



Marcato

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Nancy Bradburd, Editor
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Articles or information to be included in the August **Marcato** must be forwarded to the Editor by July 15, 1993. Please note that the Editor beginning with the August 1993 issue will be **Gary Corrin**. Please address all communications to him at:
Toronto Symphony
60 Simcoe Street, Suite C-116
Toronto, ON M5J 2H5 Canada

All MOLA correspondence regarding membership and items for the secretary's attention should be sent directly to Tom Takaro at his home:
532 Greely Street
Orlando, FL 32804-6320

All money for subscriptions, new or renewal, is to be sent to MOLA treasurer, Joann McCollum, in Pittsburgh. The address is:
Joann McCollum
Pittsburgh Symphony Library
600 Penn Avenue
Pittsburgh, PA 15222

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PRESIDENT'S COLUMN

One of the times of year I greatly look forward to is the annual MOLA conference. This year was no exception.

This past March 13th through 15th found those of us who were able to attending the annual conference in Indianapolis. Michael Runyan, with the support and assistance of his Indianapolis Symphony Orchestra management, was a very gracious host. Despite the storm that shut down the east coast and prevented some from attending and delayed others in returning home, 31 member orchestras were represented by 36 librarians representing a fair geographical cross-section of our membership. We were honored to have Kees Wisse from member orchestra, the Rotterdam Philharmonic, in attendance this year. This was the first conference with European member attendance.

Saturday March 13 found OLIS users, both new and advanced, working with and being coached through some of the inner secrets and potential of this program. Heather Dinwiddie of the ASOL, along with some of the more experienced MOLA members, helped new users. Later we were able to break into small groups working together on specific aspects of OLIS usage. This was followed by an open house in the Indianapolis Symphony Music Library and a concert conducted by Music Director Raymond Leppard.

Sunday morning was spent taking care of MOLA business: induction of new members; election of new officers, standing committees; policy and bylaw changes; status of the MOLA Orchestra Librarian and Music Preparation pamphlets; MARCATO report; and generally taking care of the organizational

aspect of MOLA. Maestro Raymond Leppard greeted us toward the end of the morning with a very supportive and encouraging discourse. In the course of his talk he covered some of the problem areas he has encountered as a conductor, many of which in my opinion have been positively affected by MOLA. Sunday afternoon was mostly taken up with discussion sessions of topics we all encounter in some form. There was discussion concerning Audition Policies with guest Paul Berns, the Indianapolis Symphony Orchestra Personnel Manager. There was also a discussion of "Our Jobs versus Our Lives". Later in the afternoon the meeting broke up into smaller "rap" sessions covering a number of subjects ranging from Music Librarian Auditions to working with (increasing) financial limitations. There was great interest in these discussions, many of which were carried on into the Social Hour. A delicious banquet in the Circle Theatre Main Lobby provided a very nice end to the first day of official business.

A roster of guest speakers made for an interesting and thought-provoking Monday session. We had a chance to meet and listen to the Indianapolis management team discuss their approach to maintaining and developing their audience, artistic integrity, and creative means to deal with the problems facing orchestras today. I found it encouraging to listen to such a positive and supportive management team.

Al Kohn, co-author of the book The Art of Music Licensing was able to attend the conference and spoke at length about his opinions concerning "grand rights", "dramatic rights" and "non-dramatic

rights". Mr. Kohn was formerly Vice President of Warner-Chappell. In his book, during his presentation, and later in the question period, Mr. Kohn demonstrated a view of music licenses and royalties which will certainly challenge some of the previous assumptions of music publishers and performers alike.

Geraldo Dirie described the Indiana University Latin American Music Center, their extensive holdings and research into obtaining works and lending policies. The Center is in the process of putting together an updated catalog of their holdings. This will be a very useful catalog for MOLA members. If you did not attend the conference and are interested in this catalog, contact Geraldo Dirie, Indiana University Latin American Music Center, Indiana University School of Music, Sycamore 337, Bloomington, IN 47405.

We were fortunate to have Barbara Peterson from B.M.I. attend once again and bring us up to date on news and issues from B.M.I.

Gisela Terrell spoke with us about the Howard Johnson Sibelius Collection which forms part of the Rare Books and Special Collections

in the Irwin Library of Butler University (Indianapolis, IN 46208). She has recently prepared a very interesting catalog of this collection and provided information about some of the less well-known works. I read through the catalog while stuck in the Cleveland Airport on my way home, and found it to be very informative reference material. It is available for purchase from Ms. Terrell at the address above.

The afternoon wrapped up with the MOLA members sharing their discoveries, areas of expertise, and in general providing the sort of support and information which is a characteristic of our organization. It is the members' willingness to share and help others which makes ours such a wonderful organization, and as we enter our second decade, one sees that in many areas MOLA has made a positive difference in our segment of the music industry.

I would like to thank Michael Runyan and his orchestra management once again for hosting such a rewarding conference, and look forward to seeing my colleagues again in Dallas next April!

Robert Sutherland
Canadian Opera

Molas are traditional colorful cloth panels worn by Kuna Indian women on the islands off the coast of Panama. Our new MOLA KIT makes it possible to make your own Mola out of multi-colored felt and embroidery thread. This very old craft combines stitching, collage

and applique techniques using animal or plant images from the rainforest. The finished mola can be framed for a unique folk art decoration. 10% of all proceeds from the kits goes to the Kuna Cooperative in Panama.

MEMBERS' NEWS

The Florida Symphony Orchestra (Orlando) has suspended operations as of April 3, 1993. The money actually ran out four weeks before that date, but both the staff and orchestra continued to work until April 2. **Tom Takaro** will be returning to the Santa Fe Opera for the summer, but is looking for a job for the fall. He may be contacted at 407-422-2443.

Cheryl Roberts is a "librarian-in transition" who hopes to get back into the symphonic library business. She has a total of eight years of experience with the St. Louis, Indianapolis, and North Carolina Symphonies. Please contact her at:

916 W. Trinity Avenue #11
Durham, NC 27701
919-683-8327

By now everyone should have received a copy of **Composer USA** which has included a lovely two-page spread about MOLA. Thank you to **Charles Dvorak** for this coverage.

The Philadelphia Orchestra Library has available a beautiful manuscript copy of the Harp I and Harp II combined into a single part for **Mahler - Das Lied von der Erde**. Contact them if you have need of this.

The Bala Cynwyd Symphony Orchestra, **Matthew Phillips** Music Director, has offered the complete classical library of the orchestra for sale. It can be bought complete (all or nothing) for \$9,500. Call 215-667-0558 for information.

Jacqui Compton, assistant librarian of **The Philharmonia** in London, has compiled a list of all British orchestra librarians. If anyone can use this information or is

contemplating a visit to Great Britain, contact the Editor.

Abe Manheim, **Rochester Symphony**, recently spent a week of research at the **Fleisher Collection** in Philadelphia. This work is preparation for an upcoming book dealing with concertmaster solos in orchestral literature.

Dianne Byberg, **San Antonio Symphony**, plans to be married on June 12, 1993 to **Paul Manaster**, a violinist in the orchestra.

Spreading the Word...

Clint Nieweg, **Philadelphia Orchestra**, addressed the Society for Textual Scholarship in April, discussing the preparation of music for performance.

Clint also gave a talk to the Association of Pennsylvania Orchestras on May 15, 1993.

On May 5, 1993, **Peter Conover**, **Houston Symphony**, addressed the Junior Forum Center for Older Adults. He spoke to their **Symphonic Appreciation Class**.

In June, **Marcia Farabee**, **Larry Tarlow**, and **Clint Nieweg** will lead a seminar for ASOL at their annual conference in New York. The title of the seminar is "Workshop in Orchestra Librarianship".

Speaking of ASOL, **Symphony** magazine has a good listing of summer music festivals in the May-June issue on page 39 ff.

The retiring Editor of **Marcato** wishes to thank everyone for bearing with her during her tenure with the newsletter. The gift of two prints (now hanging in my dining room) was very thoughtful.

Rap Session Notes:
Job Searching/Auditions

1. Learning about/searching for
Jobs

Contact - Marcato, International
Musician, ASOL
Send ASOL \$75 and resume and they
will forward to places with
openings
Send resumes to Orchestras to keep
on file
Spread word of availability through
Rental Departments, Publishers

2. Pre-audition/Negotiation hints
(These involve detective work.)

Is the job you're applying for an
orchestra position?
What is the salary?
Do the same vacation and benefits
apply to you as to the orchestra?
Is there an hourly minimum per week
you are expected to work?
Make phone calls to colleagues in
the orchestra you are applying to;
get as much information about the
job as possible (skills required,
how library functions within the
organization and with the personnel
manager, conductor, production
manager, etc.)
General knowledge needed for
audition: publishers and works
they rent; editors and editions;
copyright laws and dates;
transpositions; foreign terms;
string terms; bowing skills;
copying skills; orchestration of
pieces; know "red flags" in
repertoire (exact knowledge not as
important as awareness of problem
situation).

3. Audition tips

Auditions can encompass a one-on-
one interview, a written exam, oral
exam, manuscript work, interview
with a committee.

Make sure references given really
know you and your work.

In an interview, show retention of
information, details, problems.

Know the pieces you have worked on
- orchestration, errata, publisher,
edition, rental agent if
applicable.

Be prepared to detail a disaster
well handled.

Give positive or valid reasons for
wanting to leave your old job and
take the new one.

*Interview process and questions
may be based on past disasters and
needs of the interviewing library.

4. Negotiations

Know and understand the terms of
the agreement.

Know the scale of the orchestra.
Even if librarian position is not
an orchestra position, seek for
scale.

Find out cost of living of the town
you would move to - call banks,
relocation services

Try to make the position a CBA
position - pros are tenure after
two years, seniority pay.

In a non-bargaining unit position,
go for perks: ask for moving
expenses, a house hunting trip (get
them to see it as a department head
position).

Show how you can make the jobs of
others easier by coordinating with
them and sharing information.

Are library hours detailed in
contract?

Avoid agreeing to extra jobs, e.g.
proofreading new works.

Dianne Byberg
San Antonio Symphony

Books and Articles of Interest

Barenreiter's index of musical terms, Terminorum musicae index septum linguis redactus, has been released in a softcover edition at a much lower price than the now out-of-print hardcover edition. This publication translates musical terms from each of 7 languages into the other 6 languages.

Barenreiter's North American agent, Foreign Music Distributors in Chester, NY, reports that the price of the 2-volume set is \$43.20.

Deglans, Kerlinda and Pabon Roca. Luis E. Catalogo de Musica Clasica Contemporanea de Puerto Rico, 1989. Includes composer biographies in Spanish and English plus work lists with publishers, recordings, and instrumentations. Available from Pro-Arte Contemporanea, 1232 J. Bengoechea, San Martin, Rio Pedras, Puerto Rico 00924.

Rangel-Ribeiro, Victor and Robert Markel. Chamber Music: An International Guide to Works and Their Instrumentation. Facts on File: New York, 1993. Very complete listing including year of composition, publisher, key, and duration.

There are two items of interest in the January-March 1993 Fontes Artis Musicae. This issue is devoted to Finland. On page 36 is discussed "National Central Library of Orchestral Music"; and on page 41 begins "Working on the Thematic-Bibliographic Catalogue of Jean Sibelius" by Fabian Dahlstrom.

Cobbett, Walter W., Ed. Cyclopedic Survey of Chamber Music. 2nd Edition. Oxford University Press: London, 1963. (3 volumes) This edition is a reissue of the original two volumes with a third bringing the information up to date (as of 1963). Gives full lists of works by composer with excellent critical and bibliographical material.

AMERICAN MUSIC is published in cooperation with the Sonneck Society and presents articles on American composers, performers, publishers, and the whole music industry. If you would like to subscribe (\$42.00 per year), send order to:

Journals Division
University of Illinois Press
54 E. Gregory Drive
Champaign, IL 61820



MEET THE ROCHESTER PHILHARMONIC LIBRARY

ABE MANHEIM
Principal Librarian

Born 1930, in Detroit, Michigan. By the time I was a year old, my family had moved to Toronto, Canada, making me a dual citizen until 1951.

In 1949 I joined the bass section of the Toronto Symphony.

In the early 50's I developed a keen interest in China as a result of working with a group of Overseas Chinese in Toronto. This led to a one year study of Chinese language at the University of Toronto. I made a trip to Hong Kong, where I lived with a Chinese family and played in the Hong Kong Philharmonic and the various film studio orchestras from 1957 to 1964.

During 1964 and 1965 I was invited to teach English at the Beijing 2nd Foreign Language Institute. In Hong Kong and China I had the opportunity to develop my study of Chinese culture and history as well as language. At the present, my main interest is researching the many nationalities in China, especially the Mongolian.

Returning to Canada in August 1965, I completed a teacher-training course and taught school music in St Catharine's and Niagara-on-the-Lake, Ontario.

In 1978 I became librarian of the Vancouver Symphony Orchestra and remained with them until 1988. After a few months, I obtained my present position with the Rochester Philharmonic Orchestra.

My hobby is raising two dogs, who are in complete charge of my spare time.

JOHN A. LILLARD
Assistant Librarian

I was born in Cleveland, TN on September 7, 1947. I attended the University of Tennessee and Northwestern University as a trumpet major. I studied with Vincent Cichowicz of the Chicago Symphony. I have been a member of the Rochester Philharmonic Orchestra since 1970, and have been assistant librarian since 1975. On June 1, 1993 I will assume the position of Principal Librarian of the Rochester Philharmonic.

A lifelong outdoorsman, my primary hobbies are fly fishing and fly tying. I tie flies professionally for the local Orvis dealer and enjoy vacationing in Bozeman, Montana with my family.

MEET THE TORONTO SYMPHONY LIBRARY

Gary Corrin
Principal Librarian

Growing up in the "lettuce bowl" of California, musical influence didn't extend far beyond the school band which I joined (choosing clarinet because it played the melody more often than my older brother's choice, alto sax) in the fourth grade. I don't recall hearing an orchestra before attending U.C. Santa Barbara, and was quite surprised to learn that one could make a living playing music. Encouraged by modest success with a number of minimally-paid orchestras, I had remained largely unaware of orchestra librarianship until, upon attending a concert of the San Francisco Symphony, I noticed a familiar-looking woman collecting folders. It was Margo Kieser - we had been in high school band together. Years later (a "free degree" had brought me to the University of Oregon and subsequently second/Eb with the Eugene Symphony), the vacancy for our Librarian position was announced. I believe I was the only volunteer, but was nonetheless pleased to be accepted - and went to visit Margo at the first opportunity. That was 1987. Seven jobs in as many cities later, my greatest pleasure is having learned through the generous advice of those whom I now call my colleagues and friends.

Despite the long winters, Toronto is home to a thriving long-distance bicycling culture, in the company of which I spend as many Sundays as possible. After a week with the orchestra, I really enjoy the discussions (topics like seat tube angles, derailleurs, and carbo-loading) and camaraderie of folks whose resting heart rates average in the low 40's. Other passions as time allows: Holistic Healing Arts, Theatre, International Film, and all-you-can-eat ethnic/vegetarian buffets.

My cat, Rima, got tired of moving around. She lives with my parents.

Errol Gay
Associate Principal Librarian

I came to the Toronto Symphony in 1982, having enjoyed a "checkered" career, batting about between the professional world and the groves of academe. Eight years were spent teaching at universities in Oregon, New York, Texas and North Carolina, then another six as a conductor with the Canadian Opera Company. (Way back I was second trombone with the Vancouver Symphony, but that was a different century!)

The more-or-less successful completion of degrees at the University of British Columbia, University of North Carolina - Chapel Hill (Musicology) and Stanford University (DMA in Instrumental Conducting) prepared me for the dubious honor of being goalie for the "Flying Fortes" (the TS Hockey Team) for four years. This promising, but sub rosa career was unceremoniously brought to an end due to creaky joints. A second, somewhat more lucrative, but less satisfying career was established as regular guest conductor with the Toronto Symphony as well as several other Canadian Orchestras, and as Music Director of the Hart House Orchestra at the University of Toronto. And subsequently, creaky joints were eschewed in favor of the official strip joint of Revenue Canada (that's the Canadian subsidiary of the IRS).

Laurie Williams
Music and Production Assistant

After a bout with the cello during my childhood and teenage years, I wisely chose to pursue a facet of the arts at which I was good: namely, the study of literature. But, after gaining a Master's Degree in Canadian Literature, and spending a couple of months in Europe, I found myself in need of a steady income.

The Toronto Symphony was looking for a receptionist at the same time that I was looking for said steady income. That was two years ago. After a year or so of bothering everybody on the staff to explain their jobs and generally being a nuisance, I was moved into the dual capacity of Production Assistant and Library Assistant. Gary and Errol have been extremely patient during the past season, answering any number of stupid questions, and showing me the ropes in the library. I don't know if I'll ever learn the names of all the percussion instruments in every language known to man, but I'm certainly absorbing information quickly. Things seem to have come full circle.

**Report of MLA/MPA/MOLA Joint
Committee**

The MLA/MPA/MOLA Joint Committee (Music Librarians Association, Music Publishers Association, Major Orchestra Librarians Association) held a regular meeting on Friday, April 23, 1993 at the New York Public Library for the Performing Arts. Stuart Pope of MPA was Chair with Lawrence Tarlow of MOLA taking minutes.

Discussion included Musicwriter, Inc.'s Notestation, a computerized kiosk developed to help retailers sell sheet music. Songs are accessed in various ways; genre, subject, first line of refrain, etc. through computerized indexing. Limitations at present include lack of ability to transpose songs from the art song repertoire and that the machines handle primarily popular songs with a maximum of about eight single pages. Future developments and improvements are expected.

Other agenda items included a report of the MLA meeting held February 3-7, 1993 in San Francisco, the MPA/MLA Joint Task Force on Publishers' Archives, the MLA/MPA Archive Conference held on March 19, 1993, the MPA/MENC (Music Educators National Conference) Standard Notations Booklet and the Marcel Marceau Copyright Video.

New Business included a Copyright Law update by Sylvia Goldstein and a report of the MOLA annual conference by Robert Sutherland.

The next meeting of the MLA/MPA/MOLA Joint Committee will be held on October 29, 1993 with a MOLA representative as chair and MLA representative as secretary.

If any MOLA members wish for more details about any of the items mentioned above, please contact Bob Sutherland at the Canadian Opera Company, 416-363-6671 (or FAX 416-3663-2660).

PUBLISHERS' NEWS

from G. Schirmer Promotion flyer:

Rental materials in the **Alfred Lengnick** catalogue are now available thorough **G. Schirmer, Inc.** Contemporary works include Malcolm Arnold's English Dances and Serenade for Small Orchestra, Elizabeth Maconchy's Symphony for Double String Orchestra, and Ernst von Dohnanyi's Variations on a Nursery Theme.

Chester Music has signed an agreement with the Polish publisher **Polskie Wydawnictwo Muzyczne** for its catalogue of music by **Henryk Mikolaj Gorecki**.

Chester Music has recently signed a renewal of its agreement with **PWM** for the early works of **Witold Lutoslawski**.

Four of **Manuel de Falla's** pieces formerly published by Editions Max Eschig are now being represented by **G. Schirmer**. These are Harpsichord Concerto, Nights in the Gardens of Spain, Seven Popular Spanish Songs, and La Vida Breve.

G. Schirmer has acquired **Antheil Press**, the music of **George Antheil**. This includes Ballet Mechanique and Symphonies 1, 3, and 5.

The **Music Sales Group** has acquired **Novello & Company**. However, because of pre-existing contracts, their representation of the **Novello Catalogue** in the US will not commence until 31 March 1994.

Note to anyone who will be programming Mahler/Cooke - Symphony #10: **G. Schirmer** has a new 1989 edition score available.

George Sturm of Music Associates of America invites any orchestra library not presently receiving their publication, **MadAminA**, to apply for a free subscription. The address is:

224 King Street
Englewood, NJ 07631

Please note the following update of information for the **Rodgers and Hammerstein Concert Library**:

Eric Goletz, Director
229 W. 28th Street
11th Floor
New York, NY 10001
FAX: 212-268-9300
212-268-1245

The Boston Music Company, rental librarian **Mark A. Daltorio**, announces that the following General Music pieces still available through them are:

Balada - Guernica
Maria Sabina
Castelnuovo-Tedesco -
Concertino for Harp &
Chamber Orchestra
Flagello - Lautrec Suite
Haieff - Concerto for Piano
Divertimento
Kupferman - Ostinato Burlesco
Luening - Wisconsin Suite

Boosey & Hawkes has forwarded to us the following new address and FAX for **Editio Supraphon**:

Chopinova 4
120 00 Praha 2
FAX & Phone: 673405

The correct address for **B. Schott's Sohnes** is:

Zeitschriftenvertrieb
Postfach 3640
W-6500 Mainz 1

Theodore Presser has a new listing of composer brochures available:

Ronald Caltabiano
Stephen Jaffee
Lowell Liberman
Darius Milhaud
Marta Ptaszynska
Shulamit Ran
Peter Schickele/PDQ Bach
Augusta Read Thomas

There are a handful of societies in Sweden existing to spread knowledge of a composer's music and achievements. Three composer-centered societies are:

1. The Wilhelm Peterson-Berger Society, c/o Birger Kallen, Smedsbacksgatan 9, S-115 39 Stockholm.
2. Friends of Lille Bror Soderlundh, c/o Gunnel Eklund-Persson, Radmansgatan 59, S-113 60 Stockholm.
3. The Hugo Alfvén Society, c/o Jan Olof Rudén, Box 27327, S-102 54 Stockholm.

(Reprinted from Stockholm New Music)

Dr. Anthony McDonald is researching orchestral works written to commemorate famous historic African Americans. If any librarian in our group can be of help to him, please send your information to:

Dr. Anthony McDonald
604 Highfield Road
Danville, KY 40422

MOLA and Marcato were mentioned in the SPFM Newsletter (publication of Society for the Preservation of Film Music) in their October-November 1992 issue.

Kent Kennan has donated his archive to the Harry Ransom Humanities Research center at the University of Texas in Austin.

In the book Echoes: Memoirs of Andre Kostelanetz one of our retired colleagues, Lou Robbins (formerly of New York Philharmonic), is mentioned several times. "My dear friend Lou Robbins, who is the New York Philharmonic's librarian now and whom I have known since he began at CBS in the early days of the Depression, has always appreciated the fact that he happened into one of the two legitimate industries of the period that were booming - apples and radio". (p. 67) "I deliberately avoided checking on how many seats were filled when I arrived at the hall and went directly to my dressing room for some last-minute words with my librarian and old friend from CBS, Lou Robbins. Just before I was to go out to the stage, Judson's chief associate, Bruno Zirato, stuck his head in the door and said the magic words: Sold out! Suddenly I felt elated, floating among the peaks. Lou, I said, where do we go from here?" (p. 194)

"For every concert I play, Lou Robbins makes sure that all the musicians' parts are well and clearly marked with whatever editing adjustments we've worked out. It is not as easy as it may seem. Orchestras can buy music, but not always. Some has to be rented. Usually there are about twenty-five sets of a given piece available but, even so, all may have been used so many times by other orchestras that the parts are too marked up to read. It is against the law to copy them fresh for your own use, so Lou must somehow clean them up." (p.213)
An incidental quote from Kostelanetz on a certain composer's view of preciseness in published music: "I remember having to prepare Stravinsky's Firebird some years ago for a concert, and there was one place where the note could easily be either C or Cb. So I asked the composer which he wanted. And Stravinsky said he didn't know." (p. 185)

ERRATA TIDBITS

The Philadelphia Orchestra Library owns a library of old **Score Magazines**. This magazine included errata information written by Norman Del Mar which continue to be very helpful. Among the works discussed are:

Haydn - Symphony #101	Hindemith - Symphony: Mathis der Maler
Mozart - Symphony #38	Prokofiev - Classical Symphony
Schubert - Symphony #4	Stravinsky - 4 Etudes for Orchestra
Walton - Overture: Portsmouth Point	

Available from the **Baltimore Symphony Library**:

1. Errata for new Kalmus Edition of Ravel - Ma Mere L'Oye
2. Errata for new Kalmus printing of Shostakovich - Symphony #5 (this is taken from parts after performance, not score/part comparison)

From the **San Antonio Symphony Library**:

Major errata for Stravinsky - Original Firebird Ballet 1910
From 35 to 40 the clarinets (I, II, Eb/D) have the parts mixed up. This is especially a problem at 1 measure before 40 because clarinet I has the D clarinet line. Greg Vaught has inserts for all three parts if you are interested.

From the **Toronto Symphony Library**:

Haydn - The Seasons (Peters) actually calls for four horns and three trumpets. The third trumpet and third and fourth horns play for only a few measures, which appear as divisi parts in the trumpet I and horn I and II parts respectively. Believe it or not, Daniels is the only reference source listing it correctly.

From the **Minnesota Orchestra Library**:

Grieg - Peer Gynt (Peters critical edition)
Violin I: the last system on page 40 is missing; this is movement #22 from rehearsal 75 (Presto) to the end of the movement (11 measures).
Flute III: this part was not included with the rental materials. According to the score, it is the piccolo player who plays Flute III (movement #6 - mistakenly marked tacet in the piccolo part).

From the **Dallas Symphony Library**:

- Berlioz - Requiem (Barenreiter)
1. Trombone I & II in Orchestra III & IV are all bass trombone (necessary for latter sections of work).
 2. Horns in movement #9: should have 18 measures between V and W. Horns I, III, IV need 1 full measure rest for seventh bar.
 3. 2 Kornett parts in movement #9 can be covered by any of the trumpet players from Orchestras I-IV.
 4. If you are using 6 horns, put one per part, playing all top lines.
 5. Timpani parts can be covered by 4 players (2 players - 3 drums each; 2 players - 2 drums). Dallas timpanist has transcribed this.