

# **“The Concert”**

**Julien Quentin  
Corey Cerovsek  
Alex Antener**

## The Concert

A fatal exception 0E has occurred at **1853:FAE:11E36** in **UXDUMM(01)+00010E36**. The current application will be terminated.

- \* Press any key to terminate the current application.
- \* Press CTRL+ATL+DEL again to restart your concert. You will lose any unsaved information in all applications.

Press any piano key to continue \_

**OMIG**

**WTF**

**FAE**

**Johannes Brahms**

**Scherzo from FAE Sonata (1853)**

**FAE: Frei aber einsam (Free but lonely)**

**FAE: In Erwartung der Ankunft des verehrten und geliebten  
Freundes Joseph Joachim schrieben diese Sonate R.S., J.B., A.D.**

**FAE: In expectation of the arrival of their revered and beloved  
friend, Joseph Joachim, this sonata was written by R.S., J.B., A.D.**



**WIKIPEDIA**  
The Free Encyclopedia

```
/*  
  F.A.E.: In Erwartung der Ankunft des verehrten und geliebten Freundes JOSEPH JOACHIM  
  schrieben diese Sonate R.S., J.B., A.D. ('In expectation of the arrival of their revered  
  and beloved friend, Joseph Joachim, this sonata was written by R.S., J.B., A.D.')  
*/
```

```
struct Person;
```

```
typedef char LastInitial;
```

```
struct FirstInitial {  
    Person *s, *b, *d;  
};
```

```
struct LastName;
```

```
struct FirstName {  
    virtual Person *operator()(LastName *lastName) = 0;  
};
```

```
FirstInitial r, j, a;  
LastName *schumann, *brahms, *dietrich;
```

```
void initialize_FAE_sonata(FirstName &robert, FirstName &johannes, FirstName &albert) {  
    r.s = robert ( schumann );  
    j.b = johannes ( brahms );  
    a.d = albert ( dietrich );  
}
```

JCA



(no, not **J**AVA **C**ryptography **A**rchitecture)

# J

Julien:

- instrument:piano
- birthplace:paris
- residence:berlin
- language:french
- hobby:electronic\_music

# C

Corey:

- instrument:violin
- birthplace:vancouver
- residence:paris
- language:english
- hobby:programming

# A

Alex:

- instrument:media
- birthplace:solothurn
- residence:zurich
- language:german
- hobby:impresario

-!- lix [~lix@lix.cc] has joined #impresariat

[core] [juls] [lix]

-!- Irssi: #impresariat: Total of 4 nicks [1 ops, 0 halfops, 0 voices, 3 normal]

-!- Channel #impresariat created Tue Nov 9 13:35:56 2010

-!- Irssi: Join to #impresariat was synced in 1 secs

< core> I think my favorite things in life all have something in common.

< core> They're all free. Not free as in beer, but free as in freedom.

< lix> prost! check <http://freebeer.ch>

< core> Most of the music we classical musicians play is in the public domain.

< juls> 70 years is a long time to wait, but it's worth it for the freedom.

< core> We can play what we want, when we want.

< lix> ya. if you know how to play the instrument. ;)

< core> We don't need permission.

< core> The instrument I play is open source technology. Nobody patented the way Stradivarius built this violin.

< juls> maybe the lute was prior art?

< core> And when I studied maths at uni, I had the same feeling.

< core> No-one owned the theorems.

< lix> ya! you can't patent a mathematical formula.

**< juls> How about my secret formula for getting girlz?**

**< core> I love creating things from materials that are free to everyone.  
Like the languages we speak... no-one owns them.**

**< juls> à part l'académie française...**

**< core> I get the same feeling of free self-expression while coding.**

**< core> Yesterday when we should have been preparing this presentation  
for 27C3, I had to glue some wacky code together with 11 languages.**

**< core> I wish I were that fluent in real life.**

**< lix> Juls can hit on girls in 11 languages !! ;)**

**< juls> mi vina mas, baby!**

**< core> I think juls is getting a lot of sticky page views...**

**< juls> you geeks!! B-)**

**< lix> hehe. did you do "Undousuru" yet today? =^.^=**

**< core> talk about open...**

**< core> source**

**< core> seriously, I think it's awesome what you can build out of code  
that's free to all, online**

**< core> it's like the joy of wandering in a giant library, free to read  
whatever you want**

**< juls> these days that freedom to communicate often seems threatened**  
**< lix> by governments on the one hand, and corporations on the other**  
**< lix> by turning to our common cultural heritage we can escape heavy-**  
**handed corporate control.**

**< core> I like my music without watermarks. And my science**  
**without censorship.**

**< juls> speaking of water marks...**

**< core> juls, that's gross**

**< lix> remember edward felten?**

**< core> One shouldn't risk being locked up for choosing not to be locked in**  
**to being locked out of what's locked down. ;-)**

**< core> of course...**

**< core> someone should lock juls down**

**< lix> ... I think his gf already did**

**< juls> we artists all need our freedom!**

**< lix> Sure, Juls. you know your gf told me you said that**

**< core> Choosing classical music, choosing to code... at first the choice can**  
**be lonely.**

**< core> But in the end you're part of something much bigger**

**< juls> frei aber nie einsam**

**< core> ...**

**< lix> ...**

**< core> the best things in life are free.**

**< juls> w00t!!**

**< lix> wohl wahr!**

QED





## Disconcert

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The current viewing will be terminated.

- \* Performing Rights Organizations will press on you to terminate the current performers.
- \* Pay us more money to restart your content.
- \* You will lose any freedom to remix this information.

But seriously \_

**< juls> Money.**

**< core> We would have liked you to enjoy more of the Flying Lizards, but we stepped out of the public domain.**

**< lix> We tried to figure out what was permitted by fair use...**

**BMI**

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ACCOUNT

Responsible

Concert  
Date

Number  
of Shows  
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Renvoyer ce document  
à la direction régionale de :

# Demande d'autorisation Séances occasionnelles (à adresser 15 jours avant la manifestation)

Merci par avance de renseigner

Nom et prénom du responsable :

Nom de jeune fille (s'il y a lieu) :

Qualité du responsable (président de l'association, gérant d-)

Adresse :

Code postal : Commune

Tél. :

Courriel :

Préciser la forme de la démo.

l'adresse de

N° SIRET :

L'association est-elle agréée ?

☐ oui ☐ non

Affiliation à un organisme bénéficiaire ?

☐ oui ☐ non

Si oui, lequel :

Tiers payeur :

Il s'agit de la personne que vous pouvez désigner pour

## 2. Caractéristiques de la manifestation

Nom de la salle  
Superficie/nbre de places

Adresse ou  
emplacement  
Plein air Lieu  
Enceinte délimitée

Nature de la diffusion musicale

Musique vivante  
Orchestre de danse  
Musiciens ou artistes de variétés  
Fanfares, groupes musicaux,  
bandas...

Coordonnées de l'orchestre  
Musique enregistrée  
Disques, CD  
Disc-jockey  
Coordonnées du disc-jockey

Éléments financiers

Deuxième séance  
du au places  
m²/

☐ oui ☐ non

leur nombre : ☐ oui ☐ non

Toisième séance  
du au places  
m²/

☐ oui ☐ non

leur nombre : ☐ oui ☐ non

Werk:

Jingle:

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(GEMA-Anmeldebogen für Originalw  
des Berechtigten und der genutzter

Ich versichere hierdurch, dass die Ang  
insbesondere bezüglich Titelangabe  
Umfang der Wahrheit entsprechen.

Ort, Datum

Unterschrift des Auftraggebers, Stelle  
(Werbeproduzent oder Agentur)

**< lix> ...but frankly we have no f(\*&#ing idea**

**< juls> and a small budget**

**< core> So we figured 30 seconds was fair use and will keep playing, instead. The Violin Sonata in G Minor was written by Claude Debussy in 1917.**

# **Claude Debussy**

## **Allegro vivo from Violin Sonata (1917)**

**The Violin Sonata in G minor, L 140, for violin and piano was composed by Claude Debussy in 1917. It was the composer's final composition (he died in 1918), forming the third work in what had originally been conceived as a cycle of six sonatas for various instruments (the first two being the cello sonata, L 135, and the sonata for flute, viola and harp, L 137).**

**The work is notable for its brevity; a typical performance lasts about 13 minutes. The premiere took place on 5 May 1917, the violin part played by Gaston Poulet, with Debussy himself at the piano. It was his last public performance.**





**< core> It's the last piece he wrote before he died in 1918. In a way it marks another death... it's close to where the public domain ends in a lot of countries. In the US at least...**

**< lix> It wasn't always like this. In 1790 the US Congress enacted the first copyright law. Quoting Lessig, "It created a federal copyright and secured that copyright for fourteen years.**

**< lix> If the author was alive at the end of that fourteen years, then he could renew the copyright for another fourteen years."**

**< juls> lix: hey, thanks for the book by the way**

**< core> yeah, if you hadn't sent copies to us, we'd be on vacation right now. thanks man :-P**

books at that time is to sell the books as used books; that use—because it does not involve publication—is effectively free.

In the first hundred years of the Republic, the term of copyright was changed once. In 1831, the term was increased from a maximum of 28 years to a maximum of 42 by increasing the initial term of copyright from 14 years to 28 years. In the next fifty years of the Republic, the term increased once again. In 1909, Congress extended the renewal term of 14 years to 28 years, setting a maximum term of 56 years.

Then, beginning in 1962, Congress started a practice that has defined copyright law since. Eleven times in the last forty years, Congress has extended the terms of existing copyrights; twice in those forty years, Congress extended the term of future copyrights. Initially, the extensions of existing copyrights were short, a mere one to two years. In 1976, Congress extended all existing copyrights by nineteen years. And in 1998, in the Sonny Bono Copyright Term Extension Act, Congress extended the term of existing and future copyrights by twenty years.

The effect of these extensions is simply to toll, or delay, the passing of works into the public domain. This latest extension means that the public domain will have been tolled for thirty-nine out of fifty-five years, or 70 percent of the time since 1962. Thus, in the twenty years

**< lix> "The effect of these changes on the average duration of copyright is dramatic. In 1973, more than 85 percent of copyright owners failed to renew their copyright. Because of the elimination of the renewal requirement, the average term of copyright is now the maximum term. In thirty years, then, the average term has tripled, from 32.2 years to 95 years."**



after the Sonny Bono Act, while one million patents will pass into the public domain, zero copyrights will pass into the public domain by virtue of the expiration of a copyright term.

The effect of these extensions has been exacerbated by another, little-noticed change in the copyright law. Remember I said that the framers established a two-part copyright regime, requiring a copyright owner to renew his copyright after an initial term. The requirement of renewal meant that works that no longer needed copyright protection would pass more quickly into the public domain. The works remaining under protection would be those that had some continuing commercial value.

The United States abandoned this sensible system in 1976. For all works created after 1978, there was only one copyright term—the maximum term. For “natural” authors, that term was life plus fifty years. For corporations, the term was seventy-five years. Then, in 1992, Congress abandoned the renewal requirement for all works created before 1978. All works still under copyright would be accorded the maximum term then available. After the Sonny Bono Act, that term was ninety-five years.

This change meant that American law no longer had an automatic way to assure that works that were no longer exploited passed into the public domain. And indeed, after these changes, it is unclear whether it is even possible to put works into the public domain. The public domain is orphaned by these changes in copyright law. Despite the requirement that terms be “limited,” we have no evidence that anything will limit them.

The effect of these changes on the average duration of copyright is dramatic. In 1973, more than 85 percent of copyright owners failed to renew their copyright. That meant that the average term of copyright

public domain. And indeed, after these changes, it is unclear whether it is even possible to put works into the public domain. The public domain is orphaned by these changes in copyright law. Despite the re-

**< core> I think it indicates that a lot of authors were actually happy for their work to pass into the public domain, after what we've been taught to think of as a rather short period. The economic value of most copyright monopolies is extracted in just the first few years.**

**< juls> long copyrights usually benefit corporations much more than the authors they're supposed to benefit. the irony is that the way copyright law is today, it is now stifling speech more than it is encouraging it.**

**< lix> Think about all the orphan books, recordings, and films stuck in copyright limbo or even worse, at risk of being lost forever. When we cut ourselves off from the cultural commons, we risk losing something very precious.**

**< core> In seeking absolute control over content, we're cutting off our noses to spite our faces. When the laws backfire by accident, that's bad enough. But when content is buried, to me it carries a whiff of censorship.**

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# TIME

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Julian Assange has  
so many of them  
BY MASSIMO CALABRESI

And why it hasn't  
hurt America  
BY FAREED ZAKARIA



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**< juls> plus les choses évoluent, plus elles restent les mêmes au final!**

**< lix> debussy was pretty free-spirited.**

**< juls> he wanted to follow his Own way. "I am sure the Institute would not approve, for, naturally it regards the path which it ordains as the only right one. But there is no help for it! I am too enamoured of my freedom, too fond of my own ideas."**

**< core> yet another rebellious musician!**

**< juls> and guys, he liked the ladies, his life story was riddled with scandal. there was Gaby 'with the green eyes' (who nearly committed suicide over him), this Rosalie Texier with whom he was married.. he left her for Emma Bardac (already wife of a Parisian banker)... a bit turbulent shall I say?**

**< lix> it seems like he was doing a bit of sampling in his life...**

**< juls> like me and my bits of electronic music!**

**< lix> I only steal kisses from my friends' wives!**

**< juls> Guys, guys. He was being inspired by the symbolist poets and the impressionists! He wasn't stealing from them!**

**< core> We all gained a lot more from Debussy than the artists lost!**

**< lix> Na klar, been caught stealing!**

## Jane's Addiction - Been caught stealing







**Richard Stallman - Patent Absurdity**

**<br />**

**Sting - St. Augustine in Hell**







# **Ludwig van Beethoven**

## **Adagio sostenuto - Presto**

### **Violin Sonata No. 9, Opus 47 (1803)**

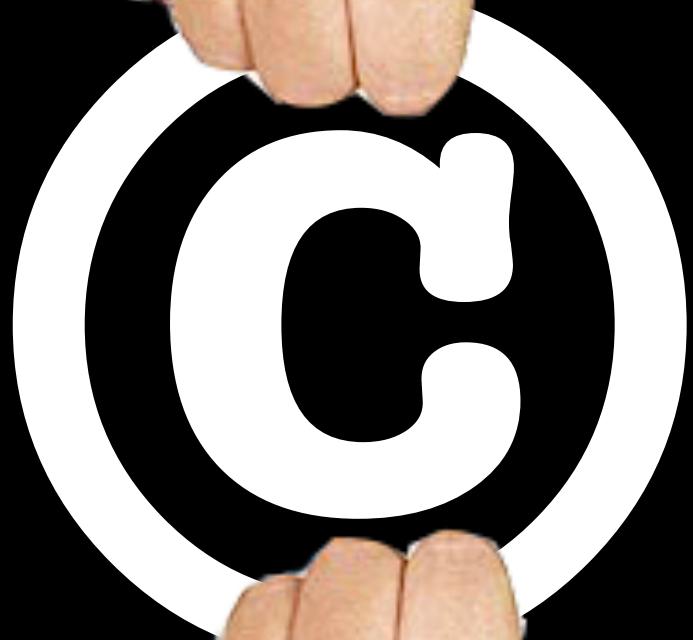
**Commonly known as the Kreutzer Sonata, this work was published by Beethoven as his Opus 47. It is known for its demanding violin part, unusual length, and emotional scope.**

**The sonata was originally dedicated to the violinist George Bridgetower (1780–1860). Research indicates that after the performance, while the two were drinking, Bridgetower insulted the morals of a woman whom Beethoven cherished. Enraged, Beethoven removed the dedication of the piece, dedicating it instead to Rodolphe Kreutzer, who was considered the finest violinist of the day.**

**We're going to stop talking now.  
Just listen ...**

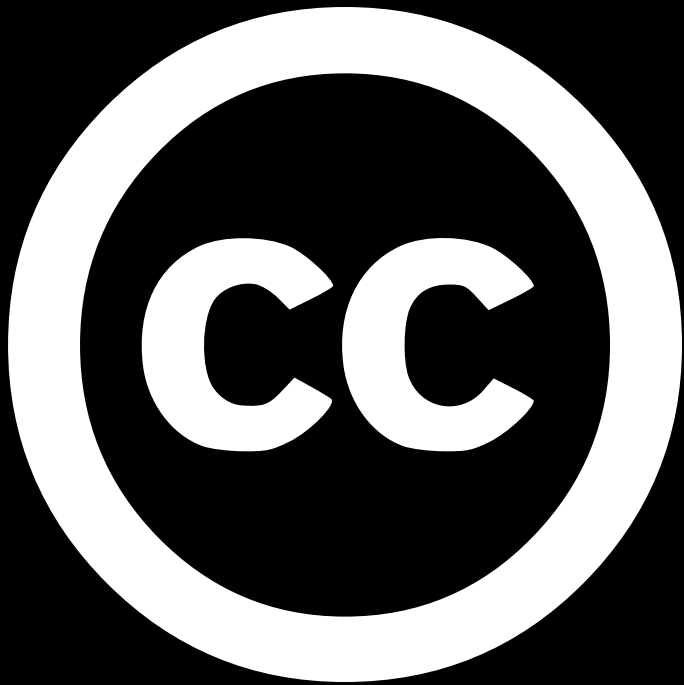


**got**



**?**

**get**



**Read  
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by Lawrence Lessig.**

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All your bass are belong to us**