

Marcato

Newsletter of The Major Orchestra Librarians' Association

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OUTGOING PRESIDENT'S MESSAGE

Marcia Farabee

I would like to thank everyone for the support offered me as President during the past year. There were many helpful suggestions and numerous offers of help, for which I am grateful. MOLA continues to be a growing, vital resource to orchestras around the world, and your contributions are what drives it.

Our conference was a tremendous success, due to fine agenda-setting by the meeting committee, beautiful weather, fabulous food, and informative, well-prepared speakers. It is my hope that all who attended had many new, positive experiences, and that the results of this professional seminar will benefit your orchestras in years to come.

For those of you who were unable to attend the conference, please start lobbying your managements now for next April's conference in NYC. This will be an important MOLA gathering, and should not be missed!

Again, thank you for your confidence in my leadership, and I look forward to serving you in other capacities. May you all find some down time this summer!

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PRESIDENT'S COLUMN

Robert Sutherland

I would like to thank Ella Fredrickson and the Florida Orchestra for their hard work and hospitality in hosting the 1999 MOLA Conference this past May. I would also like to thank the members of MOLA for their faith in entrusting me with MOLA's leadership during the coming season.

As much as any of us is able to determine the future, it certainly promises to be an interesting year. I am excited that the New York Philharmonic and Metropolitan Opera will be co-hosting next year's annual MOLA conference. I am also looking forward to the challenges that will come with the year 2000 and the incredible advances in technology and electronic communication.

Ten years ago it was inconceivable that I could write such a column while on a bus to a runout concert, on such a powerful computer, with such a long battery life, and then be able to e-mail it to the *Marcato* editor when I get off the bus. These tools and the ability to communicate via the Internet will change our lives forever.

That is when I started thinking about paper. No matter how much I enjoy using this computer, it does not have the visual or tactile reward of working with paper. No computer or electronic communication matches the heft, feel, and smell of a well printed book or piece of music. Over the past six years, Lawrence Tarlow and I have seen many "electronic music stand" demonstrations. They all reinforce what a wonderful and appropriate medium paper is for conveying notated music to a performer. It does not crash, it doesn't break when it

is knocked over and it allows infinite customization of individual parts. That is not to say that the day will not come when screen resolution, reliability, flexibility and cost will not make such stands a practical reality. It is just that we have music at the Metropolitan Opera, still in use, that was printed on cotton rag paper over one hundred and ten years ago. I have trouble reading my old floppies from 1986. How many of us still have the old 5.25" floppy disk drives, let alone the older 8" drives?

There are those who harp on the need to "get on the web," "the information super-

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1999-2000 MOLA Board of Directors

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highway," the need for digital this and that, and put down the traditional methods that have grown in tandem with the development of the orchestra as we know it. I do not believe theirs is the answer. I believe the answer lies in understanding and embracing *all* the possibilities and then making an informed choice as to which technology, old or new, best serves the music. After all, people are still coming to hear music, not to be impressed by a list of an organization's technical toys or prowess.

As librarians, we are able to contribute to the aural experience of music by doing all the arcane things that nobody else realizes are done, using whatever appropriate materials and technologies are on hand, in order to assist the musicians on stage to play as well as possible. We are musicians after all, and music is the goal of our work.

I wish you all a healthy and happy summer.

PART OF THE PROCESS

Margo Hodgson

Recently, our orchestra held auditions for a new Conductor-in-Residence. From the applications received, ten candidates were chosen to come and take part in interviews, ear and theory testing, and a rehearsal in front of the orchestra. Each candidate prepared a given list of four pieces and had 25 minutes in front of the orchestra. Every musician had the opportunity to fill out a survey to rate each candidate. Afterwards, the audition committee met and decided which four candidates should pass to the final round. That evening the finalists were given the score to a piece from our New Music Festival to prepare for rehearsal the next afternoon. The public was invited to

attend the finals, and each candidate had to introduce the piece to the small but captive audience, and conduct and rehearse a portion of it. Since the Conductor-in-Residence works closely with the Librarian, our Artistic Director, Bramwell Tovey, asked me to spend 20 minutes with each finalist prior to the final rehearsal, in order that I could get a feel for them.

Having no experience interviewing conductors, I first decided to ask Marcia Farabee and Clint Nieweg for some suggested questions. I used their suggestions as a basis for putting together a list of questions which I asked each candidate. I asked if they knew why some pieces are for sale and others are only available for rent, a couple of questions about editions and reprint houses, and why the librarian needs to see their scores in advance if they will be conducting from them while we use our own parts. Since they were all young, none of them would be providing their own parts as yet. I asked if they understood why we need to know well in advance such things as program and rehearsal orders, cuts, and excerpts. I opened the Daniels book to any page and asked if they could read an instrumentation. The interview turned out to be a real eye-opener and a great education for them. Many of these things they had never thought about before. Their eyes lit up in appreciation as they began to realize the scope of the details librarians have to deal with all the time.

As for me, I happened to agree with the committee's unanimous choice, and I look forward to working with, and further educating, him beginning next fall. Bravo to our Artistic Director for allowing me to be a part of the process.

BOOK REVIEW

Marcia Farabee

HANDBOOK FOR COMMUNITY ORCHESTRA LIBRARIANS

by Marilyn Bone Kloss

Ms. Kloss is the librarian for the Concord (MA) Orchestra. Her conductor, Max Hobart, suggested that she undertake a project that would not only define what an orchestra librarian does, but also could serve as a resource for other community orchestras. Ms. Kloss has completed this task with thoroughness, organization, and an obvious fondness for her volunteer library work.

The handbook contains valuable information in seven areas: the role(s) of the community orchestra librarian, music sources, how to catalog music, shipping and receiving, licensing and copyright, managing the library, and resources for additional help. In addition to defining each area, Ms. Kloss gives examples (budgets, contracts, instrumentations) and samples of forms.

While some of us may feel that this handbook is too elementary for our orchestra, this reviewer feels that it would make a fine reference addition to any orchestra library, and a wonderful gift to a new community orchestra. Better yet, a gift to the management staff of a new community orchestra. Ms. Kloss's degrees in music and mechanical engineering have combined to give her handbook clarity of thought and practicality of purpose.

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GIULIO MASELLA: A BILINGUAL INTERVIEW

Robert Sutherland

Giulio Masella quitta son poste de musicothécaire à l'Orchestre symphonique de Montréal pour prendre sa retraite à la fin de la saison 1997-1998. A l'occasion d'un entretien avec Robert Sutherland, il a parlé de sa carrière.

R.S. Pendant mes études de musique à Ottawa mes collègues et moi étions très intéressés par tout ce qui se passait au sein des orchestres dont nous espérions un jour devenir membres. Il y avait peu de conversations au sujet de l'Orchestre symphonique de Montréal (OSM) où le nom de l'un des "Masella" n'était pas mentionné. Vous devez être issu d'une grande famille de musiciens. Quand avez-vous commencé à étudier la musique, et qui furent vos premiers professeurs?

G.M. Je suis le cadet d'une famille de huit garçons. Depuis 1940 il y a toujours au moins un Masella dans l'OSM. Trois cors deux violons, une clarinette, un hautbois, et un basson. J'ai été troisième cor pendant vingt-cinq ans et premier cor associé pendant trois ans, avant de devenir musicothécaire, poste que j'ai occupé ensuite pendant seize ans. J'ai étudié le cor au Conservatoire de musique du Québec, auprès de mon frère Joseph qui fut cor solo de l'OSM pendant vingt-cinq ans et auprès de Harry Berv qui joua dans l'orchestre de NBC sous la direction de Toscanini.

R.S. La présence d'un si grand nombre de musiciens dans la famille entraîna-t-elle des rivalités ou vous permit-elle de travailler et de jouer ensemble à maintes occasions?

G.M. Il n'y avait aucune rivalité entre nous. Il nous arrivait souvent de travailler ensemble en free-lance, ou alors de jouer ensemble dans l'Orchestre symphonique de Montréal. Dans les années soixante, nous étions huit à faire partie de l'OSM.

R.S. Quand avez-vous décidé de devenir un musicien professionnel?

Giulio Masella retired as Principal Librarian of the Orchestre Symphonique de Montréal at the end of the 1997-1998 concert season. He spoke with Robert Sutherland about his career.

R.S. When I first became involved in music in Ottawa, we students were very interested in what was going on in the orchestras we hoped to be a member of one day. Rarely did a conversation concerning the Orchestre Symphonique de Montréal (OSM) occur that did not include reference to one of the "Masellas." You must come from a very musical family. When did you start your musical training and who were your first teachers?

G.M. Being the youngest of eight brothers, there has been a Masella in the OSM since the 1940's: three horns, two violins, a clarinet, an oboe, and a bassoon. I was Third Horn for twenty-five years and Associate First Horn for three years prior to my sixteen years as Music Librarian. I studied Horn at the Conservatoire de Musique du Québec with my brother Joseph, who was First Horn of the OSM for twenty-five years and with Harry Berv, who played in the NBC Orchestra under Toscanini.

R.S. With so many of you involved in music was there much rivalry or did you find yourselves working and playing together often?

G.M. There was no rivalry between us. We would often find ourselves playing together on freelance jobs or in the Orchestre Symphonique de Montréal. By the 1960's, there were eight of us in the OSM.

R.S. When did you decide that you wanted to be a professional musician?

G.M. Étant d'origine italienne, j'ai été orienté dès l'enfance vers le cor. Après vingt-huit dans la section des cors, il était temps pour moi de faire autre chose. A cette époque, il n'y avait pas de véritable programme de formation pour les musicothécaires. J'ai eu la chance d'être formé, par mon prédécesseur, R. Leclaire. Je lui en suis très reconnaissant.

R.S. Aviez-vous acquis une expérience professionnelle avant de rejoindre l'OSM, ou si vous étiez tout frais émoulu de l'école?

G.M. J'ai obtenu le premier prix de Conservatoire. Puis j'ai travaillé en freelance comme cor supplémentaire pour des concerts, pour des représentations de ballet et d'opéra, pour la radio et la télévision, et pour l'OSM. J'ai joint les rangs de l'OSM comme troisième cor en 1954.

R.S. A quoi ressemblait une saison à l'OSM à cette époque?

G.M. Quand je suis arrivé à l'OSM, une saison était composée de douze concerts exécutés deux fois, et de deux ou trois concerts pour enfants. Tout comme aujourd'hui, le calendrier de l'époque comportait quatre répétitions et deux exécutions du même concert. En 1954 le cachet hebdomadaire était de 76\$.

R.S. Avant que vous n'occupiez le poste de musicothécaire était-ce un instrumentiste de l'OSM qui remplissait vos fonctions, ou y avait-il déjà un poste officiel de musicothécaire.

G.M. Oui, il y avait déjà un poste de musicothécaire à temps plein avant mon arrivée. Il était occupé par R. Leclaire, dont je vous ai parlé plus tôt.

R.S. Vous avez été responsable de la musicothèque de l'OSM pendant des années très fécondes. L'orchestre a gagné en importance, produit de nombreux enregistrements qui ont obtenu un grand succès, et acquis une excellente réputation à travers le monde. Y a-t-il des anecdotes

G.M. Being of Italian descent, as a child I was told that I would play the horn. After twenty-eight years in the horn section, it was time to do something else. At that time there was no real training for music librarians. I was lucky in that my predecessor, R. Leclaire, taught me, and I am very thankful to him.

R.S. What performing did you do prior to joining the OSM, or did you enter straight out of school?

G.M. I won 1st Prize at the Conservatoire. I then played extra horn on freelance concerts, Ballet, Opera, Radio, Television, and the OSM. I joined the OSM in 1954 as Third Horn.

R.S. What was it like in those days? What kind of season did the OSM have?

G.M. When I joined the OSM the season consisted of twelve pairs of concerts and two or three children's concerts. The schedule consisted of four rehearsals and a pair of concerts per week, the same as it is today. The salary in 1954 was \$76 a week.

R.S. Before you took over the position, did the OSM have a Music Librarian or was it filled by one of the orchestra instrumentalists?

G.M. Yes, there was a full-time Music Librarian prior to me, R. Leclaire, whom I mentioned earlier.

R.S. You presided over the library of the OSM during some very interesting musical times. The orchestra grew in prominence, produced many very successful recordings, and became well known around the world. Are there any anecdotes that come to mind, particular conductors you enjoyed working

qui vous viennent à l'esprit? Avec quels chefs d'orchestre aimiez-vous plus particulièrement travailler?

G.M. Je me souviens d'une fois où nous avons perdu une boîte de partitions en tournée. On l'avait laissée à bord de l'avion effectuant le vol de Londres à Zurich. Je me suis précipité à la musicothèque de Tonhalle afin de me procurer le matériel nécessaire pour le concert qu'on donnait ce soir-là. Monteux, Munch, Krips, Von Beinum, Jochum, Markevitch sont tous des chefs d'orchestre avec qui j'ai eu grand plaisir à travailler.

R.S. Avec le calendrier très chargé de l'OSM et les responsabilités que vous deviez assumer, avez-vous trouvé le temps de poursuivre d'autres activités musicales?

G.M. Oui. Pendant vingt ans j'ai été le directeur du personnel de la Société de musique contemporaine du Québec. J'ai combiné également les fonctions de directeur du personnel et de premier cor pour plusieurs organisations freelance dont "Pavarotti Chante Noël" pour le réseau SRC, et PBS.

R.S. Vous avez pris votre retraite il y a maintenant six mois. Que pensez-vous de votre nouveau rythme de vie?

G.M. Je continue de fabriquer les sourdines pour trompette et cor connues sous le nom de "Montréal mute," ainsi que les baguettes de chef d'orchestre de Charles Dutoit. Je suis très heureux de pouvoir passer mes soirées et mes week-ends en famille à la maison, chose qui ne sait pas produit ces dernières 44 années.

Courrier électronique:
giulio.masella@sympatico.ca

[Je tiens à remercier Mme. Denise Massé pour la traduction française.—R.S.]

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with?

G.M. I remember when we lost a music box while on tour. It was left on the plane between London and Zurich. I raided the Tonhalle Library to get materials for our concert that evening. I enjoyed working with such conductors as Monteux, Munch, Krips, Von Beinum, Jochum, Markevitch.

R.S. With your OSM schedule and duties, did you find time to pursue other musical activities?

G.M. Yes. For twenty years I was the personnel manager for La Société de Musique Contemporaine du Québec. I was also the Personnel Manager and First Horn for many freelance organizations which involved concerts, opera, radio, and television, including the T.V. Video "Pavarotti Chante Noël," which was aired for the first time in 1978.

R.S. You have been retired now for six months. How are you finding the change of pace?

G.M. I still make the original "Montreal mute" for trumpet and horn and some conductor batons for Charles Dutoit. I love being at home with my family during evenings and weekends, something I was not able to do for the last 44 years.

Friends and colleagues wishing to contact Giulio Masella can do so via e-mail:
giulio.masella@sympatico.ca

BE PREPARED FOR DISASTERS!

Susan Koutsky

[Susan Klier Koutsky is the associate librarian for archives and special collections at the National Museum of Women in the Arts in Washington, D.C. She previously served as the assistant chief librarian for the U.S. Marine Band, where she worked with musical and archival collections and wrote the disaster plan. She spoke on Emergency Preparedness at the 1999 MOLA Conference.]

Harken back to your childhood days when you were a Boy or Girl Scout. Remember the Scout motto, "Be Prepared?" This is also the motto of disaster preparedness and the most important thing you can do to avert a major disaster in your library. Being prepared will not eliminate disasters, but it can prevent a minor emergency from turning into a major calamity.

Disasters come in a variety of forms, ranging from natural to man-made. They include not only fire, hurricanes, tornadoes, floods, and earthquakes, but also include damage caused by leaky pipes and sprinkler heads, mold, and people (both accidental and purposeful). Organizations that take a proactive approach by preparing for such disasters will have a much better rate of recovery. Since disasters rarely affect only one office of an organization, organization-level planning is essential to get operations running normally again after disaster strikes.

There are three ways that organizations can prepare for disasters. The first is to identify and decrease potential risks. An organization's geographic location may put it at risk for certain disasters (southern California for earthquakes, for example). The building itself may also pose hazards conducive to disaster. These may include leaky pipes, a flat roof, and nearby hazards (such as an old tree or flagpole that could crash through a window during a violent

storm). All building systems should be regularly inspected and fire suppression systems should be in place and up-to-date. The collections themselves should be considered when identifying potential risks, as their area of storage (near a water source?) may pose a threat. Collection materials should be stored in some kind of enclosures (i.e. acid-free folders or boxes) or in cabinets that are always closed when not in use. Collection materials should also be checked periodically to make sure mold and insects are not present and to make sure that vandalism has not occurred. Librarians should keep copies of collection inventories and important computer files off site and make sure their collection insurance is in order. These last two tips will help speed financial assistance from insurance companies and expedite a timely recovery.

The second way to prepare for a disaster is to write a formal disaster plan. This document will pull together all of the instructions and resources needed to recover from all sorts of disasters. The first page of the plan should be a "first response" page. It lists what employees are to do if they are the first to encounter the disaster. The rest of the plan includes a list of emergency response team members and responsibilities, a telephone tree, the location of keys, evacuation and floor plans (including priority collection areas, exits, locations of previous leaks/hazards, and locations of fire extinguishers), a list of emergency services (such as freezers, disaster recovery, local experts and conservators, drying space, and data recovery), the location of utilities shut off (circuit breaker, water, gas), fire/water/intrusion alarm procedures, arrangements for relocation of collections, and a list and inventory of in-house disaster supplies. The plan needs to be updated regularly, and each person involved in potential recovery should receive a copy.

The final thing to do in preparing for disasters is to gather supplies. These can be divided into two categories: supplies for the first twenty minutes of a disaster, and supplies for recovery from larger disasters. Supplies in the first category include sponges, paper towels, mops, buckets, dust/mold masks, plastic sheeting, a clipboard with paper and pencil, plastic boxes or milk crates, garbage bags, and flashlights and batteries. These supplies (also available as a "React Pak" from archival companies) can be assembled and kept in a box placed in a conspicuous area, such as near the fire extinguisher. Supplies in the second category can be stored in a closet, and include a dehumidifier, fans, nylon fishing line, and clothes pins (for drying some photos and computer media), spun polyester (such as Reemay or sewing interfacing) and blotting paper/unprinted newsprint (for drying out sheets of paper), a wet-dry vacuum, and other supplies. Having these on hand will greatly speed recovery and may help to prevent mold growth, which can occur in the first 48 hours of a water emergency.

While three key facets of disaster preparedness have been briefly outlined above, there are many internet resources that elaborate on the subject, and many organizations that can assist when disaster strikes. Some of these include the Library of Congress Preservation Directorate (<http://lcweb.loc.gov/preserv/careothr.html>), the Northeast Document Conservation Center (<http://www.nedcc.org>), Conservation OnLine (<http://palimpsest.stanford.edu/>), and the National Archives and Records Administration (<http://www.nara.gov/nara/preserva/primer/eng1234.html>). In addition, local libraries, museums, and archives professionals can help with disaster planning and recovery. So, what are you waiting for? Know and minimize your risks, write the plan and gather the supplies, and you will "be prepared!"

[Susan can be reached at skoutsky@hotmail.com.]
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EMPLOYMENT OPPORTUNITY

RICHMOND SYMPHONY
Mark Russell Smith, Music Director

Position Announcement:

ORCHESTRA LIBRARIAN

The Richmond Symphony has a vacancy beginning immediately for the position of Orchestra Librarian.

Responsibilities include the following:

- Procuring, preparing, and distributing music for all performances by the Symphony and its performing ensembles.
- Providing assistance with parts and scores at all orchestra rehearsals and performances.
- Maintaining performance history and library of orchestra parts and scores.
- Automating orchestra library and performance history.
- Providing program information and performance records to RSO staff, licensing organizations, service organizations, and music publishers.
- Administrative duties relating to budgeting; invoice processing; researching issues such as copyright, instrumentation and costs.

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 low 20s). Health benefits available. Position reports to the Orchestra Manager/Artistic Administrator.

Skill/Experience Requirements: Prior experience with professional orchestra librarian functions, including knowledge of publishers, rental companies, libraries, and other music sources. Extensive knowledge of orchestral repertoire and musical skills, including ability to read fluently, transpose, and copy parts by hand. Computer literate (word processing and database). Strong organizational and planning skills; attention to detail; ability to independently work well under pressure and meet deadlines; professional demeanor and interpersonal skills.

Send cover letter and résumé,
to be received by **July 15, 1999** to:
The Richmond Symphony
Attn.: Patricia M. Vorhis, Orchestra Manager
300 West Franklin Street
Richmond, VA 23220

Phone: 804-788-4717, ext. 3160
Fax: 804-788-1541
e-mail: patvorhis@aol.com

PLANNING A NEW LIBRARY FOR THE SEATTLE SYMPHONY

Pat Takahashi

[Editor's note: Earlier this season, the Seattle Symphony moved into Benaroya Hall, its new home. Principal Librarian Pat Takahashi worked closely with the architects on the design of the new orchestra library. The following article is a summary of her thoughts on the process.]

Basically, I like my new library—it is significantly better than the one we used to call home. I can't say that the architects used all of our ideas, and in some cases we got some things that we're still shaking our heads over to this day. I hope that some of the following observations will help any of you who may be planning new library spaces.

I wanted the library to be on stage level, and we were until it was decided that the musicians lounge should be there. After all, it is much more important where coffee breaks are held (this is Seattle), and so the library is now two floors up. It is working out okay, except that now the players would like the music to be brought down to stage level to be signed out. I must admit, however, that where we are, I think we get more work done, since we're not getting interrupted every other minute.

The library is long and narrow, with doors at both ends. The important thing, being two floors above the stage, is fast and reliable elevators. We're close to two separate elevators, and that helps. I was worried that the Founders would be using the closest elevator or that the building police wouldn't let us use it for "music freight," but no one has complained. Make sure there is a clear pathway to the stage that won't disturb rehearsals or concerts.

Our electrical system was not well thought out by the architects/engineers. I asked for a lot of outlets, and my office has enough, but the other areas don't. I wish

there were outlets on the floor, so we could avoid extension cords and powerstrips. Also, the lighting isn't great, although I didn't know what to tell them about this during the planning stages. I personally prefer a mixture of fluorescent, incandescent and natural light. I do have a window in my office, but it doesn't provide much light.

We have one large work area with two drafting tables which were used by the construction team. These are good, solid tables and we use them a lot. Peter and I each have office space; his is open, mine has a door. I like being able to work in private, but I think it isolates me too much. Another problem is the phone system: we each have a separate line and voice mail, whereas I would like to have a central library line with separate voice mail boxes, so calls can be fielded by anyone in the library, and not sent to individuals unless by voice mail.

Make sure you leave room for additional equipment that could take up more space. We're going to be adding a second copier, but the space won't fit a larger machine, and so we will have to place it in another area. Also, regarding printers, fax machines, computers, etc., try to think ahead about future space requirements. We asked for video monitors, but got only audio. Make sure you have your monitors placed where you can see or hear them; I can't hear ours from my office.

We have high density movable shelves, which we really like. Leave room for two openings, or even three, if you don't want to move all your shelves to get to either shelf on the end and so two people can work at one time.

Finally, realize that everyone is trying to get as much out of the new space as possible, but if you don't ask for it, the architects probably won't give it to you.

Good luck and make a great library!

MEMBERSHIP INFORMATION

Alexandra Lennon of the Charleston Symphony was married and is now Alexandra Ricks. Congratulations to Alex, and to her husband Rob.

Drew Holmes has accepted the position of Principal Librarian at the Naples (FL) Philharmonic.

ORCHESTRA LIBRARY HISTORY

Crozet Duplantier

As many of you know, the AFM/MOLA liaison committee is asking for librarian histories. Below are some questions that you might consider. Primarily we are looking for history and information regarding the unionized status of the position; however, we will consider gathering information on related topics of interest to all of us.

1. When your orchestra was formed, was the librarian considered a member of the administration or the orchestra?

2. When your orchestra unionized, was the librarian included in the bargaining unit? If not, was he/she added later?

3. Was the librarian originally a playing member of the orchestra? Was his/her playing position one that was considered full-time or part-time?

4. Was the librarian position removed from the bargaining unit in your orchestra? What were the reasons given for the change?

5. Who are the people who have occupied the librarian position at your orchestra? What can you tell us about them? What has been the history of assistant librarians at your orchestra?

I suggest a narrative format, and I am interested in anecdotes and histories that give us some insight into our professional predecessors. You may send the materials to me either in hard copy form, or via e-mail.

E-mail can be sent to
cduplant@lyricopera.org or
crozetdu@aol.com.

Thanks for your assistance and input.

NEW MEMBER ORGANIZATIONS JOINING MOLA, 1999 CONFERENCE

<u>ORGANIZATION</u>	<u>PRINCIPAL LIBRARIAN</u>
1. Alexandria [VA] Symphony	Nancy Seeger (interim)
2. Arlington [VA] Symphony	Heather Dinwiddie
3. BBC Symphony [London]	Moira Kirk
4. Calgary [AB] Philharmonic	Rob Grewcock
5. Canton [OH] Symphony	Thomas Pleban
6. Delaware Symphony	Debbie Engel
7. Eastern Philharmonic [NC]	Marc Facci
8. Fort Wayne [IN] Philharmonic	Debra Cutrell
9. Honolulu [HI] Symphony	Laurie Lake
10. Madison [WI] Symphony	Kathryn Taylor
11. Malaysian Philharmonic	Anna Hawkins
12. Memphis [TN] Symphony Orchestra	Betsy Carter
13. New York City Ballet Orchestra	Michael Martin
14. Norwegian Radio Orchestra	Kari Jacobsen
15. Orchestra Ensemble Kanazawa [Japan]	Akane Oki
16. Santa Rosa [CA] Symphony	Karen Zimmerman
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20. Trondheim Symfoniorkester [Norway]	Tor Engan
21. Virginia Symphony	Ann Argodale
22. Welsh National Opera Orchestra	Tony Burke
23. Youngstown [OH] Symphony	June Byo

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