

Marcato

Newsletter of the Major Orchestra Librarians' Association

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PRESIDENT'S COLUMN

Greg Vaught

Greetings to MOLA colleagues and *Marcato* readers worldwide. I returned from wintry Winnipeg to sunny San Antonio, where summer very kindly remains just around the corner. My tomato plants are laden with fruit, and ripe hill country peaches and sweet Pecos cantaloupes are in the market. This is a good time to live in south Texas.

It's also a good time to look back at the past year and its culmination at the Winnipeg conference. And what a conference it was! Congratulations and thanks from all of MOLA to Margo and Greg Hodgson, Bramwell Tovey, Annemarie Petrov, and the rest of the WSO staff, who seemingly would stop at nothing to ensure our comfort, convenience, and entertainment. As usual, it was exhilarating seeing old friends and making new ones. I was struck by what a remarkable bond we share; though most of us see each other but once a year, we seem to pick up exactly where we left off as though no time had passed.

In the intervening year, however, we have achieved much growth and progress. The OPAS software demonstration provided the clearest example of what our collective action

can accomplish. [See the March 1997 *Marcato* for details about OPAS.] At the Columbus conference last year, the transition of OLIS® to a Windows format was still only a promise, barely emerging out of a haze of confusion and conflict. Since then, the promise has been fulfilled and fine-tuned through the cooperative efforts of the American Symphony Orchestra League, MOLA, and Fine Arts Management. With luck, as this issue goes to press, our administrators are already looking in amazement at the OPAS exhibit at the League conference with corporate credit cards in hand. Thanks go out to Mike Runyan, Larry Tarlow, and Heather Dinwiddie for their ongoing dedication to this project.

Our keynote session was a thought-provoking and entertaining presentation by the Winnipeg Symphony on its New Music Festival. Remarkable for its scope, depth, and adventurousness, the Festival provides a model of what an organization can accomplish, distinguishing itself both in its own community and in the world at large.

MOLA continues to grow, not just in numbers, but in the breadth and depth of membership. This year we were joined by three librarians from conservatories: the Curtis Institute, the Interlochen Center for the Arts, and the New England Conservatory. Orchestras joining include the Ann Arbor Symphony, Arkansas Symphony, CBC Vancouver Orchestra, Hartford Symphony, Kitchener-Waterloo Symphony, Omaha Symphony, Orchestra London Canada, Saskatoon Symphony, and Seattle Opera. A special welcome goes to our newest overseas member, Jürg Obrecht from the Zürich Tonhalle-Gesellschaft. It's always especially gratifying to see colleagues from outside of North

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America making the long journey. This year we welcomed Susan Westwood from the Oslo Philharmonic and welcomed again Junko Kawano Lucas from the Kansai Philharmonic and Kees Wisse from the Rotterdam Philharmonic. Thanks to Kristi Sloniger and the Membership Committee for working so hard to expand our horizons.

In other official business, we took another step in the process of incorporating by ratifying new bylaws. Our gratitude goes to the members of the Policy and Executive Committees for their work and patience in putting together this document, with special recognition to Bob Sutherland, the guiding light of the incorporation process.

As Mary Judge takes a well-earned break from her many years of MOLA leadership, Marcia Farabee re-enlists as Vice-President. Welcome back, Marcia, and thanks for agreeing to give up what little free time you thought you had. Deanna Hull, Treasurer, and Pat McGinn, Secretary, will continue the terrific work they've been doing. New to the office of Member-at-Large is Sandra Pearson of the Boston Symphony. I look forward to a wealth of creative interaction with all the officers and committee members.

Marcato is the quarterly newsletter of The Major Orchestra Librarians' Association (MOLA), Inc. Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$10.00 US for addresses within North America, \$15.00 US for addresses outside North America. Subscriptions begin with the September issue.

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My year as Vice-President has given me the pleasure of deepening my friendships with many MOLA colleagues, but none more so than with outgoing President Karen Schnackenberg. Karen has been a constant inspiration and a model of leadership, always stimulating us to expand our sense of what we are capable of accomplishing, as individuals and as an institution. Thanks Karen, from all of us.

So until September, mark only with a soft lead pencil, remove all cuts, and use plenty of sunscreen. Have a happy summer!

MLA/MPA/MOLA JOINT COMMITTEE REPORT

Robert Sutherland

The most recent meeting of the Music Librarians Association / Music Publishers Association / Major Orchestra Librarians' Association Joint Committee was held at 10:00 am, Friday, April 25, 1997 at the New York Public Library for the Performing Arts. John Shepard of the MLA chaired the meeting.

Brian Hill of Oxford University Press opened the meeting with a report from the Music Publishers Association. The new MPA President is Ron Rowe of J.W. Pepper.

The copyright term extension bill has been reintroduced in the U.S. Congress and is currently at a standstill. It is attached to the copyright bill concerning restaurant and tavern owners. [This subject was discussed in the July 1996 issue of *Marcato*.]

The MPA implementation of the ISMN (International Standard Music Number) system is continuing.

At the last MPA meeting, one of the members, Ted Piechocinski, hosted a "Copyright Jeopardy" game which turned out to be an effective and entertaining way to deal with copyright awareness.

Charles Slater of J.W. Pepper reported that there are more requests to display the MPA's Paul Revere Awards for publishing excellence than it is possible to fulfill. This past year the awards have travelled to Florida State University, the University of Notre Dame, the MLA Midwest Chapter meeting, Louisiana State University, and the William Schuman Library at Sarah Lawrence College.

Mr. Slater spoke of the exhibitors at the annual MLA Conference in New Orleans this past February. [See March 1997 *Marcato*.] Future MLA Conferences will be held in Boston at the Park Plaza Hotel, February 9 to 15, 1998; in Los Angeles during 1999; and in Louisville during 2000. Plenary sessions for the Boston Conference include "Boston Music" and "Techno-stress." They will repeat their popular "Ask MLA/MPA" sessions coordinated by the MLA Education Committee where members can ask questions of a panel of MLA and MPA members.

Mr. Slater ended by mentioning some of the latest improvements to the MPA's web page, which can be found at <http://www.mpa.org>. The MPA has built a number of very useful links into its web page, including lists of the MPA Board Members and Committees, the Paul Revere Award winners, a Copyright Resource Center, the Music Publishers Sales Agency List, Music Information Resources, and a Calendar of Events.

The Copyright Resource Center includes links to "Law Journal Extra," which discusses intellectual property and other legal issues; the "Copyright Clearance Center," which licenses copying and consolidates rights payments to copyright holders; the MLA's "Guide to Copyright for the Music Librarian;" the "Copyright Website," which is privately maintained and focuses on all things relevant to copyright; and the "MPA Copyright Center," which contains forms prepared by the MPA. The Copyright Resource Center also includes a link to the "Library of Congress (LC Marvel)," which has information about the copyright office and links to the "Law Office of Lloyd L. Rich," which provides legal services to publishers and others; "Copyright Law,

Fair Use and Libraries," which has information on copyright law, libraries, universities and fair use; "Copyright Law from Stanford," which has a number of documents from the copyright office on royalties and licensing and includes the text of the audio home recording act of 1992; and finally, a link to the "Legal Information Institute," which contains the full text of the U.S. Copyright Law, the Berne Convention Treaty, U.S. Supreme Court decisions and other pertinent documents.

The Sales Agency list is the updated online version of the list MOLA members have received in hard copy.

The list of Music Information Resources includes 40 different links to a variety of organizations worldwide, ranging from the American Music Center, the Canadian Music Centre, ASCAP and BMI to organizations in Spain, the U.K., the Netherlands, Belgium, France, Germany, Norway, and Denmark, among others.

There was ensuing discussion about publisher permission requests via electronic mail, the security of digital objects available via telecommunications, and the accuracy of the Music Sales Agency List. It was explained that this list is only as good as the publisher updates provided. If one is unsuccessful in tracing a work via these lists, it may be helpful to use the ASCAP and BMI databases, which are linked to the MPA web site.

Robert Sutherland of the Metropolitan Opera Association reported on the agenda of the annual MOLA Conference in Winnipeg. He also thanked the MLA for their hospitality at the recent MLA Conference in New Orleans and mentioned that it had made the front page of the March issue of *Marcato*, which he distributed for the committee members to peruse. He also talked of the "Publishers' Corner" in *Marcato* and mentioned forthcoming interviews.

Jane Gottlieb of the Juilliard School gave the MLA report. The MLA is in the process of establishing a central business office and developing its own web site.

New business discussed included the exchange of information between the three organizations. It was agreed that information such as dates of forthcoming meetings should be sent to the Presidents of the three organizations, who would distribute it accordingly within their own organizations.

The next meeting of the MLA/MPA/MOLA Joint Committee will take place on Friday, October 24, 1997. The chair will be the MPA. Minutes will be taken by MOLA. If any MOLA members will be in New York City at that time and wish to attend the meeting, please contact Robert Sutherland at the Metropolitan Opera Association.

PUBLISHERS' CORNER

Themes & Variations

Ella M. Fredrickson: Conversation with John Waxman, May 1997

Arthur Fiedler and Richard Hayman were pioneer conductors who dared to regularly program music from the movies on their concerts. Twenty-odd years later, classic original soundtrack music is appearing on many of our orchestras' concert programs. *Themes & Variations* is a rich resource from which to obtain film music.

In the early 1970's, John Waxman, conductor Charles Gerhardt, and producer George Korngold, participated in a project called "Classic Film Scores," a series of 13 discs for RCA. This popular series convinced Waxman that there was a wide audience for movie music inside concert halls. *Themes & Variations* arrived on the scene soon after he received the authorization of the studios and film composers.

"If you build it, they will come. . . ." John has also created a web site, <http://tnv.net>. It has been up and running for almost a year now, capturing the interest of people around the globe. Waxman has duplicated his printed catalogue on the internet site, with special pull-down sections for suggested programs: e.g. "The Best from the West" or "New n' Hot"

(recent Oscar-winning scores). The catalog is updated as music becomes available. This summer, look for the addition of instrumentation. MOLA Librarians who have e-mail addresses are already on John's list for announcements from *Themes & Variations*.

The most often performed title in the catalogue is *Psycho*, Bernard Herrmann's narrative for string orchestra. John indicated "It isn't just for Halloween anymore!" Restorations of scores and parts for such composers as Herrmann, Steiner, and Tiomkin give Waxman great personal satisfaction, as does the fact that these compositions are being played regularly in concerts and making their way onto new recordings as well.

How will American film music figure as part of the standard repertoire in the next century? Waxman would like to see pops concerts repertoire and what we term "serious" music remain connected. Perhaps his passionate thinking comes from his roots: "I strongly believe having the name Waxman [his father was film composer Franz Waxman (1906-1967)] gave me the opportunity to present this music with the inherited belief that there is no separation between film and concert music," he said. "During the twenty years of the Los Angeles Music Festival, my father premiered Tchaikovsky at one performance and Rozsa at the next. Today, conductors have gone one step further and will now program, for example, Hindemith and Korngold on the same program. This evolution has been so gradual that many people may not recognize this natural progression."

John recommends the following books in the realm of movie music: *The Composer in Hollywood*, by Christopher Palmer (Marion Boyars, 1990); *Listening To Movies*, by Fred Karlin (Schirmer Books, 1994); *Overtones & Undertones*, by Royal S. Brown (University of California Press, 1994); *Music For The Movies*, by Tony Thomas (Silman-James, 1973, revised 1997); and *American Film Music: Major Composers, Techniques and Trends, 1915-1990*, by William Darby and Jack DuBois (McFarland and Co., 1990).

The Mapleson Catalog Really Exists!

Ella M. Fredrickson: Interview with Bob Walls, Managing Partner of EMS Music Service, April 1997

The Mapleson Collection represents the Mapleson family's dedication to a music business that spans four generations. There was a rich operatic tradition in the Mapleson family: Alfred Mapleson (the first) had worked directly with Puccini, Verdi, and Sullivan in the late nineteenth century. Alfred's brother was James Henry Mapleson (1830-1901), an English operatic impresario known as "the Colonel." Alfred's son, Lionel S. Mapleson (1865-1937), followed in his father's footsteps, serving as the first librarian of the Metropolitan Opera from 1889 to 1937, while also playing violin in the orchestra. Lionel's son, Alfred (the second), continued with the family tradition by also serving as the Met Librarian for some 30 years. [See the August 1989 *Marcato* for an article on "The Mapleson Tradition."]

The Maplesons' work with operatic repertoire laid the foundation for an impressive and important collection of performance material. Alfred Mapleson and his son Peter collected, catalogued, and maintained this collection, which included reduced orchestrations of standard operas, extracted operatic arias, and orchestral repertoire. It became a leading source of rental material known to us as The Mapleson Catalog. Many of us still remember the voice answering the phone, "Yes, it is!" In 1995 the Mapleson family entered into an exclusive agreement with EMS Music Service, whereby EMS would act as the sole rental agent for the Mapleson Music Library.

Bob Walls announces that "The catalog really exists!" However, due to the tremendous volume of the collection, the actual "catalog" remains in an abbreviated form at the present time. EMS has a current listing of all the circulating material that has been processed and is available for rental to customers. Since this material represents only a small part of the collection, librarians are encouraged to inquire about any piece, even though it may not appear in the catalog.

EF: *Who should be contacted at EMS to get information regarding available works?*

BW: I'm generally the best person to contact about any specific questions, but don't be afraid to fax over any inquiries you might have.

EF: *Do you allow perusal of materials from the catalog?*

BW: That's a difficult question which can only be answered on a case-by-case basis. Where we have extra scores available, we can certainly offer perusals, but due to the short supply of many titles, this is sometimes not possible.

EF: *Does the catalog include listings of composers, titles, keys, duration and instrumentation for all the Mapleson music?*

BW: Yes. We use the same format as our EMS retail catalog, because it provides all this information in the most user-friendly way.

EF: *How do we order from the Mapleson Catalog, and what are the terms of rental?*

BW: Because of the terms of our contract with the Mapleson family, rentals from the collection are done on a pre-payment basis only. Once we have been supplied with all of the information about the rental (number of performances, dates, venue, conductor, soloist and, most important, the date you need to have the music in your hands), we will issue a rental contract for the customer to sign and return. This contract will stipulate, among other things, the date by which the payment must be received.

All of this sounds very complicated, but it seems to work fairly smoothly. These terms are necessary because we maintain only a limited number of sets for each title, and customer demand often exceeds our supply. This booking procedure ensures that we are able to serve the needs of our customers fairly and efficiently.

EF: *What real "gems" are in the collection that people may not know about?*

BW: There are a few hidden treasures that make the collection a very important resource for the orchestral librarian. One of the most often requested works is *Viens, Mallika*, the "Flower Duet" from *Lakme* by Delibes. This excerpt always seems to show up on concert programs, and our reprint offers a nice alternative to renting the French material.

Some of the other important titles in the collection include the "Willow Song" from Rossini's *Otello*, the Liszt orchestration of Schubert's *Erlkönig* in the alternative keys of E minor and F minor, and the complete *Iolanthe* of Tchaikovsky.

Finally, I should mention that we have a large number of complete operas which we are maintaining in archival form. These are works which we feel have lasting musical importance, even though they are not often performed. Two that come to mind immediately are Massenet's *Our Lady's Juggler* and the "other" *La Bohème*, by Leoncavallo. We hope to use this material to produce performance sets of these operas as well as extractions.

EF: *Can you tell us about the reduced version of The Nutcracker that some ballet companies had been renting over the years from Mapleson?*

BW: We are very proud to be renting the ballet orchestrations of conductor William McDermott, which are a prominent part of the Mapleson Collection. The *Nutcracker* reductions, which are among Mr. McDermott's most popular works, allow smaller ballet companies and orchestras the opportunity to perform the holiday classic with a much smaller wind section. The reduction for medium orchestra uses winds of 2, 2, 2, 2 - 2, 2, 2, 0, and the version for small orchestra calls for 1, 1, 2, 1 - 2, 2, 1, 0.

Bob says that the Collection still smells the same as it did in Lindenhurst.

MEET THE LIBRARIANS **The Detroit Symphony Orchestra**

Cathy Sherwin

[When I worked in the DSO Library last year, Hona Yoffe told me a number of stories about himself. I joked with him, saying someone should write these down. So when Peter Conover recently sent the DSO librarians a request for biographies for Marcato, Hona came to me to ask "if I wouldn't mind?" It is my pleasure to present some of these stories and a biography for him. Charlie Weaver has also written a delightful biography of himself to include in this edition of "Meet the Librarians."]

Elkhonon Yoffe, Principal Librarian

Hona, as he is called, grew up in a Jewish home in Riga, Latvia. During World War II, he and his family narrowly escaped the approaching Nazis. His family had rushed to the train station to find transportation out of the country. All the trains appeared to be full and they were about to return home when his father tried the closed door of a freight car – it was unlocked and empty. They boarded the last train to leave Riga for Russia before the Germans entered the city. For the remainder of the war, Hona and his family lived in various places in the Soviet Union including Tashkent, where Hona attended school and worked at a munitions plant building bomb casings. He was nicknamed "Carmen" because he was always singing songs from the opera. (In Riga he had performed in the children's chorus in productions of *Carmen*.)

When he returned to Riga after the war, he resumed his studies in music, receiving a graduate degree in musicology and percussion. He became the timpanist for the Latvian State Symphony, taught percussion at the Music Conservatory and music history at the Ballet School, conducted a chorus for the blind, and also was a music lecturer for the Riga State Philharmonic Association. He wrote reviews and articles for various musical publications, published three books, and translated a fourth from Latvian to Russian. Eventually the frustrations of living under Soviet rule led him to the decision to give all

this up and emigrate to the West. The process was basically one of entering a state of "non-existence" until the Soviet authorities decided the fate of his visa request. Fortunately for Hona and his wife and son, that wait, with no job and essentially no friends, lasted only three months.

They came to New York City, once again a new country and language for Hona. Fortunately he met music copyist Arnold Arnstein. They shared German as a common language, and with Arnstein's help, Hona began a new career as a copyist. His first job was on the film score to Woody Allen's *Manhattan*. His work with Arnstein led to a position in the Juilliard School Orchestra Library. In 1982 he was chosen to be Principal Librarian for the Detroit Symphony.

Hona shares an interest in Russian music with DSO Music Director Neeme Järvi. In addition to the usual hubbub in an orchestra library, there is always some unusual project in progress. Recent ones include the preparation of Symphony No. 21 by Ovyaniko-Kulikovsky, the search for and preparation of the music and text for Tchaikovsky's *Snow Maiden*, and the search for the original text for Tchaikovsky's *Cantata for the 200th Anniversary of Peter the Great*. He is currently producing the parts and score, using the software Mosaic, for the last movement of Symphony No. 4, *The Rock Symphony*, by Imant Kalnins, a fellow Latvian. He has written CD liner notes for the London Decca and Chandos labels, and has published a book, *Tchaikovsky in America*, an historical account of Tchaikovsky's visit to the United States in 1891.

For more than 10 years now, the DSO Library has been in a "temporary" trailer with a desk, a table, a copier, and barely enough room to

walk through. There are plans to build an addition to Orchestra Hall, "Stage III" of the current Master Plan, which will house the musicians' lounge, dressing rooms, and a new library. The collection of music will come up from its tomb beneath Orchestra Hall and there will be space to house all the music *and* adequate work stations in one place, no doubt including the sign currently hanging over Hona's desk: "Parking for Latvians Only!"

Charles Weaver, Assistant Librarian

My first French horn teacher, who played and composed for the U.S. Marine Band in Washington, DC, told me at age 13, "Don't go into music for a living. . . .very unstable." At age 15 I knew I would disobey. Having studied horn with Philip Farkas, the former first horn with the Chicago Symphony during the famous Reiner years, I was astounded at the power and beauty of symphonic music. However, the tension in the Chicago Symphony was so high that I was motivated to acquire a degree in Business Administration at the University of Notre Dame.

I played horn in the 5th Army Band at Fort Sheridan, Illinois during the Korean War years, played a season in the New Orleans Philharmonic under Alexander Hillsburg (Ajax), and twenty years with the Detroit Symphony Orchestra.

In 1979 I joined the DSO library staff, where I have learned and served a different facet of symphony life. The Lord has answered my prayers and given me a wonderful life in beautiful music making. My daughter is now about to enter professional symphony life as a violist. Regardless of all the viola jokes, we librarians *have* to have a staff in between the second violins and cellos in our scores!

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EMPLOYMENT OPPORTUNITIES

Orchestra Librarian
The Little Orchestra Society
Dino Anagnost,
Music Director and Conductor

The Little Orchestra Society (LOS) is New York City's second oldest professional orchestra. Under the direction of Maestro Dino Anagnost since 1979, LOS will celebrate its 50th anniversary on October 20, 1997. LOS performs 60 to 65 concerts annually in five different venues, including Avery Fisher Hall and Alice Tully Hall at Lincoln Center. Its concert season extends from late September through mid-June, and includes two subscription series for adults, two series for children, fully-staged holiday productions of *Amahl and the Night Visitors* and *Peter and the Wolf*, and two concerts with large chorus. LOS is noted for its non-traditional programming/repertoire and innovative concert presentations.

The Librarian will be responsible for all aspects of maintaining the current music library, as well as purchasing or renting scores and parts for all concerts. Additional duties include: marking scores and parts; researching sources for music; copying and/or transcribing parts; making tapes for educational programs; maintaining a computer database of library holdings; and attending all rehearsals plus evening and weekend performances. This is a full-time position.

Requirements: Extensive knowledge of symphonic repertoire from the Baroque to the present; ability to read fluently in all clefs, transpose, and copy parts by hand in neat manuscript; computer literacy (preferably Finale or similar software); knowledge of publishers, rental companies, libraries and other sources; ability to work well under pressure and deadlines. Knowledge of foreign languages a plus.

Compensation: \$25 - 30,000, depending on experience, Health insurance, paid vacation, 403(b) plan.

Send cover letter, résumé, and references to:

Lawrence J. Fried, Artistic Administrator
The Little Orchestra Society of New York
220 West 42nd Street, 18th Floor
New York, NY 10036
Fax: 212-921-2874

No phone calls, please.

Orchestra Librarian
Honolulu Symphony
Samuel Wong, Music Director

Full-time / year-round position
Salary commensurate with experience;
health insurance; AFM pension plan.

Please mail or fax a current résumé to:

Ann Healey, Orchestra Manager
Honolulu Symphony
677 Ala Moana Blvd., Suite 615
Honolulu, HI 96813
Fax: 203-325-8762

Assistant Orchestra Librarian
Buffalo Philharmonic Orchestra

The Assistant Librarian prepares music for all performances of the Buffalo Philharmonic Orchestra and works with the Principal Librarian to maintain accurate records of these performances.

For information, contact:

Pat Kimball, Principal Librarian
716-885-5061

Or send résumé to:

Music Library
370 Pennsylvania St.
Buffalo, NY 14201

[Listings continued on page 14.]

PUBLISHER INFORMATION

Through Belmont Music Publishers, the family of Arnold Schoenberg has sent to *Marcato* information on the new Arnold Schönberg Center in Vienna.

The Center will be an interdisciplinary institution, a world-wide authoritative partner in the artistic and scientific analysis of the life and work of Arnold Schoenberg and the "Wiener Schule," as well as the center for study of his influence on new music to the present. The Center will support exhibit activities with items from the archives as well as from additional lenders, and will host concert activities in an intimate 200-seat performance hall. In addition to the archives, approximately 200 paintings by Schoenberg will be transferred to the Center on a long term loan.

A close working relationship has been arranged with the newly established Schönberg Chair (Lehrstuhl) at the Wiener Hochschule; the staff of the Hochschule Lehrstuhl will be situated in the Center.

The most current technology, including its own comprehensive web site, will be employed for international communication of scientific and cultural research. The Center will operate as a bilingual institution, in German and English.

The Arnold Schönberg Center facility is situated in the Palais Fanto in Vienna's Schwarzenbergplatz. The physical transfer of the archives, previously held in California, is planned for the end of 1997, with a festive opening, including concerts and lectures, planned for early 1998.

The center's creation was announced by the daughter and sons of Arnold Schoenberg, Nuria Nono Schoenberg (who also was unanimously elected as the first Center Foundation President), Lawrence and Ronald Schoenberg, at a press conference on Monday, April 7, 1997, in Brentwood, California.

Schoenberg performance materials available in the U.S. through Belmont music will not be affected by the moving of the archives.

Schott has published a new "Urtext" score of Stravinsky's complete *Firebird* ballet. Based on five years of comparing sources, including the piano reductions in the Morgan Library and Stravinsky's conducting scores in the Sacher Foundation collection, this new edition promises to contain all of Stravinsky's many corrections. Robert Craft has recently recorded this work on the MusicMasters label.

In a related item, Mr. Craft recently wrote to Clint Nieweg that portions of the 1945 Suite were written on a Kalmus reprint of the 1919 version score. This score is now in the Sacher collection in Geneva, which unfortunately keeps its holdings virtually inaccessible.

Addendum/corrections to March 1997 **Frequently used music dealers, rental agents and service organizations:**

Boosey & Hawkes

Stephen Carter, Perusal scores 212-358-5364

CounterPoint Musical Services

[Canadian agents for Oxford University Press, Ricordi, Sonzogno, D'Oyly Carte, Cesky Hudebni Fond, Editio Musica Budapest, E.D. Kerby Ltd., Stainer & Bell Ltd., Josef Weinberger Ltd., and Edizioni Suivini Zerboni.]
Jean-Marie Barker, Promotion and

Rental Library Manager

Phone: 905-415-0515

Fax: 905-415-9232

Edwin F. Kalmus

New area code in Palm Beach County is 561

Composer Stephen Montague can be found through:

United Music Publisher, Ltd.

42 Rivington Street

London EC2A 3BN

Phone: 01-71-729-4700

Fax: 01-71-739-6549

E-mail: 100767.767@compuserve.com

BOOK REVIEWS

Greg Vaught

Latin American Classical Composers

A Biographical Dictionary

Compiled and Edited by Miguel Ficher, Martha Furman Schleifer, and John M. Furman. Scarecrow Press, 1996 [xv, 403 p. ISBN 0-8108-3185-6. \$56.00]

Earlier this year I received a phone call from an orchestra director in New York who had to program a festival of music from the Dominican Republic. We hadn't played any in San Antonio, and unfortunately I could only give him three names from my set of *Compositores de América*—not much on which to build a concert. Now, however, armed with *Latin American Classical Composers*, I can offer the names of no fewer than twenty-six composers from the Dominican Republic.

This book will be a valuable addition to any library's reference shelf and a must for those orchestras whose Latin American programming delves beyond Chávez, Ginastera, Moncayo, Revueltas, and Villa-Lobos. Drawing on sixty sources, it contains biographical sketches and selected works lists for more than twelve hundred composers from twenty-one countries. In addition to the comprehensive alphabetical listings, the composers are indexed by nationality. The only drawback I find is the absence of publisher listings, understandable in a work of this scope, but nevertheless potentially hazardous to the orchestra librarian whose conductor wants to program some of the more obscure works.

The Well-Tempered Announcer

A Pronunciation Guide to Classical Music

By Robert A. Fradkin. Indiana University Press, 1996 [xviii, 255 p. ISBN 0-253-21064-X \$19.95]

Though intended for training classical music radio announcers, this book also has a place in many departments of our orchestras, from the library to the box office. It is on the one hand, a quick pronunciation guide to names of composers, conductors, performers, titles of works, and musical terms, and on the other, a short course in pronunciation of more than two dozen languages. The author, a linguist by profession, has blended his academic scholarship with a practical appreciation of the needs of announcers and their (primarily American) audiences.

Following a quick reading of the introductory material, the main alphabetical listing is relatively easy to use. (Krzysztof Penderecki is identified as a Polish composer/conductor whose name is pronounced "kshihsh-tawf pen-deh-reht-skee.") Titles and terms are helpfully translated, and less well-known locations are identified. The next chapter gives the same entries by language. The remaining chapters are for the more intrepid, would-be linguist, with training for understanding diacritical marks and pronouncing a wide variety of languages. The book concludes with an excellent bibliography.

1997 Inter-American Conference on Black Music Research *Black Music of the West Indies and Latin America*

July 17-20, 1997, Swissôtel Chicago

For more information:
Center for Black Music Research
Columbia College Chicago
Phone: 312-663-1600, ext. 5559
Fax: 312-663-9019
E-mail: cbmr@mail.colum.edu

MEMBERSHIP INFORMATION

Anecdote book proposal

Laurie Townsend

At the MOLA conference, I mentioned an idea casually to Karen Schnackenberg. Her reaction was an enthusiastic, "That's a great idea. Would you be interested in working on it?" As a new MOLA member, I was unprepared for and surprised by her enthusiasm and instant encouragement, but after three days at the conference, I discovered that these are normal MOLA characteristics.

I have been working for the Canadian Broadcasting Corporation for six years. Its mandate is to have Canadians tell their stories to fellow Canadians from coast to coast. MOLA librarians do this sort of thing each year at the conferences and through *Marcato*. I propose that the wonderful "behind the scenes" stories and anecdotes, that in many cases only orchestra librarians know, be compiled and turned into a book—a book with humor, insights into music and music making, and stories about the personalities on and off the stage.

The book could pay for itself through sales not only to our families, but to orchestra members and the public, through our orchestra gift shops and local book stores.

I'm volunteering to compile and edit this book, but I need your help and story-telling skills. Among the items you could send are anecdotes about your life in the orchestra, copies of your favorite orchestra library cartoons (in some cases we would have to get permission to publish them, so make sure the source and artist's name are clear), quotes from composers, conductors, and musicians, plus any suggestions you may have for the title.

Thank you in advance. I look forward to hearing from you.

Laurie Townsend, Music Librarian
CBC Vancouver Orchestra
P.O. Box 4600
Vancouver, B.C. V6B 4A2
Canada
Fax: 604-662-6564
Phone: 604-662-6396
E-mail: record_library_vancouver@cbc.ca

The first participant in the New World Symphony's fellowship program for orchestral librarians began work in January.

The initial fellow, Margaret Pitman, came to the New World Symphony from the Oberlin Conservatory, where she majored in Historical Performance on the Baroque oboe and recorder. Margaret arrived during the busiest month of the year for the orchestra, with subscription programs, chamber music, a closed-circuit live broadcast, and a recording on the BMG Classics Red Seal label. She had already completed month-long internships with both the Boston Symphony and the New York Philharmonic. She has also spent several summers at the Interlochen Center for the Arts working as a librarian. This summer she will be working as the librarian for the students taking part in the Boston University Tanglewood Institute.

Martha Levine, Music Librarian, and the New World Symphony wish to thank those who contributed their time and input, especially Ella Fredrickson and Karen Schnackenberg. They welcome any further suggestions regarding the fellowship.

Abe Lillard, former assistant librarian at the Rochester Philharmonic, has moved to Denton, Texas and started **Music Library Services**.

Abe sent us the following description of his new enterprise:

Before moving to Texas last year year, the idea occurred to me that my experience in the Rochester Philharmonic library might be put to good use in starting a general music library services company, not only for the classical music and symphony orchestra arena, but also to help touring pops artists and others in need of full service library management. From my first job, copying Stephen Simon arrangements for the Washington Chamber Symphony, it seemed that the idea would be viable. So far, my projects

have included working on a Gershwin television special for the Dallas Symphony, generating the score and parts for a world premiere for the Dallas Opera, and managing the libraries of two summer festivals, the Britt Festival in Jacksonville, OR, and the Cascade Festival of Music in Bend, OR. I also manage the libraries of clarinetist Eddie Daniels and violinist Mark O'Connor, and am in discussions with trumpeter Arturo Sandoval about recopying his entire 93-arrangement library on computer. Currently, my time is occupied with creating a computer-engraved opera piano/vocal score from MIDI files transmitted via e-mail.

I have the capability for Finale files on both Macintosh and IBM and can offer 1200 dpi laser printer output.

For further information, please contact:

Abe Lillard, Music Library Services
2128 Pembroke Place
Denton, TX 76205
Phone/Fax: 940-387-1197
E-mail: klr0005@jove.acs.unt.edu

For those interested in the "Pops Artist Clause" discussed at the Winnipeg conference, here is the wording that the National Symphony uses:

"Artist covenants, warrants and represents: (1) that Artist has full right and power to enter into this Agreement and to perform on the date(s) and at the place of performance set forth herein; (2) that performance of the performance(s) by Artist will not violate or infringe any copyright, right of privacy or publicity or other statutory or common law right of any person or entity; (3) that Artist has or shall secure and pay for all rights, permissions, and licenses from third parties and performing rights societies which may be necessary to perform the performance(s); (4) all materials supplied by Artist to Association hereunder are accurate and correct; and (5) that Artist's performance will not defame any person or entity."

The "clam" clip dispenser that Pat Takahashi and Ray Kreuger displayed at the MOLA conference can be obtained from IDEK Products in San Antonio. Their address is 2305 Roosevelt Ave., San Antonio, TX 78210-0230. Their toll-free phone number is 800-362-4335 x130. One was sent to Jürg Obrecht in Zürich, and he has already started using it—in fact, he wanted more clips!

A cellist in the Florida Philharmonic has produced computer-generated transpositions of the Flicorni Basso parts in C for trombones (or euphonias) for Respighi's *Pini di Roma*. Tom Takaro has indicated that he would be happy to send copies to anyone who is interested.

The Philadelphia Orchestra Library has found a good source for reproducing microfilms onto hard copy. This company understands the special needs of music librarians.

Delois Allen
Data Microfilm Corporation
2601 North San Fernando Blvd.
Burbank, CA 91504
Phone: 818-848-7882
Fax: 818-848-9433

Stuart Serio, Naples Philharmonic, sends this errata tidbit: In Kodaly's Hungarian Rondo, although not indicated, the 1st Clarinet is written in D, while the 2nd Clarinet is written in B \flat . The 1st Clarinet player may be led to believe the part is also in B \flat by virtue of the 2nd Clarinet cues which precede the first entrance of the 1st Clarinet part. The score has the parts labeled correctly.

Robert Olivia has been named Head Librarian of the Oregon Symphony Orchestra. Leaving his post as performance librarian at the New England Conservatory, Robert will be the first full-time, non-playing orchestra librarian for the Oregon Symphony. In addition, during the summer Robert will be at Tanglewood, where he is acting Assistant Librarian for the Boston Symphony.

Member web site directory [March 1997
Marcato] addendum/corrections:

Metropolitan Opera
<http://www.metopera.org>

North Carolina Symphony
<http://www.ncsymphony.org>
[Deborah Nelson's E-mail address is
dnelson@ncsymphony.org]

Philadelphia Orchestra
<http://www.philorch.org>

Phoenix Symphony Orchestra
[http://www.arizonaguide.com/
phoenixsymphony/](http://www.arizonaguide.com/phoenixsymphony/)

San Antonio Symphony
<http://www.sasymphony.org>

Santa Fe Opera
<http://www.santafeopera.org>

Seattle Symphony
[http://www.speakeasy.org/
seattlesymphony](http://www.speakeasy.org/seattlesymphony)

EMPLOYMENT OPPORTUNITIES
[Continued from page 9.]

**Assistant Orchestra Librarian
The Juilliard School**

42-week position
\$400/wk., with full benefits

For information, contact:

Thane Sheetz, Orchestra Librarian
212-799-5000, ext. 7142

**Orchestra Librarian
The Stamford Symphony**
Roger Nierenberg,
Music Director and Conductor

Part-time (Eight-week season)
Stamford, Connecticut is 50 minutes from
New York City.

Fax résumé to:

The Stamford Symphony
Fax: 203-325-8762

**David Daniels: *Orchestral Music*, 3rd edition
corrections/additions**

page

- 2 Adams: Concerto, Violin
The equals sign should be an asterisk, for piccolos, as in *The Chairman Dances*.
- 46 Bartok: Concerto, Piano, No. 3
Oboe and Clarinet should have doubles (*2 *2)
- Bartok: Concerto, Viola
New version (1996) by Peter Bartok, Nelson Dellamaggiore and Paul Neubauer
calls for *3 *2 2 *2 - 4 3 2 1 - tmp+2 - str.
This version exhibits major differences from the original Tibor Serly version.
- Bartok: Concerto, Violin, No. 1 (1907-8), Op. Posth.
The first movement of this early work was used as No. 1 of the *Deux Portraits*, Op. 5.
- 63 Bernstein: *Fancy Free Suite*
No longer available. Only the complete ballet or the Three Dance Variations.
- 108 Copland: Symphony No. 3
Clarinets should be *4

[Continued on next page.]

**David Daniels: *Orchestral Music*, 3rd edition
corrections/additions [continued]**

- 132 Gottfried von Einem died 1996.
- 139 Ross Lee Finney died 1997.
- 153 Gliere: *Russian Sailors' Dance* from *The Red Poppy*
Duration: 4'
- 156 Berthold Goldschmidt died 1996.
- 180-1 Haydn: *Mass (Lord Nelson)*, Hob. XXII [3 entries]
Brief 2nd soprano solo in Kyrie, measures 43 - 46.
- 219 Kodaly: *Hary Janos Suite*
All flutes double piccolo.
- 235 Otto Luening died 1996.
- 283 Mozart: *Mitridate Overture* is a 3-movement work (2' 2' 2')
- 298 Nicolai: *Merry Wives of Windsor Overture*
Flutes should be *2 (2nd doubles on piccolo)
- 299 Nielsen: *Symphony No. 6*
No strings in the 2nd movement.
- 300 Orff: *Carmina burana*
1 percussion doubles timpani.
- 341 Rossini: *Semiramide Overture*
Percussion should be 2.
- 361 Schoenberg: *Variations for Orchestra*
Publisher is Belmont
- 398 Stravinsky: *L'Oiseau de feu (Firebird) Ballet*
Added note about woodwinds should read "1bcl + 1scl."
- 412 Tchaikovsky: *Manfred*, Op. 88
Add harmonium (often played on large organ).
- 430 Vaughan Williams: *Symphony No. 8*
2nd movement (for winds only) is available separately.
- 433 Villa-Lobos: *Choros No. 10*
Duration should be 12'.
- 436 Vivaldi: *Concerto, Oboe*, RV 447
Also available from EMB and Eulenberg
- 567 Appendix I. *Journal of the Conductors Guild*, XVI/1, pp. 57-63 has 3 items as follow-ups to the Cahis article.
- 600 Appendix K.
Just about everything in the Boosey & Hawkes address listing has changed.
Bote & Bock. US agent is Boosey & Hawkes.

NEW ERRATA LISTS

Requests should be made by fax to the
MOLA Resource Center at the Philadelphia Orchestra Library.
(Fax: 215-875-7664)

When ordering, please supply your UPS account number.

Bernstein	<i>West Side Story: Symphonic Dances</i> 21 additional entries (addendum to existing lists)	Jalni/Boosey	Florida Orchestra/ Fredrickson 3/97
Britten	<i>Variations on a Theme of Frank Bridge</i> (String Orchestra version) 83 entries	Boosey	Florida Orchestra/ Fredrickson 4/97
Gershwin	<i>An American in Paris</i> 110 additional entries (addendum to Philadelphia, Dayton, San Francisco list)	New World	San Antonio/Vaught 5/97
Khachaturian	<i>Spartacus, Suite No. 2</i> Movement I 120 entries	Russian State	Florida Orchestra/ Fredrickson 3/97
Messiaen	<i>Turangalila-Symphonie</i> (1990) 5 entries	Durand	Philadelphia/Bradburd 2/97
Prokofiev	<i>Piano Concerto No. 2</i> 35 additional entries (addendum to existing list)	Muzyka	National/Quaschnick 4/97
Schumann	<i>Violin Concerto</i> 325 entries	Schott	Philadelphia/Bradburd 4/97
R. Strauss	<i>Rosenkavalier Suite</i> 16 entries, score form percussion	Boosey	Florida Orchestra/ Fredrickson 4/97

Make plans now to attend:
1998 MOLA Conference: April 25 - 27, 1998
Houston, Texas

Hosts:
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Kristi Sloniger, Houston Grand Opera
Peter Conover & Mike McMurray,
Houston Symphony