

# Marcato

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Newsletter of The Major Orchestra Librarians' Association

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June 1995

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## EMPLOYMENT OPPORTUNITIES

**Assistant Librarian, L.A. Philharmonic /  
Librarian, Hollywood Bowl Orchestra**  
Beginning with the 1995-96 season

Send one-page resume to:  
Gail Samuel, Orchestra Manager  
Los Angeles Philharmonic Assoc.  
135 N. Grand Avenue  
Los Angeles, CA 90012  
FAX: 213 / 617-3065

\* \* \* \* \*

**Assistant Librarian**  
**Indianapolis Symphony Orchestra**  
52-week contract position

Contact:  
Valerie Leitner, Operations Secretary  
Indianapolis Symphony Orchestra  
45 Monument Circle  
Indianapolis, IN 46204  
TEL: 317 / 262-1100  
FAX: 317 / 262-1159

## PRESIDENT'S COLUMN

It was a cold and rainy night in Zurich, Switzerland when I returned to my hotel room following a concert. This was the 23rd day of our European tour. Just as I was settling in for the evening, the light on the telephone started flashing. When I called the front desk, they said I had received a two-page fax from an American orchestra marked, "Urgent!!". Who could it be? I knew it wasn't from my assistant, Sandy Pearson, because we had an agreement that all faxes would be sent by 5:00 p.m. "Cincinnati time" and I would always check at the front desk for messages before I went to my room. Who was faxing me at 1:30 a.m.? Of course, that special adrenaline found only in orchestra librarians started bubbling ... "Somebody needs some music or my help somewhere" ... I hurried downstairs ... and the fax was from Paul Gunther, Minnesota Orchestra, and President of MOLA. I think the first sentence was, "I just heard the news, it can't be true, tell me it's not - please ... You must find a way to attend the '95 MOLA conference!" There followed a two-page single-spaced memo concerning MOLA business and a plea to ask my management if they would consider allowing me to leave the CSO domestic tour during the MOLA conference. Well, to make a long story short, ten international faxes, seven long-distance calls, three meetings and two plane tickets later, I found myself on a plane from Florida to St. Louis on Saturday, March 25.

For ten consecutive years, beginning in Philadelphia, I had attended every MOLA conference. Then, due to recording

sessions and a tour, I was unable to attend the past two years. I must admit that time had tarnished my memory of the incredible energy that the MOLA conference gives us. MOLA members comprise a unique family. We talk to each other many times a month, but sometimes years go by before we actually see each other. It is a diverse group as well - symphony, opera, ballet, national and international orchestras and organizations large and small. We share information freely, give advice on editions and sources for music, alert each other about conductor- and artist-related issues, and sometimes are just "available" to listen to a colleague's frustrations. We comprise a network of incredible minds. I have also been amazed at how quickly a simple question to a colleague seems to travel across the country and another colleague, many states and time zones away, will call me with the answer!! We never need to ask, "How did you know I was..."

The power of shared information and the common goal of helping each other is very rewarding. Even though a MOLA conference feels like a glorious family reunion, it is three days of non-stop meetings; information-gathering, shared ideas and concerns. This year's conference contained many different subjects: copyright, OLIS, library interns, audition procedures, stress and the ways we deal with it, how it feels when your orchestra goes out of business and your library is "given away", and ways to negotiate library matters from contracts to interpersonal relationships within the library and orchestra.

Like everyone who attended the conference in St. Louis, I came away exhausted; I toted hundreds of pieces of paper back to my library, but felt totally revitalized psychologically, intellectually, emotionally, and spiritually.

I'd like to thank Paul Gunther, Past President, for a year of great leadership. Also, another round of applause for John Tafoya, Elsbeth Brugger and the Saint Louis Symphony for a fantastic job of hosting the thirteenth MOLA conference. I welcome our new officers and would like to acknowledge two outgoing officers, Tom Takaro for his painstaking work on membership lists and conference minutes, and Steve Biagini for compiling the minutes of the past MOLA conferences. A big "THANK YOU" to all of the music publishers who came to listen and be heard; may we all continue to work together in the spirit of cooperation and friendship.

David Frost, Columbus Symphony, host of the 1996 conference and I look forward to seeing you next year in the great state of Ohio!! As we all go into our summer seasons - on the rivers, in the woods or the mountains, please remember the friends and colleagues of your MOLA family are but a phone call away! Have a great summer!

**Marcato** is the quarterly newsletter of The Major Orchestra Librarians' Association (MOLA). Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$ 10 US for addresses within North America, \$15 US for addresses outside North America. Subscriptions begin with the September issue.

Joann McCollum, Treasurer: MOLA  
Pittsburgh Symphony Library  
Heinz Hall for the Performing Arts  
600 Penn Avenue  
Pittsburgh, PA 15222-3259

Articles and information to be included in **Marcato** should be sent to the Editor.

Gary Corrin, Editor: **Marcato**  
Toronto Symphony Library  
60 Simcoe Street, Suite C116  
Toronto, Ontario M5J 2H5

**1995-96 MOLA Executive Board**

|                      |   |
|----------------------|---|
| President            | Mary Judge, Cincinnati Symphony             |
| Vice-President       | Karen Schnackenberg, Dallas Symphony        |
| Secretary            | Kenneth Bonebrake, Los Angeles Philharmonic |
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| 1996 Conference Host |   |
| May 11, 12, 13, 1996 | David Frost, Columbus Symphony              |

Mary Judge - Cincinnati

## ADDRESS CHANGES

### Wayne Vogan

Canadian Opera Company

New COC phone number:

416 / 363-6671 ext. 334

Home Internet:

wayne\_vogan@magic.ca

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## MEMBER NEWS

**Clint Nieweg** (Philadelphia) has built a new house 50 feet from, and in the style of his 1770's farm house. Actually the homes are joined by a passageway which can serve as a private study or be opened to facilitate the flow at parties. Clint's new address is:

336 Willow Grove Ave.  
Glenside, PA 19038

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## IN MEMORIAM

**Howard K. Johnson**  
(1925-1995)

The Indianapolis Symphony Orchestra is saddened by the loss of Howard Johnson, who died May 10 at the age of 69 of complications from pneumonia.

Howard's career at the ISO spanned 49 years. He joined the orchestra as Principal Clarinetist in 1946 at the age of 21 and, after 30 years in that position, spent the past 19 years working in the library.

A native of Ashland, Wisconsin, Howard began his musical career at age 16, joining the Chicago-based *Bo Humir Kryle All Women's Orchestra* which was having trouble finding a woman clarinetist. (As the only male member of the ensemble, besides Bo, Howard was given the additional responsibility of putting out the conductor's wardrobe.) He later attended music school, made possible by his working in a lumber mill, and began his "official" orchestra career with the Denver Symphony Orchestra shortly before joining the ISO.

In the early days of the Indianapolis Symphony with its short seasons, Howard like many of the musicians, took on summer jobs. At various times he did painting, worked for the city parks department, taught at Arizona State College, played in a rodeo band, and travelled nationwide by train with the Ringling Bros. and Barnum & Bailey Circus band. Many of his friends remember Howard as an avid walker and collector of antiques.

Throughout his life with the ISO, Howard was known for his dry wit. Stories of Howard's humorous antics from years ago live on today and orchestra staff members still have their favorite "Howardisms" and pet names. Howard's longevity with the orchestra provided a valuable historical perspective; his first-hand recollection of pieces, conductors and circumstances being of considerable help on numerous occasions.

We will miss Howard deeply as a colleague and friend.

\* \* \*

### With Sympathy

The members of MOLA extend their sympathy to John Tafoya (Saint Louis Symphony) whose wife, Carol, passed away in late May. Many of us had just met her at the conference in March. Our thoughts are with you, John.

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### "Score One for the Librarians"

The **Baltimore Symphony Librarians** received the admiration and praise of writer Shiela Turnage in her article, "Opus in Sweatshirts and Jeans: The backstage world of the Baltimore Symphony Orchestra." The piece appeared in the December 1994 issue of Destinations, a Washington D.C. periodical.

## PUBLISHER NEWS

**Linda Golding** has been promoted to President of **Boosey & Hawkes, Inc.** effective from January 1, 1995. In this capacity, Ms. Golding will develop and guide the strategic direction of the company's publishing activities. She is the first woman to hold the position of president at Boosey & Hawkes, Inc.

Ms. Golding joined the New York office of Boosey & Hawkes in 1991 as General Manager, becoming a Vice President within a year and joining the Publishing Executive board in 1993. During her tenure, Ms. Golding has played an especially significant role in new product development and the expansion of the catalogue.

\* \* \*

**Oxford University Press** has moved their U.S. office effective May 1, 1995. The new address is:

Oxford University Press  
198 Madison Avenue  
New York, NY 10016  
TEL: 212 / 726-6000  
800 / 334-4249  
FAX: 212 / 726-6444

\* \* \*

**The Japan Federation of Composers Inc.**

307 5th Sky Blvd  
Tokyo Japan 〒 151  
TEL: 03-5474-1853  
FAX: 03-5474-1854

Toshiro Mayuzumi, Chairman  
Shin-ichiro Ikebe, Vice Chairman  
Minoru Miki, Vice Chairman

\* \* \*

**OMI** announces it will have exclusive North American distribution of a newly-released facsimile of the manuscript score of **Mahler, Symphony No. 7**. The set is bound in two volumes the first of which features extensive articles by Dr. Donald Mitchell and Professor Edward Reilly regarding the reception of the Seventh Symphony as well

as an interview with Sir Bernard Haitink. In the second volume, Mahler's manuscript is reproduced with annotations, corrections and commentary appearing in their original colors.

A deluxe edition will be published in a limited edition, numbered one to one hundred and signed by both authors and Bernard Haitink. This edition will include a recording on two compact discs of the most recent performance of the Seventh Symphony by Haitink conducting the Berlin Philharmonic.

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## HISTORIES OF PUBLISHERS

(New Column)

**Broude Brothers Limited**, by Ronald Broude

There is no formal corporate history of the Broude Brothers Firm (though there are articles in the New Grove). My informal sketch is based on my own recollections (probably accurate for the last 25 years), on our files (useful for the 1950's and 60's; since 1952, I don't think we've thrown out a single piece of correspondence), and, for the early years, on "oral history." Fortunately, when my uncle Alex visited us a few years ago, I sat him down one evening, asked the relevant questions, and took notes.

Broude Brothers was begun by two brothers, Alexander (the elder) and Irving (my father), both musicians (Alex a 'cellist, Irving a single reed player) and both habitués of the used book and music shops that once thrived in New York City just south of Union Square. Like all good book-people, they had excellent eyes and retentive memories: if they saw a title of interest, they could remember not only the shop in which they'd seen it, but also the section and shelf. Soon their instructors at school realized that if a title was to be had in New York, the Broude Brothers would probably know where it was. The small sums thus earned went relatively far in those long-past days of low tuition.

With school finished and the Great Depression begun, Alex and Irving realized that they might be able to turn their avocation into a livelihood. Why not? There were no other opportunities in music, and New York landlords were so anxious to fill space that even a new second-hand music shop could obtain a lease. (A shop selling new music might have seemed more "respectable," but there were so few new titles published in those days that a useful inventory consisted mostly of used and out-of-print publications.) And so a second-floor loft was rented in a small building next to the Steinway showroom and across the street from Carnegie Hall. I remember the picture window that occupied the entire front, the make-shift shelves that lined the walls, and the large, open center occupied by comfortable chairs providing a comfortable place for people to gather. And gather they did. Orchestra life was then much slower than it is today. During rehearsal breaks or lunch hours, musicians and conductors from touring orchestras would come across from Carnegie Hall to browse and to exchange gossip (few had enough money to buy anything), and so Broude Brothers became a sort of meeting place and information exchange. The brothers learned (among other things) who was writing what, what sorts of publications were in demand, and which popular works were unavailable. Music by modern Russian composers was in especially short supply and, one weekend while one of the Soviet orchestras was in town, the brothers borrowed two Prokofiev works from a helpful librarian and copied them out. The catalogue of Broude publications began with Kije and Classical Symphony.

With the supply of German publications cut off by the war, other orchestral reprints followed. Each was carefully read for musical and graphic problems; most of the work being done at home evenings and weekends. It is curious to think that a reprinter could have a distinctive "house style," but that was the case with Broude

Brothers, and conductors and musicians came to like that style (and to appreciate the work that had gone into the reprints). And so, when conductors such as Stokowski and Leinsdorf wanted to have their transcriptions published, they came to Broude Brothers.

Although Broude Brothers had now begun publishing, we continued to be active in the used and rare book trade. We were one of the first music specialist members of the Antiquarian Booksellers Association and, after World War II when Breitkopf and Härtel was seeking funds to rebuild (and bring its orchestra library back into print), we handled the sale of some of their manuscripts; the autograph of Schumann's Second Symphony was sold by us for Breitkopf in 1950 for a painfully small fraction of the price it fetched when auctioned by Sotheby in 1994.

In the 50's, the competition between the venerable ASCAP and the newly-formed BMI led to subsidies for the publication of modern works, and Broude Brothers added "contemporary" music to its catalogue. Since a publishing house could not belong to both ASCAP and BMI, Broude Brothers, like other publishers similarly situated, cloned a sister firm. In accordance with a practice common at the time, the sister firm was named for the next generation; it was called "Rongwen" (after me and my sister Gwen - now a professor of cognitive science at Vassar). The modern music published at the time included works for solo instruments, for small ensemble, and for full orchestra; the composers represented included Bloch, Hermann, Hovhanness, Krenek, Messiaen, Mcycrowitz, Rieti, and Surinach.

But the early '50's also saw serious disagreements about Broude Brother's future and, in 1954 Alex left to start his own company, Alexander Broude, Inc. The parting was an unfortunate one: not only was confusion created among generations of customers (who couldn't imagine that there could be more than one firm with the Broude

name), but the brothers, who had once been very close, never spoke to each other again. Irving died in 1973; Alex sold his firm in 1970, and has been contentedly retired in Florida ever since.

In the '60s, Broude Brothers turned its attention to musicological publications: first there were reprints of out-of-print materials (the collected works of Lully and Rameau, for example) and facsimiles of important publications from the 16th, 17th and 18th centuries. In the '70s, new scholarly editions began to appear; the most recent such project is the new Gilbert and Sullivan critical edition, the first volume of which, just published, is receiving rave reviews. (The new scholarly publications have been concerned mostly with Renaissance and Baroque music. Though we have, from time to time, considered bringing out new editions of standard orchestral works, we have not been convinced that there is enough interest to warrant our doing so.) In 1980, a foundation, The Broude Trust for the Publication of Musicological Editions, was formed for the support of scholarly editions.

Although Broude Brothers was founded in New York and is, in many ways, a classic "New York firm," by the early '80s it became clear that we could not ask our customers to bear the extra costs (in money, time and frustration) of our continuing to do business in New York City. In 1982, we bought a wonderful elementary school building that became vacant in Williamstown, Massachusetts, a college town of 6,000 people, 150 miles from Boston, 175 miles from New York and 30 from Tanglewood. One by one, the various departments (Wholesale, Editorial, Retail Orchestra, Retail Musicology, etc.) moved to Williamstown; as I write this, we have only one employee remaining in New York - and he is due to retire at the end of this

year. In 1991, we began Broude Europa, which distributes our own publications in Europe and is a convenient source of European publications not readily available in America. Broude Europa has just moved to new quarters in Alzey, a small town in the wine-growing region about 25 miles from Mainz.

When I pause to think about it, I realize that Broude Brothers is really an 18th-century music house using 20th-century technology. Our models remain shopkeeper-publishers such as Walsh, Roger, and the Ballards. Like them, we are retailers, publishers and printers; like them, we depend on international connections; like them, we sell both our own publications and any other publications our customers may want. We remain a small firm (our current staff in Williamstown, New York and Alzey totals less than 20), and we remain stubbornly independent. Retailing orchestra music has changed more in the last 25 years than in the preceding 250; not only are there more titles in publishers' catalogues, but program planners are eager to take advantage of the less familiar works now available. We wait with a curiosity to see what new technologies and new copyright laws will bring to music publishing; we certainly anticipate sweeping changes in the next ten years.

Meanwhile, notwithstanding our readiness to apply new developments in computers, communications, and printing, Broude Brothers still does business the old-fashioned way: we still think of what we sell as music, not "Product," and we still fill orders by composer and title, not by item number. Most important of all, we still depend on people who know music and who are conscientious about doing what they do.

## **Schumann, Symphony No. 2 Original Score Rediscovered**

Renate Schostack (excerpted from the "Frankfurter Allgemeine Zeitung")

The autograph of Schumann's Second Symphony in C Major, Op. 61 has been on show at Sotheby's in Munich. This manuscript was thought to have vanished decades ago, destroyed in bombing raids on Leipzig during the second world war. Its rediscovery is thus viewed by musicologists as a sensation.

This score consists of 236 numbered pages - in fact the actual total is 246 - in the original binding dating from 1846. The leather spine bears the inscription, "Symphony No. 2" in gold letters, but the composer's name is missing.

Clara Schumann presented the manuscript to the conductor of the work's final performance during the composer's lifetime. (The young Johannes Brahms was in the audience.) The dedication, in a delicate, flowing hand, runs, "To Kapellmeister Julius Rietz in grateful commemoration of the 6th of December 1855 - Clara Schumann." At the time, Robert Schumann was at the Endenich sanatorium near Bonn where he died the following summer.

The score, written in black ink, reveals in its innumerable corrections, the composer's approach to writing music. Primarily a pianist, Schumann experienced difficulty orchestrating his symphonic works. His groping for solutions is particularly apparent in the third movement. Corrections in pencil and ink, pasted-in changes, parts in his copyist's neat handwriting, and Schumann's notes for the engraver and performers make this manuscript a treasure trove for musicologists. The end of every movement is dated in the composer's hand. The first movement thus concludes with, "Dresden, 8th of May 1846, in the garden."

This symphony, celebrated for its wonderful slow movement in C minor, was premiered in 1846 by Felix Mendelssohn and the Leipzig Gewandhaus Orchestra. Rietz sold the original score with its dedication - contrary to Clara Schumann's wishes. At the outbreak of the second world war, the score was owned by Schumann's publisher, Breitkopf & Härtel. The company's offices were destroyed by a bombing raid in 1943, giving rise to the assumption that the manuscript was another of the losses of the war.

[Editor: Note the discrepancy between the above account and a reference to the same Schumann score made by Ronald Broude. Mr Broude explained this to me by phone.]

### **(More on Schumann's Manuscript)**

Toward the end of the war, as the Russians approached from the east, the two owners of Breitkopf & Härtel, Volkmann and Sievers, fled their Leipzig offices carrying whatever they could. Settling in Wiesbaden, they set about to rebuild the Breitkopf firm. In order to raise required capital, they consigned, in 1949-50 a portion of their archives (including the manuscript score of Schumann's Second Symphony) to Broude Brothers of New York.

The Schumann score was purchased by "the guy who supplied bottled water for the coolers in the Broude Brothers offices." He bought it on time, paying about \$250.00 per month. Ronald Broude recalls the negotiation; the purchaser apparently wanted a very good deal since the score did not have a title page.

When the score surfaced last year, Mr. Broude received calls from both Sotheby's and Breitkopf to confirm its history. (Had there not been a legitimate sale, Breitkopf could have reclaimed ownership!) Broude [never throw anything away] was able to locate the original invoices, thereby settling the matter of ownership and the legality of offering it for public auction.

## **REPORT ON THE MLA / MPA / MOLA JOINT COMMITTEE MEETING**

Peter Conover, Robert Sutherland, and  
Larry Tarlow

The Music Librarians' Association / Music Publishers' Association / Major Orchestra Librarians' Association Joint Committee met on Friday, April 21, 1995 at 10:00 a.m. in the Library and Museum of the Performing Arts, New York Public Library at Lincoln Center. Representing MOLA at this meeting were Peter Conover (Houston), John Lillard (Rochester), Robert Sutherland (the Met) and Lawrence Tarlow (N.Y. Philharmonic)

Charles Slater of the MPA started the meeting by demonstrating two of the areas on the World Wide Web area of the Internet: Indiana University's Variation Project by which they have all their course outlines and resource material available on-line and the MPA's area which is being currently developed.

It was fascinating to see these areas. Things are possible now which were the stuff of conversation and fancy only a few short years ago. The access to global information via the program and site links is incredible. The Variation Project includes traditional reference materials as well as digital music files with musical selections that can be played back via the accessor's computer.

This sparked a discussion on the copyright implications of the digitized information made available through electronic mediums as well as the effect the GATT talks will have on copyright law. It is inevitable that as technology changes the way intellectual property is used and distributed, the copyright laws will have to address issues previously not considered. Central to our discussion was "Fair Use" and it's implications vis-a-vis copyrighted music.

Talks have already started among several official groups. The Music Librarians' Association is developing a position paper on the "Fair Use" provisions. The Music Publishers' Association obviously has great interest in this topic. Certainly MOLA members will be affected. One of the ramifications of the GATT talks and the resulting changes to copyright law may be the return of some works considered public domain to copyright protection. Whether these works would be covered under the appropriate ASCAP, BMI or SOCAN license and not affect our orchestral material remains to be determined.

The Music Publishers' Association area of the World Wide Web includes links to a great deal of copyright information in various libraries. Should you wish to take a look at either the MPA area, Indiana University's Variation Project, or J.W. Pepper's areas and have access to the Internet's World Wide Web, their addresses are:

MPA <http://host.mpa.org/mpa>  
Indiana Univ. <http://www.music.indiana.edu>  
J.W. Pepper <http://www.jwpepper.com>

Other topics included a report on last February's meeting of the Music Librarians' Association. Future meetings will be held in Seattle in 1996 and New Orleans in 1997.

This year's Paul Revere Awards for graphic excellence in publishing will take place on June 6. MOLA librarians who were in St. Louis had the chance to see an exhibit of past winners.

A report was given on MOLA's recent conference in St. Louis. Peter Conover reported on the MOLA Publications Committee and their work and distributed sample publications. Although both the MPA and MLA have in the past been made aware of MOLA publications, technology seems to have brought MOLA a new opportunity to share aspects of our jobs to a greater degree than previously possible.

Considering the prospects for "on-line" distribution of information, it was suggested that the two MOLA publications currently available (*The Orchestra Librarian: A Career Introduction*, and *MOLA Music Preparation Guidelines for Orchestral Music*) as well as forthcoming publications (such as *What is MOLA?*) be added to the information currently available on the Internet and the MOLA section of PNMN.

Realizing that the technology allows clear images of scores and parts as well as CD-quality sound, it seems only natural that our publications should be part of what is available. Obviously, this would be undertaken only as an addition to the printed brochure format currently being utilized.

The next meeting of this committee will take place on October 27, 1995, 10:00 a.m. at the New York Public Library.

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#### REQUEST FOR INFORMATION

Ferris University in Yokohama, Japan is assembling the complete works of the Japanese composer, **Kosçak Yamada** (1886-1965). Yamada resided in the United States from 1917 to 1921 and, in 1918 and 1919 conducted the New York PO at Carnegie Hall in a concert of his own compositions. [N.Y Phil has no record of this. - ed.]

Several of Yamada's autograph scores went missing between conducting engagements in New York and London. If anyone has information as to their whereabouts, please contact:

Yo Akioka  
Ferris University  
Department of Music  
37 Yamate-cho, Naka-ku  
Yokohama, Japan 231  
FAX: 011 81 45 641 0207

#### ERRATA, ETC.

##### **Mendelssohn, "Elijah"**

(Kalmus / Breitkopf & Peters [!])

Kalmus reprints Breitkopf orchestra parts, but Peters piano-vocal scores. These are compatible in performance, however the *rehearsal* letters don't match. (Peters has many more letters placed more closely.)

##### **Rachmaninoff, "Symphonic Dances"**

(Foley)

Peter Bay, Resident Conductor of the Rochester Philharmonic, called to offer a solution to the mystery of the piano insert mentioned in the previous issue of *Marcato*. It seems this and several other changes originate in Eugene Ormandy's recording of this work which was supposedly done under the supervision of Rachmaninoff. Several conductors, Leonard Slatkin and Charles Makerras among them, have incorporated these amendments into their own performances and recordings.

Clint Nieweg also called to tell me that the original set of parts used for the premiere are at Theodore Presser Co. - So I called Tom Broido - and, indeed, in the vaults of Theodore Presser Co. reside a score and master set of parts for "Symphonic Dances" with red-pencil corrections and "Master Copy for alterations" written on each in what Mr. Broido believes to be Rachmaninoff's hand. These do not appear to be performance parts (one each strings, no bowings). Mr. Broido believes they were marked sometime after the premiere.

Leonard Slatkin has studied them - and so can others. Just call Tom to arrange an appointment. (He won't ship them.)

##### **Strauss, "Ein Heldenleben"**

(Kalmus / Leuckhart)

Flute I: rehearsal 99, measures 2-6

The manuscript (and Wolfgang Sawallisch agrees) indicates the printed E-natural in the part and score should be a G-natural. (The engraver missed a *leger* [sic] line.)

## **MEET THE LIBRARIANS**

### **Florida Orchestra**

**Ella Fredrickson**

I was born in Anchorage, Alaska and grew up in my home town of Miami, Florida. I'm considered a real native Floridian! I graduated from the University of Miami, Coral Gables - Bachelor of Music, Performance (Cello) 1985.

I am currently the personal librarian for conductor Marin Alsop and have been working with her since I "retired" from the New World Symphony to follow my husband's professional move to Atlantic City in 1990. We later travelled back to Miami and then on to San Juan, Puerto Rico, where we spent the past two years. Yet another job transferred us back to these great United States and in January I was named Principal Librarian of the Florida Orchestra in Tampa. The post had been vacant since Carolin Booth retired in October of 1994.

Stepping into the middle of a season in progress is truly a test of one's wit, wisdom and patience. At the present, my whole family -- Chef Jeffrey, Alex (a music critic at 5 years old), Jake (age 3) and Zero (the bird) eats, breathes and dreams the orchestra library with me. I'm teaching the kids what to erase and they love to sharpen pencils for me! My copying and music research freelance business, under the name of "Tropical Zone Music Library" has moved to St. Petersburg (Gulfport), Florida and when not backstage, I am usually at my computer dabbling on SCORE or communing again with nature by digging up the garden; while thinking about the next errata on the list...

### **Canadian Opera Company**

**Wayne Vogan, Principal Librarian**

When I was growing up in New Brunswick, I had no idea that I would later become an orchestra librarian. I was an active pianist and organist but wasn't sure whether to pursue a career in music performance, musicology, arts administration, or library science. (At that time I had never heard of an "Orchestra Librarian.") While doing graduate work in musicology at Eastman, I began playing for rehearsals in the opera department. It was such fun that I decided to become an opera coach. I freelanced for several years as a coach, mainly in Toronto, and then joined the music staff of the Canadian Opera Company, first as a coach and later chorus administrator as well.

I also worked as Bob Sutherland's assistant in the library. He is the one who got me interested in the orchestra library world and encouraged me to attend the MOLA conference in St. Louis, saying it was one of the best ways to get to know the business. He was right. It was a great pleasure for me to meet you all and I look forward to many conferences to come.

## A MOLA RETROSPECTIVE

Steve Biagini - Phoenix

### Previous Conferences:

| Year | Location               | Host  | Dates             |
|------|------------------------|---|-------------------|
| 1983 | Philadelphia           | Clinton Nieweg  | March 4           |
| 1984 | Boston                 | Victor Alpert   | April 8,9         |
| 1985 | New York               | Louis Robbins   | April 28,29       |
| 1986 | Minneapolis / St. Paul | Jim Berdahl<br>James Kortz                            | April 12,13       |
| 1987 | Atlanta                | Robert O'Brien  | April 4,5,6       |
| 1988 | Toronto                | John Fenwick<br>Robert Sutherland                     | April 24,25       |
| 1989 | San Francisco          | John Van Winkle<br>Laure Campbell<br>David Bartolotta | March 12,13       |
| 1990 | Washington, D.C.       | Marcia Gittinger [Farabee]                            | March 31, April 1 |
| 1991 | Cincinnati             | Mary Judge  | April 20,21,22    |
| 1992 | Pittsburgh             | Joann McCollum  | May 9,10,11       |
| 1993 | Indianapolis           | Mike Runyan   | March 13,14,15    |
| 1994 | Dallas                 | Karen Schnackenberg                                   | April 23,24,25    |
| 1995 | St. Louis              | John Tafoya   | March 24,25,26    |

### Previous MOLA Officers

1984

President: James Berdahl  
Vice President: Clinton Nieweg  
Sec / Treas: Mary Judge  
At Large: John Tafoya

1985

President: James Berdahl (resign midterm)  
Bob O'Brien  
Vice President: Bob O'Brien  
Sec / Treas: Mary Judge  
At Large: Jim Medvitz  
Larry Tarlow

1986

President: Robert O'Brien  
Vice President: James Kortz  
Sec / Treas: Mary Judge  
At Large: John Van Winkle  
John Tafoya

1987

President: James Kortz  
Vice President: Larry Tarlow  
Sec / Treas: Mike Runyan  
At Large: John Tafoya

1988

President: Larry Tarlow  
Vice President: David Bartolotta  
Sec / Treas: Marcia Gittinger  
At Large: Nancy Bradburd

1989

President: Larry Tarlow  
Vice President: Mary Judge  
Sec / Treas: Marcia Gittinger  
At Large: Robert O'Brien

## Previous Officers (cont.)

1990

President: Larry Tarlow  
Vice President: Marcia Gittinger  
Secretary: Pat Takahashi  
Treasurer: Mary Plaine  
At Large: Gary Corrin

1991

President: Marcia Gittinger  
Vice President: Clinton Nieweg  
Secretary: Robert Sutherland  
Treasurer: Mary Plaine  
At Large: Peter Conover

1992

President: Clinton Nieweg  
Vice President: Robert Sutherland  
Secretary: Thomas Takaro  
Treasurer: Mary Plaine  
At Large: John Campbell

1993

President: Robert Sutherland  
Vice President: Paul Gunther  
Secretary: Thomas Takaro  
Treasurer: Joann McCollum  
At Large: Margo Hodgson

1994

President: Paul Gunther  
Vice President: Mary Judge  
Secretary: Thomas Takaro  
Treasurer: Joann McCollum  
At Large: Steve Biagini

## CONGRATULATIONS JIMMY DOLAN

The entire membership of MOLA salutes James (Jimmy) Dolan, Principal Librarian of the Los Angeles Philharmonic, who is retiring after 60 years as an Orchestra Librarian. He began his career with the Boston Pops (1935-42) and, during those winter months, with the Miami [Florida] Symphony. There followed the NBC Orchestra under Toscanini (1942-54), the NBC Opera (1954-60), the Richard Rodgers Library and personal librarian to Richard Rodgers (1960-63), and the Los Angeles Philharmonic (1963- present). He will officially retire at the end of the 1995 Hollywood Bowl season. I believe that every orchestra librarian has benefitted from this extraordinary man and musician. Jimmy, thanks for all the help and guidance you have given us. We will miss you .... a lot!

Paul Gunther will do an in-depth interview with Jimmy for the September issue of *Marcato*.

Mary Judge

### Vest Pocket Transposition Chart For Orchestral Instruments

| <u>C</u>  | <u>B<math>\flat</math></u> | <u>E<math>\flat</math></u> | <u>F</u>   | <u>A</u>  | <u>G</u>  | <u>D</u>  |
|-----------|----------------------------|----------------------------|------------|-----------|-----------|-----------|
| C         | D                          | A                          | G          | E $\flat$ | F         | B $\flat$ |
| B         | C $\sharp$                 | G $\sharp$                 | F $\sharp$ | D         | E         | A         |
| B $\flat$ | C                          | G                          | F          | D $\flat$ | E $\flat$ | A $\flat$ |
| A         | B                          | F $\sharp$                 | E          | C         | D         | G         |
| A $\flat$ | B $\flat$                  | F                          | E $\flat$  | B         | D $\flat$ | G $\flat$ |
| G         | A                          | E                          | D          | B $\flat$ | C         | F         |
| G $\flat$ | A $\flat$                  | E $\flat$                  | D $\flat$  | A         | B         | E         |
| F         | G                          | D                          | C          | A $\flat$ | B $\flat$ | E $\flat$ |
| E         | F $\sharp$                 | C $\sharp$                 | B          | G         | A         | D         |
| E $\flat$ | F                          | C                          | B $\flat$  | G $\flat$ | A $\flat$ | D $\flat$ |
| D         | E                          | B                          | A          | F         | G         | C         |
| D $\flat$ | E $\flat$                  | B $\flat$                  | A $\flat$  | E         | G $\flat$ | B         |

Prepared by the Philadelphia Orchestra Library