which is actively working to preserve the indigenous cultural heritage of Western China.

The Western China Cultural Ecology Research Workshop has also produced a [2-CD set of music](#) of the Miao people, better known in the West as the Hmong people, a minority people of Western China who live in close proximity to the Dong.

I'm bringing this to your attention because these CDs are documenting a fast-vanishing culture and will not be commercially available except through the above links. Any libraries interested in purchasing these CDs may [write to me directly](#) - the order can be invoiced.

Maureen Buja

### **IMC 2<sup>nd</sup> world forum on music**

The International Music Council second world forum took place in Beijing, October 11-14, 2007. A selection of papers presented at the Forum is [available online](#).

### **Unlocking audio: sharing experience of mass digitisation**

This is the title of a conference which was held at the British Library last October. Selected abstracts and recorded presentations are [available online](#). (Source: Antony Gordon)

### **Report on a/v research collections and their preservation**

The TAPE project (Training for Audiovisual Preservation in Europe) has issued a [publication on audiovisual research collections](#) by Dietrich Schüller of the Phonogrammarchiv, Austrian Academy of Sciences.

In the 20th century, thousands of recordings were made during academic field work, and numerous interviews and documentaries were produced in research pro-

**International research conference call for papers**

***Grieg in the European Context***  
***Individual and common traits in the European artistic scene***  
**13-16 May 2009, Berlin (Germany)**

Organized by the [International Edvard Grieg Society](#), this conference aims to bring together researchers, composers, performers, documentalists and educators for discussions of relevant topics, encourage continuous co-operation on issues related to music research, documentation, promotion and interpretation and share international experience on these topics, and present Master Classes on performance and interpretation of works illustrating the conference themes:

- **Lyricism** – as a line from Grieg and his contemporaries up to today's artists
- **Songs by Grieg** - dissemination, translation, interpretation
- **Chamber Music** – Three great violin sonatas from 1886 (Brahms, Franck, Grieg) and their influence on later compositions
- Identification of individual and common traits in European music (1880s-1930s)
- **“Hausmusik” as a diverse phenomenon:** music as a social activity, educational and commercial aspects.

Subjects for papers may be related to research, methodology and analysis, but also other studies and projects relevant to the overall themes. The conference will have room for presentations of different lengths (minimum 15 minutes), presenting research projects, case studies, etc.

Proposals for presentations should be in the form of one page summaries of the content to be presented. The proposals should include the name, contact information and institutional affiliation of the author. Proposals should be sent to [the secretary](#) of the International Grieg Society. **Deadline for submissions is October 1, 2008.**

jects. Some of this material is now held by archives, but often it is kept in academic departments – or even by individual researchers – as little known ‘hidden collections’: minimally documented, haphazardly stored under suboptimal conditions, and at serious risk of being lost altogether. These materials reflect cultural and linguistic diversity, especially as much of what they document has by now disappeared. They are primary sources for oral history studies, and provide insight into the concerns and methodology of researchers at the time. Therefore they should be kept accessible for future research projects.

European Commission on Preservation and Access

### ***EBLIDA news***

Some of the issues in the recent newsletters of the European Bureau of Library, Information and Documentation Associations

include statistics on digitization of cultural materials in Europe ([n° 19](#)), digital rights management in Poland ([2008/1](#)) and copyright news from the UK, including the proposal for an extension of an exception in order to allow students to access recordings of radio and tv programs even if they are not on the school premises ([2008/4](#)).

## **Events**

### ***A race against time: preserving our audiovisual media***

**Boston, MA (USA), July 24-25, 2008.** Many of the machine-dependent audiovisual collections held by our cultural institutions are in peril. Therefore, it is crucial to have knowledge about the life expectancy and unique needs of our legacy media in order to make good preservation decisions. From wax cylinders, 78s, motion picture film, magnetic wire, and magnetic audiotape-

pes, to LPs & 45s, audiocassettes, videotapes and videocassettes, each format has a critical point at which information will begin to be lost. The challenge of long-term preservation for these formats is that they often require intervention, including cleaning and reformatting. To maximize the life of these materials, one must understand the nature of the media, causes of deterioration, storage and handling practices, and the various types of playback equipment. Through lectures and discussion, participants in this two-day program will learn the basic principles for managing audiovisual collections that contain historic formats. Selecting for reformatting, contracting with vendors, and funding strategies will also be discussed. This program is intended for curators, librarians, archivists, collection managers, and other staff who are involved in managing machine-based media collections in cultural institutions. Presented by the [Conservation Center for Art and Historic Artifacts](#), this two-day long [program](#) will address such issues as overview of machine-based a/v media identification and preservation, reformatting options for a/v media, surveying and selecting a/v media material for preservation and access, etc.

### **IASA annual conference**

**Sydney (Australia), 14-19 September, 2008.** The IASA Conference is to be held in Sydney, Australia at the Australian National Maritime Museum from September 14 to 19 2008. [IASA 2008](#) will feature presentations and posters across a variety of areas associated with sound and a/v archives.

Kevin Bradley  
Conference convenor

## Anniversaries

*The faster we move into the future – or so it seems, what with the momentous changes in technology and climate – the more we try to appeal to the past for anchors and meaning, a way of looking “[backwards into the future](#)”. It is with much pleasure we read Pia Shekhter’s report of the cele-*

*bration of Anders Lönn 65<sup>th</sup> birthday. Catherine Massip and Max Noubel report on two other important anniversaries. Leonard Bernstein hasn’t yet reached the 100 year distinguished landmark, but a festival marked his manifold contributions. Not only people are celebrated, as you’ll see below.*

### **Anders Lönn at 65**

The Swedish IAML Branch arranged a symposium in Uppsala on March 10 to celebrate the 65th anniversary of our nestor Anders Lönn. The meeting took place in the beautiful Hall of Books at the [University Library of Uppsala](#). We decided to hold the symposium in Uppsala since Anders spent his student years at the Department of Musicology there. More than seventy people attended – friends and colleagues from different types of libraries all over Sweden. We also had a distinguished guest from abroad, namely Pamela Thompson, who spoke about Anders’ contributions to the work of IAML. It is well known that he has played a very important role – or rather very important *roles* - in the organisation, but [Pamela’s compilation](#) was quite breathtaking. Besides paying a tribute to Anders and making an exhaustive description of his successful career, the talk was also a song of praise to IAML itself, which I know was very inspiring for our younger members. Pia Shekhter, president of the Swedish IAML Branch, also made a speech to her predecessor (Anders held the office for more than 20 years!) and appointed him an honorary member of the national branch in addition to the honorary membership he already holds in IAML.

All the speakers during the day had worked with Anders in one way or another. Again, I think it was inspiring for the younger generation of Swedish music librarians to get acquainted with an older generation of librarians and musicologists. The topics of the lectures varied greatly. As many of you know, the University Library of Uppsala is the home of the famous [Düben Collection](#) so this was an obvious



choice of topic. We were also offered a guided tour around the library with small exhibitions prepared especially for us. Other topics during the day were “Cataloguing rules now and before”, “Music as a political weapon”, “Musical Life in Stockholm during the 1850’s” and “The Italian Concert Cantatas of Joseph Martin Kraus”. After a very intense day, with the Marseillaise ringing in our ears (music as a political weapon...), we raised our glasses of champagne in Anders’ honour. The day finished in a fancy restaurant where we enjoyed excellent food, wine and each other’s company. The latest issue of our membership journal [Musikbiblioteksnytt](#) is devoted to the symposium.

Pia Shekhter, President of the  
Swedish IAML Branch

### ***Elliott Carter 100<sup>th</sup> – The inexhaustible spring***

Elliott Carter will celebrate his centenary at the end of this year. Born in New York on December 11 1908, one day after Olivier Messiaen, he could now spend his life quietly in retirement. But with an amazing energy he is composing incessantly. Since the eighties, his creative output has increased and intensified. As soon as a work has been premiered it is followed by another one to be greatly appreciated by musicians and audience alike. This artistic outburst is even more admired in that it shows no loss of inspiration or signs of routine. If it is undoubtedly a struggle against time and the proof of an irrepressible will to pursue the undertaken task right to the very end, that inexhaustible spring

has been purified of all traces of anxiety or tragic intensity. This creative outpouring seems to be also an act of generosity and gratitude in response to a full recognition finally given to the composer. Of course, Carter’s output has been admired for a long time for its exceptional value, but it didn’t really appear frequently on concert programs because of its reputation for complexity and transcendental virtuosity. Moreover, the singularity of his musical thought had often put him out on a limb between different tendencies in modern music. Following the example of many of his American colleagues, Carter was taught by Nadia Boulanger in Paris for four years (1932-35). Armed with a solid training in composition, he came back to New York during the Depression. The forties saw a progressive detachment of populism and neoclassicism. It was with his First String Quartet (1951) that Carter really achieved a musical language of his own. In that work, as in those which will follow, the contrapuntal lines form independent, flexible stratifications of time in which some instrumental identities conceived as characters move. These “characters/instruments” are shared between conflicting aspirations: following their own way and becoming liberated from the group or, on the contrary, attempting to melt into the instrumental community and collaborating wholeheartedly with it. This dramaturgical approach to the instrumental relationships could be mirrored in human relationships of our modern societies and, may be, more particularly those of American society where individualism and a sense of belonging to the nation coexist. Close to Montaigne’s vision of human beings, the Carterian instrumental character is “un être ondoyant et divers”. Its moods and behaviours change throughout the whole work in contact with other characters. Thus, Carter’s musical works seem like an “auditory scenario” full off unpredictable events.

As has Mozart’s, Carter’s music has reached lightness, transparency and serenity without excluding profundity as is seen

in “Adagio tenebroso”, the central piece of the monumental orchestral triptych *Symphonia* (1993-97). As in Mozart also, these qualities are often combined with a subtle sense of humour and irony found, for instance, in the numerous musical pranks of the soloist in the *Oboe Concerto* (1986-87). Musical similarities with Mozart are probably represented at their best with an admirable elegance of vocal and instrumental writing in the opera *What Next?* (1998-99), where five adults and a kid, who seem to have become amnesic because of a crash which left them lost in a no-man’s land, are going to reconstitute their family ties and social relationships.

During more than half a century Carter’s musical thought has expressed itself throughout a large range of genres: chamber music (with five string quartets which can be considered as the “keystones” of his output), orchestral works, concertos, pieces for voice and instrumental ensemble, opera and a great number of pieces for soloist which display his admiration and his respect for performers. Though he doesn’t belong to this generation, Carter has been erroneously associated with the post-serial avant-garde. Nevertheless, his work has always remained apart from fashions, dogmas and ideologies and has imposed itself as one of the most innovative oeuvre of the twentieth century in the field of rhythm, harmonic language and conception of musical form.

Max Noubel<sup>1</sup>

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<sup>1</sup> Max Noubel holds a Ph. D. in musicology, and is a faculty member at IUFM Dijon where he’s in charge of the department of music education, and a member of CRAL (Research center in arts and language at EHESS). He is a specialist of Elliott Carter, and the author of the first collection of studies in French dedicated to this composer ([Elliott Carter, ou le temps fertile](#), awarded the Prix des muses in 2001 for best biography). Among his online publications, [an analysis](#) of Carter’s *Quartet for oboe and string trio* (in French).

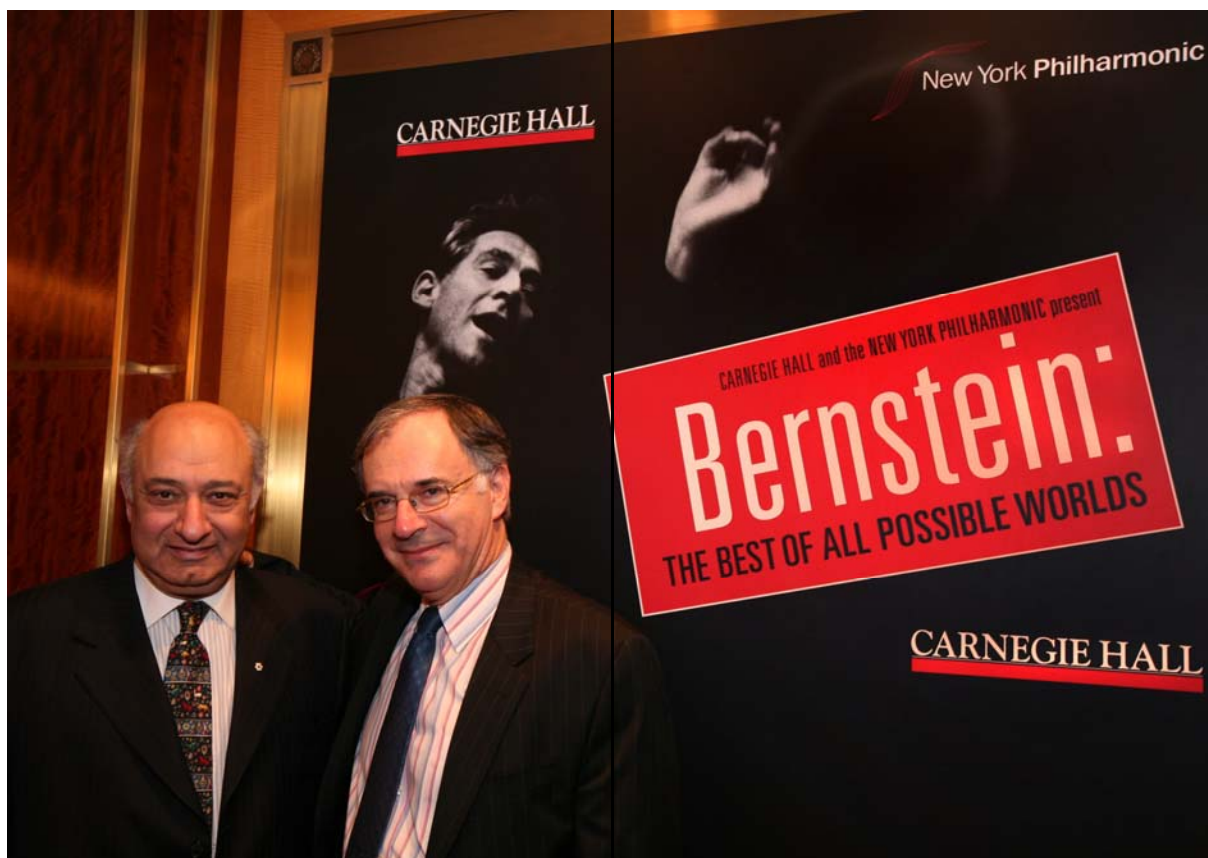
## **Centenaire Olivier Messiaen**

Les célébrations commémorant le centième anniversaire de la naissance d’Olivier Messiaen (1908-1992) ont été lancées le lundi 7 janvier 2008 au Théâtre des Bouffes du Nord au cours d’un concert qui réunissait entre autres Roger Muraro, Dominique Vellard, les solistes de Radio-France sous la direction de Dominique Mi ainsi que Marie-Christine Barrault lisant les vibrantes pages dédiées par la poétesse Cécile Sauvage à son fils Olivier. Comme le concours Messiaen de décembre 2007, manifestation destinée à faire confronter de jeunes solistes à l’œuvre d’Olivier Messiaen, ce concert inaugural a été préparé sous l’égide de l’Association Messiaen 2008 et de Claude Samuel dont les entretiens avec le compositeur demeurent une source inégalée.

[Le site internet de l’Association Messiaen 2008](#) annonce déjà près de 700 concerts<sup>2</sup> en France et dans le monde pour l’année 2008 avec de nombreuses intégrales de l’œuvre d’orgue et de multiples exécutions de la *Turangilila symphonie*. A Londres, se tiendra un grand festival dirigé par le compositeur George Benjamin qui fut l’un des disciples du maître. L’édition 2008 du [festival Messiaen de La Meije](#) (10-20 juillet) qui a joué un rôle pionnier dans la mise en valeur de la musique du XX<sup>e</sup> siècle, sera particulièrement brillante cette année avec un concert dirigé par Pierre Boulez et deux journées d’études. Messiaen sera aussi célébré à Avignon au cours d’un festival consacré à l’orgue. A Paris, l’église de la Trinité, dont Messiaen devint l’organiste titulaire en 1931, a engagé une programmation monumentale qui se poursuivra toute l’année avec les plus grands organistes comme Olivier Latry dont on attend un important travail critique sur l’œuvre d’orgue. Parmi les autres manifestations, citons le colloque international qui aura lieu au Conservatoire de Birmingham à la fin du mois de juin.

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<sup>2</sup> Chiffre à la date de la rédaction du texte. À ce jour, plus de 900 événements sont signalés.



Du côté des livres, la publication chez Fayard de la grande monographie de Peter Hill et Nigel Simeone, traduite de l'anglais par Lucie Kayas, renouvelle l'image de Messiaen et contribue à rapprocher l'homme et l'œuvre du public. Un livre d'hommage est en préparation sous la direction d'Anik Lesure et de Claude Samuel.

[Catherine Massip](#), Directeur du département de la musique, Bibliothèque nationale de France

### ***Bernstein festival***

Carnegie Hall and the New York Philharmonic held a joint festival, [Bernstein: The Best of All Possible Worlds](#), from September 24 until December 13, 2008, recognizing Bernstein's many roles as performer, composer, educator, advocate, and idealist, and commemorating the 90<sup>th</sup> anniversary of his birth and the 50<sup>th</sup> year since his appointment as the Philharmonic's music director. The gala concert featured Michael Tilson-Thomas, the San Francisco Symphony, Yo-Yo Ma, and Dawn Upshaw.

### ***Gaveau and Pleyel anniversaries***

Two Parisian landmarks, still bearing the names of two famous piano makers, celebrated their anniversaries: the [Gaveau concert hall](#) its 100<sup>th</sup>, with a concert on December 18<sup>th</sup>. Built by the piano-maker as a place to promote his instruments, it opened to the public in 1907, and was the most prestigious Paris concert hall until Pleyel opened its doors in 1927. Since its opening and to this very day, the [Lamoureux orchestra](#), founded in 1881, has been playing there, as well as a variety of more recent orchestras; ensembles and soloists.

The [Orchestre de Paris](#) celebrated its 40<sup>th</sup> anniversary on December 20<sup>th</sup> with a concert at the newly renovated [Pleyel concert hall](#) (which had reopened in 2006), their residence hall. It will be conducted by Christoph Eschenbach, Short of attending the concert, you can [view a movie](#) consisting of excerpts from rehearsals (and interviews). In the program:

- Mahler, *Symphonie n° 6*, dir. Chr. Eschenbach (2002).



- Berlioz, *Symphonie fantastique*, dir. Charles Munch (1967, outstanding excerpts of a marvellously gentle man in love with his work and his musicians), Herbert von Karajan (1971), Chr. Eschenbach (2002).
- Mozart, *Concerto pour trois piano* avec Chr. Eschenbach, Justus Franz and Herbert von Karajan, piano and cond. (1972)
- Beethoven, *Leonore III Overture*, Georg Solti (1987)
- Verdi, *Requiem*, Carlo Maria Giulini (1998).
- Fauré, *Requiem*, Daniel Barenboïm (1980).
- Dvorak, *Symphonie du nouveau monde*, Karl Böhm (1981).
- Bela Bartok, *Le Prince de bois*, Pierre Boulez (1982) – you have to understand French to enjoy this excerpt fully...

Piano maker Gaveau, established in 1847, went out of business in 1965. Pleyel, founded in 1807, has had a rocky history: it went bankrupt in 1933, was later owned by different companies, among which Gaveau and [Érard](#). The latter was the first historical French piano maker (owners of their pianos no. 28 and 133 were Haydn and Beethoven); founded in the late 18<sup>th</sup> century, it merged with Gaveau in 1960. As from the mid 1960s and for 25 years, the Pleyel pianos were manufactured in Germany, and again in France as of 1996. In the late 1990s, all three makes were bought by a holding company which also owns the Pleyel concert hall (but which is operated by a subsidiary of the Cité de la musique – are you still with us?). In 2007, Pleyel decided to reduce its operations and to make only prestigious pianos (concert grands, designers' pianos, special orders, etc.). The Érard and Gaveau brand names are not in production anymore, and, as you can see below, Bösendorfer has changed hands.

### **Record excavation**

On December 24, 1907, the Gramophone Company donated twenty-four records to

the Paris Garnier opera house, to be sealed for one hundred years, “*in order to teach to the people of that period: (1) what was the state of the speaking machines, today still in their infancy, and which progress they would have undergone during one century, (2) what were the voices of the important singers of our times and how they interpreted some of the most famous pieces of the lyric and dramatic repertory*”, in the words of French minister of education Aristide Briand. It is worth [reading the description](#) (in French) of the ceremony by Charles Malherbe, the then-archivist of the Opera, and see a photo of the event, as published in the *Musica* periodical (no. 65) of February 1908. Among the participants, Gabriel Fauré.

In 1912, Gramophone donated another two dozen records, along with a gramophone with instructions on how to use it in the future. Due to the use of asbestos to seal the urns, they weren't opened on the day of the ceremony last December; this will take place in a confined environment sometime in 2008. They will then be transferred to CD by EMI, the successor of the Gramophone Company.

As to the sealed contents from 1907, it is not only a testimony about who the great performers of that era were as well as their style, but also of the works which were in favour then. Here it is:

#### **Urn I:**

- Massenet: *Ariane*. M<sup>lle</sup> Mérentié
- César Franck: *La Procession*. M<sup>me</sup> Auguez de Montalant.
- Gounod: *Valse* from *Roméo et Juliette*. M<sup>lle</sup> Lindsay.
- Verdi: *Ballade* from *Il Trovatore*. M. Affre.
- A. Thomas: *Hamlet*. M. Renaud.
- Donizetti: *La Favorita*. M. Noté.
- Adam: *Si j'étais roi*. M. Beyle.
- Adam: *Le Châlet*. M. Dufrane.
- R. Pugno: *Sérénade à la lune*. Raoul Pugno.
- Saint-Saëns: *Oratorio de Noël*. String trio (de Bruyne, Liégois, Delacroix).



- Dell'Acqua: *Villanette*. M<sup>me</sup> Selma Kurz.
- Rossini: *Il Barbiero di Sevilla*. M<sup>lle</sup> Korsoff.
- Urn II:**
- Verdi: The death of *Otello*. M. Tamagno.
- Verdi: Duo from *La Forza del destino*. M. Caruso and Scotti
- Gounod: Sérénade from *Faust*. M. Plancon.
- Verdi: *Ernani*. M. Battistini.
- Bizet: Duo from *Les Pêcheurs de Perles*. M<sup>mes</sup> de Lucia et Huguet.
- Mozart: *Don Juan*. M<sup>me</sup> Patti.
- Verdi: *Caronome* from *Rigoletto*. M<sup>me</sup> Melba.
- Saint-Saëns: *Samson et Dalila*. M<sup>me</sup> Schumann-Heink.
- Verdi: *La Forza del destino*. M<sup>me</sup> Bonisegna and La Scala choir.
- Bizet: *Habanéra* from *Carmen*. M<sup>me</sup> Calvé.

- Meyerbeer: *Marche du sacre du Prophète*. Orchestra.
- *Ronde des Lutins*. M. Kubelik

## Awards, grants

### ***RIPM receives two grants***

[RIPM](#) has received a second grant from [The National Endowment for the Humanities](#) (USA) for the digitization and online delivery of the RIPM Archive of Music Periodicals: the images will be browsable and searchable through the RIPM Online database. In addition, The [Andrew W. Mellon Foundation](#) has awarded RIPM a two-year grant for work on nineteenth-century music journals.

## Technology

### ***Conducts like a robot!***

This is not usually a compliment when qualifying a performance, but what if the conductor is Asimo? It would be a plain

factual statement, as Asimo<sup>3</sup> is [a robot](#). His parents, sorry, his designers are Honda engineers who set out to create a humanoid robot. Asimo conducted the Detroit Symphony in a performance of *The Impossible Dream* from the Broadway musical *Man of La Mancha*. As Times' Richard Morrison [writes](#), "*Eye-witnesses in Detroit on Tuesday report that the orchestra started and finished together. Already that's a vast improvement on some of the performances I have reviewed over the past 30 years*". Gestures were fluid, which are quite a technological feat (and something great conductors try to teach their students), but they were really a mimicry of those of Charles Burke, as Chris Ayers and Jack Malvern [explain](#): Asimo is still much of an asino, he can't – yet? – react to the musicians' performance.

This reminds us of conductorless performances ([see](#) Newsletter no. 14, October 2004, p. 14) and of musicianless orchestras, Realtime Music Solutions' virtual orchestra, which is used by some producers to reduce the number of human orchestra players in productions and thereby reduce costs ([see](#) Newsletter no. 12, April 2004, p. 4-5). What's next, a publicless concert? We are almost there, what with [the live transmissions](#) of opera to a remote public in movie theaters ([see](#) Newsletter no. 27, December 2007, p. 8).

Not only performance can be "computer-assisted", but also composition: [Interomorphic](#) has recently announced Noatikl, an instant MIDI music generator and Liptikl, a tool to assist one to produce lyrics, like:

*Bernstein panel of 24,  
Recognize Best music and planning,  
2008 New December Philharmonic,  
September New of and featuring.*

How's that for a hit? Peter Kirn [reports](#) on an exchange between him and co-creator Pete Cole. See also [his article](#) on Brian Eno's use of generative music systems.

<sup>3</sup> His name is officially an acronym, "[Advanced Step in Innovative Mobility](#)". But doesn't his name curiously remind one of Asimov's?

## Other news of interest

### **RIPM in Latin America**

RIPM activities have been undertaken in Mexico at the Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (Cenidim) del [Instituto Nacional de Bellas Artes](#) (INBA); in Chile at the [Pontificia Universidad Católica de Valparaíso](#); in Argentina at the [Instituto de Investigación Musicológica Carlos Vega](#), Pontificia Universidad Católica Argentina de Buenos Aires; and in Brazil under the auspices of the [Programa de Pós-Graduação Música em Contexto](#), at the Universidade de Brasília.

### **Bösendorfer sold to Yamaha**

The famed Austrian piano maker [Bösendorfer](#), founded in 1828 in Vienna, was the family property until 1909, when childless Ludwig Bösendorfer sold the business to his friend Carl Hutterstrasser. In 1966, it was bought by Arnold F. Habig, president of Kimball International (USA) – once a leader in the domestic piano business turned "manufacturer of furniture, furniture components, and electronic assemblies" –, and in late 2007 by Yamaha Corporation. It won the bid over a Viennese piano-making house, Joseph Brodmann. According to the [Times Online](#), "Yamaha is principally interested in transferring Bösendorfer's crafting techniques back to Japan". Will the City of Vienna at least keep its Bösendorfer Strasse? We hope so: no. 12 is home to the Brahms-Saal.

### **New work by Bach**

A lost musical composition by Johann Sebastian Bach has been discovered in a treasure trove of manuscripts in Germany, the [University of Halle said](#) April 15.

The piece, which would take 5 to 7 minutes to play, was a fantasy or variation on an old German choral melody titled *Wo Gott der Herr nicht bei uns haelt*, the

university said. Musicologists date it to 1705-1710. (Source: Jutta Lambrecht)

In April 2004, a score of a Bach Cantata had been unearthed in Japan ([see](#) Newsletter no. 13, July 2004).

### ***New portrait of Mozart***

[A portrait](#) believed to be of Mozart, which was owned until 2005 by the family of Johann Lorenz Hagenauer, a close friend of the composer's family, was recently discovered. It was authenticated by [Cliff Eisen](#) of King's College, who attributes it to Joseph Hickel (1736-1807) and dates it to 1783. This discovery comes in the wake of that of [another portrait of Mozart](#) by Johann Georg Edlinger (1741-1841), dated 1790. Now there are four of them.

Hagenauer was a Salzburg tradesman and delicatessen owner who owned a house into which Leopold Mozart moved in with his wife and where all their children were born. Hagenauer supported Mozart's plans ([read](#) several of the letters of Leopold to members of the Hagenauer family written from Paris and Versailles, including an interesting description of La Pompadour and his opinions of the ladies of Paris). (Source: [Mirabell](#) – they are unavoidable in Vienna)

### ***Row over Stravinsky***

Composer and conductor Robert Craft, who had been very close to Igor Stravinsky in his late years, has accused Stephen Walsh, author of the two-volume biography of Stravinsky, of having plundered and distorted his own diaries and reminiscences without credit. Walsh strongly denies the allegations. (Source: [The Guardian](#))

### ***Recovered voices***

Los Angeles Opera conductor James Conlon last year started a program called [Recovered Voices](#) designed to introduce opera goers to the music of composers affected by the Holocaust. Last February, two fully-staged one-act operas were performed: Alexander Zemlinsky's *Der Zwerg* (The Dwarf, composed in 1921, based on an Oscar Wilde play) and Viktor Ullmann's *Der zebrochene Krug* (The Broken Jug,

composed two years before his deportation to the Terezin concentration camp). [Listen](#) to James Conlon speaking about the program. (Sources: [NYT](#), Reuters)

### ***First Indian Orchestra***

[A.R. Rahman](#), an Indian composer, launched in March India's first full-fledged home-grown orchestra, along with his [KM Conservatory](#), a music school for professional musicians. The orchestra, to be fully operational in the next two years, will have both Indian as well as Western professional musicians. (Source: [Calcutta News](#))

### ***How to design a library***

The Association of College Research Libraries (a division of the American Library Association) has established [a page](#) in its wiki listing issues and sources for architects and librarians who are planning new constructions and renovations. (Source: [The Chronicle of Higher Education](#))

## **On The Web and elsewhere**

### ***Matthijs Vermeulen's web site***

A [new web site](#), about Dutch writer and composer Matthijs Vermeulen (1888-1967) – called by some “the Charles Ives of Holland” –, provides text, score and audio excerpts. His complete works were recorded and made available by [Donemus](#) on six compact discs. Other performances exist of selected works (e.g., his symphonies, under the direction of Rozhdstvensky, on the Chandos label). (Sources: Martie Severt, [Arts Journal](#))

### ***Wax cylinder recording***

A new [British Library podcast](#) has been made available. After an introduction by Malcolm Taylor, the Librarian at EFDSS my colleague Will Prentice introduces a portable cylinder recorder (a photo of which is on the page linked above). Andrew King, currently researching a PhD based on this cylinder collection then tells us about some of the collectors and performers with sound examples.

Antony Gordon

### ***The Concert Programmes Project online database***

The Concert Programmes Project Online Database (Phase 1) [has been launched](#) at the culmination of a three-year project to document the programme holdings of major libraries, archives and museums in selected regional centres throughout the UK and Ireland. The database currently offers descriptions of some 5,500 collections of music-related performance ephemera held by 53 institutions, including the British Library, the Royal College of Music, the Royal Academy of Music, the national libraries of Scotland and Ireland, the Bodleian Library and Trinity College, Dublin.

The project has unearthed programme material dating from 1690 to the present day, with the majority of records inevitably relating to material from the mid-nineteenth century onwards. Many collections have been arranged, catalogued and made available to the public for the first time during the course of the project. In terms of geographical coverage, the database covers material from venues in some 80 countries worldwide, revealing the full diversity of institutional holdings and making this a truly international resource.

CPP descriptions outline the significance and content of each collection, with details of the physical arrangement, content date range, performers and venues. Users may search the dataset free-text or browse by time period, venue, name (of performers, concert series, ensembles, and collectors), subject, or holding institution. We thereby hope to facilitate improved access to an important category of research material that has previously been inadequately served by library and archive catalogues. These largely hidden – and therefore significantly underused – documents will be of enormous interest to performers, musicologists, local, economic, social, cultural and theatre historians, and to librarians.

Rupert Ridgewell

### ***The Music in Australia knowledge base***

The genesis of the [knowledge base](#) was a previous conventional statistical database on the Music Council of Australia website, and a 2005 [report](#) for the Cultural Ministers Council on a statistical framework for the music sector, written by cultural and ecological economist Hans Hoegh-Guldberg of Economic Strategies Pty Ltd, and MCA's executive director Richard Letts. A map of its intended content is laid out [here](#). (Source: Laurel Dingle)

### ***The Rest Is Noise***

This is the title of the [blog](#) (and a book) of Alex Ross, music critic of [The New Yorker](#). It also provides a direct access to his essays on the New Yorker, such as *The Well-Tempered Web*, in which he speaks of the urgent motivation which brought him to start his blog – [procrastination](#).

## Transition

### ***Suki Sommer (1935-2008)***

Suki Sommer, *Fon-tes* editor from 1992 to 2000, had spent her professional life at the New York Public Library for the Performing Arts from 1961 until her retirement in 2001. In 1969, she became head of its rare books and manuscript section, and curator of the Toscanini Memorial Archives. In 1987, she headed the Circulating Collections of its Music Division, and became its Head in 1997. From 1999 until her retirement, she was the Acting Director of its Performing Arts Director. Suki had also been president of the Music Library Association and editor-in-chief of its journal, *Notes*, from 1982 until 1987. In addition to her many activities, Suki taught music librarianship at Columbia Univer-



sity. [A memorial service](#) took place on April 16 in the Bruno Walter Auditorium of the New York Public Library.

### ***Alan Hoddinot (1929-2008)***

Welsh composer Alun Hoddinott has written more than 300 operas, symphonies and songs, including royal commissions. “Although elements of his musical language are derived from the techniques of Schönberg, his works never abandon tonality and are more NeoRomantic than Modernist”, according to [his obituary](#). He taught composition at Cardiff University and co-founded the Cardiff Festival together with pianist John Ogdon, which “did much to educate Welsh audiences in contemporary music”.

### ***Maud Rosenthal (1909-2007)***

Daughter of Oscar Levy, who was the scholarly editor of the complete works of Friedrich Nietzsche, Maud had married Albi Rosenthal. He had always been interested in music; after having been asked to appraise the collection of Alfred Cortot, he

became acquainted with the antiquarian music dealer [Otto Haas](#), and bought his London business (formerly Leo Liepmannssohn, est. 1866 in Paris) before he died.

After Albi’s death in 2006, Maud donated a magnificent collection of 83 first and early editions of Mozart’s works to Oxford University’s [Bodleian Library](#) in lieu of death duties. She had also managed to ensure the preservation and the name of the business of Otto Haas. Their daughter, Julia, is the current owner, and runs it in association with Dr. Ulrich Drüner. (Source: [The Independent](#))

## **Contributors**

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Photos by authorization.