

Marcato

Newsletter of The Major Orchestra Librarians' Association

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CARMEN DRAGON AND THE DRAGON MUSIC COMPANY

[The material for this article was drawn from an autobiographical sketch by Carmen Dragon, and a short history of Dragon Music Company by Kathy Dragon Henn. The material has been edited by Gary Corrin.]

Early Years

Carmen Dragon was born in Antioch, California on July 28, 1914. Both of his parents were born in Italy and had come to this country with their respective families, vintners by trade. His father's surname was spelled "Dragone" in the Italian fashion, but the "e" was dropped in America. Music was an integral part of the Dragon household; holidays found the elder Dragon playing the violin, his wife, the guitar, and the three brothers—Peter, Carmen, and Roland—alternating on accordion, piano, string bass, saxophone, clarinet, trumpet, and trombone.

Young Carmen determined early on to become a music teacher, and received a Master of Music degree from San Jose State University, playing string bass in the orchestra and trombone in the marching band. He also organized a dance orchestra, which became popular on campus and around the San Francisco Bay area.

In 1936 Carmen was given the opportunity to make an arrangement for use on the international radio program, "Salon Moderne." This first effort earned him an introduction to the Music Director of NBC's Western division, Meredith Willson. In 1937, Willson became the Music Director of "Showboat," General Foods' nationwide radio program. He moved to Los Angeles, where the show was produced, taking Carmen with him.

Radio

"Showboat" was to have real significance in Carmen's life. One of the singers in the chorus was a pretty coloratura known as Eloise. Gifted with a voice of exceedingly high range, she often served as the voice double for many screen stars and was popularly known as "The Voice of Eloise" on many of the radio programs Carmen conducted. In 1938, Eloise Rawitzer became Mrs. Carmen Dragon. The newlyweds made their home in Malibu, California, eventually raising a family of three boys and two girls. "Showboat" also served as Carmen's introduction to the diverse and vibrant L.A. music scene. He began to write musical cues for motion pictures and in 1943 was given full responsibility for all phases of the music for a major radio program: composing, arranging, and conducting for John Nesbitt's "Passing Parade."

As Music Director of the dramatic radio series, "The Prudential Hour," Carmen worked with such stars as Bette Davis, Jane Wyman, Gregory Peck, and Robert Taylor. Carmen also appeared as guest conductor on numerous other radio programs, including "The Ford Hour," featuring the Detroit Symphony,

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"The Standard [Oil Co.] Hour," with the San Francisco, Los Angeles, and Portland [Oregon] Symphonies, the Armed Forces Radio Service programs, and the Railroad Hour.

Phonograph

In the early 1940's, Carmen made his first musical arrangement for use on a phonograph record, a Decca recording featuring Deanna Durbin. Over the next ten years he made arrangements for a number of Hollywood stars, including Al Jolson, Jane Powell, Errol Flynn, Gene Kelly, Danny Thomas, Eddie Cantor, and Gordon MacRae.

Television

During 1951, Carmen served as Music Director and Conductor of "The Standard Hour" on television, which featured the Standard Symphony Orchestra of San Francisco, outstanding vocal and instrumental artists, and the San Francisco Corps de Ballet. Other TV programs for which he composed or arranged were: "Producers' Showcase," with Ginger Rogers, "My Favorite Husband," "The Colgate Comedy Hour," and "Dr. Kildare."

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Deanna Hull, MOLA Treasurer
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San Jose, CA 95110

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Symphony Orchestra and the Hollywood Bowl

Carmen credited the "Standard Hour" with giving him his first opportunity to work in the symphonic field. The "Standard Symphony Orchestras" of San Francisco, Los Angeles, and Portland had been made up of players from the respective orchestras of those cities. He later conducted the San Francisco Symphony itself. In 1950, he was invited by Scipione Guidi, conductor of the Glendale [CA] Symphony (and former concertmaster under Toscanini), to conduct two numbers during their regular concerts, Beethoven's Violin Concerto (with Guidi as soloist) and Dragon's own composition, "Retribution and Redemption." Shortly thereafter, Carmen began a 20-year tenure as Music Director of the Glendale Symphony, an orchestra whose duties included recording soundtracks for radio, television, stage and film, as well as a series of programs in the Los Angeles Music Center.

His entry into the field of popular symphonic music occurred with his appearance as conductor of a George Gershwin annual concert at the Hollywood Bowl. In 1953 Carmen began the series of Hollywood Bowl and Capitol Symphony albums that have carried his name throughout the world. Figuring prominently in the production of this unique series was the development of the LP micro-groove record in 1948 and the growing collection of Carmen Dragon arrangements for orchestra. The titles of the albums themselves bring back memories of this Golden Age: "Echoes of Spain," "Starlight Concert," "The Orchestra Sings," "Tempo Espagnol," and "Americana."

The list of orchestras where Carmen Dragon guest conducted looks like a MOLA Who's Who, and then some: Chicago, Cincinnati, Cleveland, Dallas, Denver, Houston, Los Angeles, Milwaukee, National, Phoenix, St. Louis, San Jose, Utah, as well as Calgary, Edmonton, Montreal, and even the Bayerischer Rundfunk, BBC, Guam, Lisbon, London, Mexico, Mozarteum in Salzburg, Munich, Santiago, Vienna, and Yomiuri/Nippon [Japan].

Awards and Legacy

The Carmen Dragon library known to MOLA librarians is but a fraction of his life's output. He composed over 5,000 broadcast hours of music for radio. He scored over 30 films, including the original version of *Invasion of the Body Snatchers*, and *Cover Girl*, with Gene Kelly, for which he received an Oscar in 1944. His televised Christmas show garnered an Emmy in 1964. He recorded over 50 albums with the Hollywood Bowl and Capitol Symphony Orchestras. His Hollywood Bowl concerts set long-standing attendance records. In later life he took a special interest in bringing music to children, conducting youth concerts and honor orchestras including the U.S. Honor Orchestra and Chorus in Carnegie Hall. His collection of arrangements for symphony orchestra includes over 5,000 titles. Carmen Dragon maintained a busy schedule until his untimely death in 1984. He was posthumously awarded a star on Hollywood's Walk of Fame in 1989.

The Carmen Dragon Sound

Carmen Dragon's symphonic arrangements are distinguished by their full, rich sonority, and remain among the most appealing settings of many popular songs that are available today. His unique ability to add an orchestral dimension to a well-known melody is perhaps best exemplified by his sweepingly majestic setting of "America the Beautiful." His complete facility with orchestration, scoring every instrument to its most beautiful and expressive effect, makes his arrangements consistently popular with orchestra musicians and audiences alike.

A Family Tradition

Kathy Dragon Henn, the youngest of Carmen Dragon's five children, now manager of the Dragon Music Company, reminisces, "I never dreamed, as a young girl—dancing and singing along with my father's arrangements of 'America the Beautiful,' 'Turkey in the Straw,' 'Oh, Susannah,' 'Funiculi Funicula,' etc.—that I would one day be managing his exten-

sive musical collection and rental library. Some readers may remember the 'Standard School Broadcast,' the music education radio program that was heard in classrooms across the country during the 1950's and 60's. As I sat in my fourth grade classroom, the announcer would say, 'Music arranged and conducted by Carmen Dragon,' and I would blush bright red every time! I used to help Dad rent his arrangements to librarians and conductors who would call direct to his in-home studio in Malibu (a converted three-car garage filled to the rafters with music). He did not have a catalog then (I started that project in 1984), but he did have a very organized card file. He would 'hire' me to prepare shipments, take them to the post office and, upon return, inventory parts and erase cuts. After receiving my Bachelor of Music Degree (emphasis in Flute Performance) from Mount St. Mary's College in Los Angeles, I took Clinton Roemer's music copying course, and subsequently copied many of my Dad's arrangements. When I took on the responsibility of Dragon Music Company, the huge collection of musical material Dad had created in his lifetime was packed in boxes in the studio garage, in sheds, and in various closets of the adjacent house. The prospect of organizing it all was daunting, but a sense of purpose and family pride got me through the rough spots. As the company grew, I took on more staff, and soon the demand for more sets and scores caused us to outgrow the old studio. We've made two moves since then, first to a former classroom of a school that had been renovated to become a community center, and then to our present location. Things are still tight, with shelves floor-to-ceiling. We sometimes wonder where we would put everything if some of it weren't out on rental to orchestras!

"My dear friend Ellen O'Connor has lent me her assistance since 1986. With her business background, she has done a tremendous job of streamlining our systems, creating a computer database, and developing a rapport with our clients. Bruce Vandervalk is our Librarian/Arranger, with an eagle eye for corrections. Bruce is an orchestra librarian and choral conductor in addition to his

duties with Dragon. Many thanks also to my husband, Richard Henn, Music Director/Composer/Conductor at Orange County's "Pageant of the Masters" Festival of the Arts. Richard helps interpret some of the tricky issues with scores and parts, while my two small children, Paul and Renee, simply bear with me as I sort through music on our living room rug at odd times.

"It has been a great pleasure for me to make my father's musical arrangements available through the Dragon Music Company. I have met many wonderful conductors, librarians, and executives, and have had the opportunity to learn from such experts in the field as John Waxman, Jim Medvitz, Tom Hohstadt, and Jack Holmes (to name just a few!). I am very grateful to the conductors and artists who have recorded my father's music, Erich Kunzel, Anshel Brusilow, Andrew Lane, Doc Severinsen, and Newton Wayland (again, to name just a few!)

"Speaking of experts—what a privilege it was to attend my first MOLA conference in Houston! It was an overwhelming experience: meeting everyone and gaining a new perspective on this music business that we share in our various capacities, representing my Dad's music, and realizing how far Dragon Music has come in the past 14 years.

"Carmen Dragon was an extremely driven, self-made, and dedicated musician, yet a simple man who loved God, people, family, and life. I am proud, as his daughter, to be continuing his wonderful musical legacy."

PRESIDENT'S COLUMN

Marcia Farabee

I would like to begin my tenure as MOLA President by publicly thanking the members who presented another outstanding conference: Kristi, Peter, Tim, and Mike, for their gracious hospitality and organizational skills; the Meeting Committee, for their very complete agenda; and the officers, for their many contributions, not only at the conference itself, but also throughout the year. It is always inspirational, yet daunting, to follow such fine

leadership. I trust that all of you will continue to help MOLA in the education, support, and nurturing of all performance librarians.

This year I envision great growth for MOLA. With our many new members, especially in the international arena, there is a wonderful opportunity for us to make a positive impact on the preparation and performance level of "our" musicians. When we educate each other, we are better able to utilize our skills for the conductors, composers, and performers with whom we serve. They, in turn, will realize the valuable role the orchestra librarian plays within the performing structure.

You might be interested to know what issues I have identified to the officers this year. First of all, I would like to more closely define the roles and responsibilities of each of the committees. Do we have overlap? Do we need more or fewer committees? How do we encourage greater representation on the committees? How can we keep the committees energized throughout the year?

Secondly, how can we continue to best serve the membership, now that we have both a geographically and a genre-diverse constituency? How can we structure *Marcato* and the annual conference to make it meaningful for as many people as possible? Next, we have the MOLA website. Is there a way for us to respond quickly and knowledgeably to all inquiries? Who assumes this responsibility? Are there additional 21st-Century tools we should be exploring?

Finally, it is my desire to implement the much-discussed joint committee between librarians and publishers. Certainly there was a positive response to this idea at the conference, and your officers will be pursuing the venture in the coming months. I am certain you will hear from us! As we enter the most crazy part of the season for most of us (as if any part of it is not crazy), I wish you courage, commitment, patience, and the knowledge that there is a wonderful network of support out here for you: MOLA. May we continue to uphold the ideals of our profession and of music. Godspeed to all of you, and keep in touch!

EMPLOYMENT OPPORTUNITIES

Orchestra Librarian Fort Worth Symphony Orchestra

The Fort Worth Symphony Orchestra Association announces an opening for the position of Orchestra Librarian. The position is available immediately.

The Fort Worth (Texas) Symphony Orchestra Association is an \$8 million organization operating in the black. The Orchestra presents 16 weeks of symphonic and pops subscription programming in addition to supporting three opera productions, eight ballet productions, three choral programs, a 16-performance summer festival, and a variety of educational and tour performances. The orchestra accompanies the quadrennial Van Cliburn International Piano Competition. The Orchestra Librarian will design the layout of the new, larger music library which will be located adjacent to the orchestra's new home, the acclaimed Bass Performance Hall. The orchestra's current Music Director, John Giordano, has announced his retirement after the 1999-2000 season, and a search is currently underway for his successor. The budget includes funding for a part-time assistant.

Candidates should have experience as a librarian with a professional symphony orchestra. Highly developed organizational and time-management skills (and a sense of humor) are required. Candidates must be able to manage multiple simultaneous tasks efficiently as well as work constructively with a wide variety of musicians, conductors, and administrators. Salary will be competitive. Benefits include major medical, dental, life and AD&D insurance, and vacation.

Please fax, mail, or e-mail
a letter of application and a résumé to:

General Manager
Fort Worth Symphony Orchestra Association
4401 Trail Lake Drive
Fort Worth, TX 76109
Fax: 817-921-9795
e-mail: jtoohey@flash.net

Orchestra Librarian Richmond Symphony

The Richmond Symphony is a professional orchestra, with a 38-week season and an annual budget of approximately \$3.5 million. It employs 35 full-time musicians and approximately 40 per-service musicians. It performs approximately 110 full orchestra concerts (including Ballet performances) per season.

The Orchestra Librarian is a full-time staff position; salary is commensurate with experience (maximum salary range in the low \$20s). Health benefits available. Position reports to the Orchestra Manager/Artistic Administrator.

The librarian is responsible for procuring, preparing, and distributing music for all performances; maintaining and automating the orchestra library and performance history; administrative responsibilities including reporting to publishers and licensing organizations, budgeting, and research.

Requirements: Professional orchestra librarian experience; extensive knowledge of orchestral repertoire, and music reading/notation abilities; computer literacy; strong organizational and planning skills; attention to details and deadlines; professional demeanor and interpersonal skills.

To apply, send letter and résumé by
July 31, 1998 to:

Patricia M. Vohis, Orchestra Manager
Richmond Symphony
300 West Franklin St.
Richmond, VA 23220

Equal opportunity employer.

Orchestra Librarian Florida Philharmonic Orchestra

Immediate opening.
Full-time position,
currently 43-week season.

Fax or send résumé by July 31, 1998 to:

Florida Philharmonic Orchestra
Attn: Library Search
3401 NW 9th Avenue
Fort Lauderdale, FL 33309
Fax: 954-561-1390

PUBLISHER INFORMATION

GERSHWIN ®

According to Mr. Adam Gershwin, of the Gershwin Family Trust (310-575-0544), unless the name "Gershwin" is being used in a way other than simply crediting the composer himself, an orchestra is **not** required to have a Trademark License. All inquiries may be directed to him. General use in an ad or program page should not be a problem, unless the context of the name is changed (i.e. using the name as a title, like "Fascinating Gershwin"). In this case, a trademark license would be required by the Gershwin Family Trust.

Correction:

In the last issue of *Marcato* [Vol. XII, No. 3], Gustave Reese and Arthur Cohn were mistakenly credited with having served as Managing Editor of Carl Fischer. Arthur Cohn's title was Director of Serious Music.

According to Pat McCarty, at Carl Fischer the position of Managing Editor was held, until his recent retirement, by J. Theodore ("Ted") Prochazka, and is currently held by George McGuire.

MEMBERSHIP INFORMATION

Houston Grand Opera announced in May that **Tim Tull** will be their new orchestra librarian. Across the street, the Houston Symphony announced in June that **Tom Takaro** will be their new orchestra librarian. Congratulations Tim and Tom!

Percussion challenge

The Percussionists of The Florida Orchestra are accepting submissions for their "Collection of One-Note Audition Excerpts." The criteria is that the percussion instrument play a single note in an entire piece, although two different instruments may both have a single note to perform. For example, Barber, *Knoxville: Summer of 1915*, triangle. Send your submissions to Ella Fredrickson (e-mail: Lexdude@aol.com).

Walter Horban, longtime co-librarian of the Chicago Symphony Orchestra, died Sunday, June 21. Wally is survived by his wife, Diane, his daughter, Jamie, and his father who lives in Wisconsin.

Wally was an indefatigable man who had many interests in addition to his long service to the orchestra. Not only did he prepare beautiful materials for the CSO, but he was also an arranger, composer, and performer. He was involved in the popular music scene, and had many friends and colleagues in both classical and pop music. He especially loved electronic equipment, from synthesizers to computers. Wally regularly played the electronic cannon in the *1812 Overture* with the orchestra, and he was very proud to have been a pioneer in using computer programs to generate music manuscript in preparing CSO parts.

Another of his passions was his home in Barrington, which includes a stocked pond; he loved to garden and to fish.

There will be a memorial service at noon on July 31 in the Martin Theater, on the grounds of the Ravinia Music Festival.

Wally asked that a fund be set up to commission a work that would bridge the gap between classical and popular music. We will publish more information as soon as the fund has been established.

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ERRATA INFORMATION

R. Strauss: *Ein Heldenleben*

There are 5 measures of divisi missing in the double bass part from rehearsal number 105 to 106. (This doubles the celli one octave below.) While the score is unequivocal on this matter, conductors and bass sections may have other preferences with regard to the restoration of this line in the parts.

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.

| <u>Composer</u> | <u>Title</u> | <u>Orig.Pub</u> | <u>Compiler</u> |
|-----------------|---|-----------------|--|
| Bartók | Concerto for Violin #2 Rewriting of harp part at reh. 284 | Boosey | Lucile Lawrence (Harpist) Met/Sutherland (approved by Peter Bartók) |
| Bartók | Dance Suite 12 entries 1 entry | Boosey | New Haven/Warshaw 3/98 Toronto/Corrin 3/98 |
| Beethoven | Symphony #9 (DelMar) 4 entries | Bärenreiter | Dayton/Adams 5/98 |
| Bernstein | <i>Candide</i> : Overture 25 entries (incomplete) | G. Schirmer | Dayton/Adams 4/98 |
| Bernstein | <i>West Side Story</i> : Symphonic Dances 23 entries (incomplete) | Boosey | Dayton/Adams 4/98 |
| Butterworth | <i>Banks of Green Willow</i> 15 entries (incomplete) | Novello | Dayton/Adams 4/98 |
| Debussy | <i>Afternoon of a Faun</i> 75 entries Published in Journal of Conductors Guild Vol.17,No.2 This replaces previous list | Kalmus 1989 | Philadelphia/Nieweg Baltimore/Plaine & Kreuger |
| Mahler | Symphony #1 (original) 21 entries (incomplete) | Universal | Vincent Mennella 4/98 |
| Ravel/Nieweg | <i>Daphnis et Chloé</i> Ballet 9 entries | Durand | Toledo/Gardiner 7/98 |
| Schubert | <i>Rosamunde</i> : Overture 15 entries (incomplete) | Breitkopf | Dayton/Adams 4/98 |
| Smetana | Má Vlast: From Bohemia's Meadows 21 entries (incomplete) | Breitkopf | Dayton/Adams 4/98 |
| Tchaikovsky | <i>Swan Lake</i> Suite Op.20a 11 entries (incomplete) | Jurgenson | Dayton/Adams 4/98 |
| Tchaikovsky | Symphony #6 51 entries (incomplete) | Breitkopf | Dayton/Adams 4/98 |
| Villa-Lobos | Bachianas Brasileiras #2 (<i>The Little Train of the Caipras</i>) 16 entries (incomplete) | Ricordi | Dayton/Adams 4/98 |