

# Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XIX, NUMBER 2

DECEMBER 2004

## FROM OUR PRESIDENT

*Patrick McGinn*  
*Milwaukee Symphony*

### CONFERENCE

Annual conference registration: \$125  
Discount concert tickets: \$15  
OPAS training session: \$50  
Meeting annually with your colleagues—priceless

By the time you read this, you will have received your registration package for the 23rd Annual MOLA Conference to be held in Los Angeles, California. Kazue McGregor, Ken Bonebrake and Steve Biagini have been working extremely hard planning and organizing this year's conference. The details that go into planning and hosting a conference are almost endless. Those who have hosted conferences know all too well the time and effort involved in making this event a success. As you look over the agenda you may notice several differences from past conferences. For example, we will not be having a new member orientation meeting the first night. Instead, we will be offering a one-on-one mentoring program for new attendees. The breakout sessions this year are all scheduled for one afternoon instead of two, and the official welcome by our hosts will take place at an opening luncheon immediately following our closed session business meeting. A generous assortment of presentations and panel discussions promises to make this conference both exciting and educational. The registration deadline is January tenth.

## INSIDE THIS ISSUE

From Our President.....	1
Editorial Note.....	2
IAML Congress Report.....	2
Meet the Librarians.....	5
Transitions.....	7
Errata Updates.....	8

### SEMINAR

The day-long pre-conference seminar co-hosted by MOLA, the American Symphony Orchestra League, the Los Angeles Philharmonic, and the Association of California Symphony Orchestras offers an excellent opportunity to gain more valuable information while in Los Angeles. Spearheaded by Kazue, this is an excellent example of how MOLA can be involved in collaborative educational efforts—efforts that can benefit all of us, for only a small additional fee. If at all possible, please think about adding the seminar sessions to your planned schedule.

### APPRECIATION

I want to thank Jane Cross, MOLA Member-at-Large, and Paul Gunther, MOLA Past President, for developing, implementing, and compiling results from our recently completed online membership survey. And thank you to all the members who took the time to fill it out. As MOLA continues to grow in size and becomes more diverse, we are continually presented with the challenge of how best to serve all our members. As we evaluate responses to the survey and make plans for the future growth and direction of MOLA we will keep you informed.

When I was elected to represent MOLA as President, I received congratulations from many members. I also received advice from some of MOLA's Past Presidents. The advice: delegate, delegate, delegate. I tried to do that and I want to thank all the members of this year's Board (Paul Gunther, Bob Sutherland, Joanne Goble, Jennifer Goldberg, and Jane Cross) for their hard work on behalf of MOLA. I also want to thank Karen Schnackenberg for her tireless work as MOLA's first volunteer Administrative Officer. Karen's history with MOLA provided a great deal of background information and insight into the daily tasks of the board and committees.

And finally, thank you for giving me this opportunity to serve MOLA this past year. I look forward to seeing many of you in Los Angeles.

## EDITOR'S NOTE

David Gruender  
Indianapolis Symphony

'Tis the season where many of us find ourselves inundated with a variety of holiday concert productions, sometimes incredibly labor-intensive. This is not to mention the holiday pressures on our personal and family life outside the orchestra. In spite of all this, I encourage everyone to start thinking seriously about the impending Los Angeles MOLA conference, coming at the unusually early mid-February time. The conference looks to be extraordinarily interesting and the opportunities to explore the L. A. environs are delicious. January 10 is the deadline for the best hotel deal; the Grammy Awards will be in town the same weekend as MOLA and the hotel is not willing to extend their deal for any late registrants. Please check the MOLA website if you have further questions. Meanwhile, best wishes for a great yuletide season and a speedy recovery in the new year.

**Marcato** is the quarterly newsletter of The Major Orchestra Librarians' Association, Inc. (MOLA). Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$20.00 US for addresses within North America, \$30.00 US for addresses outside North America. Subscriptions begin with the September issue.

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MOLA Website..... [www.mola-inc.org](http://www.mola-inc.org)

## 2004 IAML CONGRESS REPORT

Jürg Obrecht  
Zürich Tonhalle Orchester

The 2004 Congress of the International Association of Music Libraries, Archives and Documentation Centres (IAML) took place from August 8 to 13 in Oslo, Norway, with about 340 members from 41 countries attending. As in 1996 in Perugia, Italy, it was a joint congress with the IASA (International Association of Sound Archives), so there were more chances to hear music than usual. The different professional branches, subject commissions, working groups, and committees presented over 45 sessions and working meetings. Following are some observations about sessions I was able to attend.

At the first Council Meeting, apart from the reports from the Board, a discussion was held about the structure of the annual Conferences and officers were elected. Webmaster Massimo Gentili-Tedeschi (Ufficio Ricerca Fondi Musicali, Milano, Italy) was elected the new president of IAML; vice presidents are Jim Cassaro (University of Pittsburgh, PA, USA), Dominique Hausfater (Conservatoire National Supérieur, Paris, France), Ruth Hellen (Enfield Libraries, UK) and Federica Riva (Conservatorio di Musica "A. Boito," Parma, Italy). The new Webmaster is Gabriele Gamba.

Among the highlights from the National reports is the news that the new Austrian Branch has installed its own website: [www.iaml.at](http://www.iaml.at). The gratifying news from Belgium is that the Belgian government has realized the importance of promoting their cultural heritage and therefore has made more money available for culture. An alarm was sounded by the German Branch: the Peters Collection, on permanent loan at the Stadtbibliothek Leipzig, is in danger of being withdrawn by the Peters' heirs, which means that manuscripts by Mendelssohn, Bach, Brahms and Schumann could go to auction and be dispersed all over the world. The IAML Board promised to intervene in this matter.

At the information session we heard about *Magister Musicae*, a virtual school of music (in English and Spanish) with audiovisual teaching by well-known professors, and its European counterpart called *Harmos* (Marta Sánchez Lopez-Lago, Fundación Albéniz, Madrid, Spain. [www.albeniz.com](http://www.albeniz.com)). Similar recordings can be found at the Sound Archive of the Moscow Conservatory (Eugene Platonov, [www.consaudio.ru](http://www.consaudio.ru): under construction). Another topic was the Musicnetwork, a Centre of Excellence to bring the music industry, content providers and research institutions together ([www.interactivemusicnetwork.org](http://www.interactivemusicnetwork.org)). They have their next open

workshop in Barcelona, Spain, September 14-16, 2004 (Bernhard Guenther, Music Information Centre Austria, Vienna).

Sébastien Gaudelus (Bibliothèque Nationale de France, Paris) reported on his library's online catalogue, BN-Opaline ([www.bnf.fr](http://www.bnf.fr)). Roger Flury (National Library of New Zealand, Wellington) presented an online Encyclopedia about Music in New Zealand which is planned to be made available with free access. (The web address of the Music Information Centre of New Zealand is [www.sounz.org.nz](http://www.sounz.org.nz).) Mary Wallace Davidson (Indiana University) spoke about a project of Columbia University, New York (Elizabeth Davis): *Index to Printed Music: Collections and Series* (IPM). Members of the UK-Ireland Branch are preparing an online research facility for concert programme archives in the UK. Finally, Hartmut Walravens (International ISMN Agency, Staatsbibliothek zu Berlin, Germany) announced the new edition of the International ISMN Publishers Directory.

National Bibliographies was the topic of the first session of the Bibliography Commission, where we heard about bibliographies in Ukraine (Valerija Shulgina, National Library of Ukraine, Kiev), Estonia (Katre Riisalu, National Library of Estonia, Tallinn), Latvia (Daina Gauja, National Library of Latvia, Riga), Lithuania (Egle Marceviene, National Library of Lithuania, Vilnius) and the almost-finished *Thematic Catalogue of the Work of Edvard Grieg* (Oyvind Norheim, National Library of Norway, Oslo).

In the first session of the Broadcasting and Orchestra Libraries Branch—after a few words from me about MOLA—Kari Jacobsen (Norwegian Broadcasting Company, NRK, Oslo) presented a short history of the Norwegian Radio Orchestra and the immense holdings of its library. As guests we had Marieke Hopman (Alkor Edition, Kassel, Germany) and Christiano Ostinelli (Ricordi/BMG Classical Group, Milano, Italy). After the introduction of their respective companies and discussion of the recent big changes in BMG, we discussed some problems with older rental material—their own as well as material they handle as agents, for which they are therefore not fully responsible. A special point was the new policy of BMG to loan only “standard sets” with a given number of strings, which means that you have to order two sets if you need more copies(!).

The second session was dedicated to a visit to the Norwegian Broadcasting Company (NRK), its library, and their digitized sound archive, as well as planning for the Warsaw Conference 2005, where we will again invite publishers, and discuss digitizing orchestral music. We will also have a look at the orchestral scene in Poland.

For the Copyright Committee, Kristine Abelsen, European Bureau of Library, Information and Documentation Association Copyright Expert Group (EBLIDA), spoke about copyright in Norway (for Charlotte Borde, Lawyer, National Library of Norway, Oslo) and current EU copyright issues. Norway, although not a member of the EU, is a member of the European Economic Area and, as such, obliged to implement the EU directives. Like many of the EU countries, Norway has not yet done so. And as we also saw last year, we are a long way from a harmonization of copyright law in Europe due to the exceptions in the various EU directives. The next EBLIDA Council will be held in Cork, Ireland, 2005. Lenore Coral (Cornell University, New York) briefly reported on current discussions on copyright in the USA. Information about the Copyright Committee can be found at [www.iaml.info/copyright\\_committee.php](http://www.iaml.info/copyright_committee.php).

The Norwegian Plenary sessions were dedicated to Norwegian Composers and Folk Music. First of all, Hallgerd Aksnes (University of Oslo) spoke about the life and many-sided work of Arne Nordheim (b. 1931), Honorary member of the Organizing Committee. We had already met him and heard his piece, *The Hunting of the Snark* for Trombone solo, impressively played by Gaute Vikdal, at the Opening Ceremony. On that occasion we also heard a short concert by the Oslo String Quartet.

Anne-Grethe Slettemoen (Paper Conservator, Bergen Kunstmuseum) and Kaare Dyvik Husby (composer, responsible for the reconstruction of the manuscripts) joined Ms. Aksnes to present the project of reconstructing fire-damaged manuscripts of Geirr Tveitt (1908-1981), especially one of his main works, the ballet *Baldur's Dream*.

In the second part of the session, Ante Mikkelsen Andersen Gaup (Sami Yoik singer) gave an introduction to the traditional Sami vocal style of the “Yoik,” rehabilitated in the 1960s after years of prohibition. These are not merely solo songs but, in the tradition of the Sami people, they aim to evoke a closer connection between the singer and the topic of his song, which can be a person, an animal, nature—or even a motorcycle . . .

Hans-Hinrich Thedens (University of Oslo) spoke about the task of bringing archival recordings of folk music to the community they came from, in order to have a proper context for researching dialects and the local style of a piece ([www.fiolmedia.com/index\\_en.html](http://www.fiolmedia.com/index_en.html)).

After the Norwegian Plenary Sessions we enjoyed an evening of Norwegian folk music and dancing and a reception at the famous City Hall. We also had the opportunity to listen to a “lur,” the oldest

known instrument in Norway, dating from the Viking era.

IAML and IASA Commissions on Audio-Visual Materials gave Kevin Bradley (National Library of Australia) the opportunity to present the MusicAustralia Project, with its linking of sheet and recorded music ([www.musicaustralia.org](http://www.musicaustralia.org)). This should have been ready to go on the web in November 2004. Pio Pellizzari, Stefano Cavaglieri (Fonoteca Nazionale Svizzera, Lugano, Switzerland) and Prof. Ottar Johnsen (Ecole des Ingénieurs, Fribourg, Switzerland) explained the technical aspects and upgrades to their Visual Audio Project, which aims to preserve fragile disc recordings by photographing the discs and digitizing the photos to save the sound.

In the session of the Cataloguing Commission, Alison Hall (Carleton University, Ottawa, Canada) read a paper by Ed O'Neill (OCLC, Online Computer Library Center) about the development of a virtual International Authority File (VIAF), a joint project by Die Deutsche Bibliothek, the Library of Congress and OCLC. Starting with the combining of the Name Authority Files of the Library of Congress and Die Deutsche Bibliothek into a single Name Authority Service, the long-term goal of VIAF is to include the authoritative names from many national libraries into a common global service ([www.oclc.org/research/projects/viaf](http://www.oclc.org/research/projects/viaf)).

The joint session of the Bibliography Commission and the Research Libraries Branch featured information about music research collections in Norway (Oyvind Norheim, National Library of Norway, Oslo). Beside the collection of the National Library of Norway I mention only the Harald Saeverud Collection at the Siljustol Museum near Bergen and the Kirsten Flagstad Collection in Hamar ([www.nmbf.musikk.no](http://www.nmbf.musikk.no)). Siren Steen and Kari Rortveit (Public Library, Bergen, Norway) presented their very valuable Grieg Collection and its website ([www.bergen.folkebibl.no/grieg-samlingen/grieg\\_samlingen\\_intro.html](http://www.bergen.folkebibl.no/grieg-samlingen/grieg_samlingen_intro.html)) with free access, even to print out manuscripts, letters etc. A complete English version should be available this fall; implementation of digital sound recordings starts in 2005.

Niels Krabbe (Royal Library of Copenhagen, Denmark) gave a well-prepared and well-presented lecture about the reception of three Danish "Classics": Niels W. Gade, Johan Peter Emilius Hartmann and Carl Nielsen. This culminated in a discussion of the difficulties confronting the new Nielsen Edition (published by Hansen) in finding an acceptable way to present different versions of Nielsen's works and incorporate the composer's corrections in order to issue an authoritative version of a particular work.

Also of interest was a discussion about the restoration and purchase of the Strauss-Meyszner Collection by the City of Vienna, the Vienna City Library, and the Vienna Museum. It contains a huge amount of Straussiana (Johann Strauss, Jr.) and has been added to the other important collection, the former property of Strauss's brother-in-law, Josef Simon (Thomas Aigner, Wiener Stadt- und Landesbibliothek, Vienna, Austria). This was presented in the second session of the Research Libraries Branch.

Wednesday afternoon, as usual, was dedicated to different excursions to explore Oslo and its surroundings. On Thursday evening we heard a concert organized by the Music Information Center Norway with a large variety of styles from the Hardanger Fiddle (Liv Merete Kroken) through new music for String Quartet (Cikada String Quartet) to Jazz (very impressive: Tord Gustavsen Trio).

Last, but not least, was a special session of Musicnetwork ([www.interactivemusicnetwork.org](http://www.interactivemusicnetwork.org)) and the IT Committee discussing different Online Music Distribution Systems, mainly Variations 2 (Mary Wallace Davidson, William and Gayle Cook Music Library Indiana; [www.variations2.indiana.edu/](http://www.variations2.indiana.edu/) [www.dml.indiana.edu/](http://www.dml.indiana.edu/) [www.ninch.org/programs/practice](http://www.ninch.org/programs/practice)), Phonofile Denmark which was to begin in September (Ole Bisbjerg, Staatsbibliothek Aarhus, Denmark; [www.phonofile.dk/](http://www.phonofile.dk/) [www.statsbibliotheket.dk/netmusik/Udlaan](http://www.statsbibliotheket.dk/netmusik/Udlaan)) and Classical.com (Roger Press, Classical International Ltd., United Kingdom, [www.classical.com](http://www.classical.com)). Also mentioned was the new Naxos Music Library ([www.NaxosMusicLibrary.com](http://www.NaxosMusicLibrary.com)).

The Congress ended with a splendid farewell dinner at Blindern University Campus, where we had been hosted for the week.

Dates and Places of the next Conferences:

July 10-15, 2005: Warsaw, Poland, at the National Library of Poland (see [www.iaml.pl](http://www.iaml.pl) for more information); June 18-23, 2006: Gothenburg, Sweden (joint with IAMIC, Int. Association of Music Information Centers, information at [www.muslib.se/smbf/](http://www.muslib.se/smbf/)); 2007: Sydney, Australia; 2008: Naples, Italy; 2009: Amsterdam, Netherlands; 2010: Moscow, Russia; 2011: Dublin, Ireland; 2012: Aarhus, Denmark

Another Conference of interest: IFLA, Int. Federation of Library Associations: August 14-18, 2005 in Oslo, Norway ("Libraries – A Voyage of Discovery," information at [www.ifla2005oslo.no](http://www.ifla2005oslo.no))

## MEET THE LIBRARIANS OF THE LOS ANGELES PHILHARMONIC

*Sara Baguyos*

*Washington National Opera*

In anticipation of the February MOLA Annual Conference, the spotlight turns to Kazue McGregor, Ken Bonebrake and Steve Biagini.

Sara Baguyos: Kazue, let's begin with you. Tell me a little about yourself.

Kazue McGregor: I moved from Japan to Whittier, California when I was seven. In high school I pursued many activities but my main interest was the marching band. While in college majoring in music, I worked for the university orchestra conductor, Daniel Lewis. My responsibilities included being the orchestra manager and secretary for the conducting department as well as ordering music. After graduation I freelanced as a flutist and landed a teaching position at Whittier College. I also worked at the Ojai Music Festival and at the Los Angeles Philharmonic Institute summer program for four years. I was then offered an Assistant Librarian position at the Los Angeles Philharmonic. I accepted—never dreaming it would become a career I would still enjoy twenty mercurial years later. Our two children, eight and fifteen, are the centerpieces of our life and they keep me quite active outside the orchestra. My husband will retire from playing second trumpet in the orchestra after this season and we're looking forward to a less hectic family pace.

SB: I understand you have a Master of Music in flute performance from the University of Southern California and have frequently performed as a substitute flutist with the LA Phil. Do you have a memorable concert experience you'd like to share?

KMcG: I often subbed until 2003. In 1995-96, I took a leave from the library and played full-time second flute while the regular flutist was on sabbatical. That was an extraordinary experience. However, the most memorable experience, and the highlight of my performance career so far, took place in 1992, when I played piccolo during the orchestra's residency at the Salzburg Festival. We played three programs with Esa-Pekka Salonen and Pierre Boulez in addition to four performances of the Messiaen opera *St. Francis d'Assisi*. I will never forget walking through the cave-like tunnel to reach the orchestra pit. It was enough to put you in the mood and period of St. Francis. Since St. Francis communicated with birds, I had a lot to play on the piccolo. It was truly an unforgettable experience.

SB: What do you feel will be some highlights at this year's conference?

KMcG: On Sunday afternoon we have added a plenary session, a panel discussion and hands-on OPAS training. Lawrence Schoenberg of Belmont Music will give a fascinating presentation on his father, Arnold Schoenberg. Following that will be a panel discussion on how technology is reshaping the traditional roles and the future of Music Publishers, Composers and Librarians. Panelists include James Kendrick, acting president of European American Music and an attorney specializing in copyright and licensing, Lyn Liston of American Music Center and our own Paul Gunther. The OPAS training will take place at the same time so some members will have to make a choice.

SB: As a Past-President of MOLA, what single thing do you hope to see come to fruition for MOLA's future?

KMcG: MOLA has made a difference in the quality and standards of orchestral music preparation in the industry. But since self-publishing has made it possible for anyone to become a self-professed music copyist, it's more important than ever for MOLA to expand its role to share music preparation guidelines and educate those not in the mainstream on the importance of proper music preparation. I think MOLA can make a direct impact through our publications and future workshops.

SB: Every successful orchestra library is based on a team effort. What strengths do each of you bring to the LA Philharmonic Orchestra to round out the library?

KMcG: The greatest strength is that with the exception of computer engraving, any one of us can fill in for the other two. There may be some areas of the library job that each of us enjoy doing more than another. In my view Steve has an insatiable curiosity and drive for perfection that motivate him to continuously learn, including mastering new software programs—and the library benefits from his developing OPAS and from his strong computer engraving skills. Ken is a phenomenal music copyist who can focus anytime and anywhere on the music. I've never yet met anyone who can assess and attack a musical emergency as quickly as he can. I enjoy figuring out solutions and working with people. The best part about my job is working with these guys. Until recently when Ken bought a new house, we all lived in the same vicinity and sometimes even carpooled.

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SB: Ken, what path brought you to being an Orchestra Librarian?

Ken Bonebrake: I began musical life as a trumpet player and in musical adolescence studied composition and conducting. I worked for many years as a music copyist before learning of the existence of orchestra librarians. I worked as Librarian at the Pacific Symphony Orchestra for two years and learned on the job. In 1989 I joined the Los Angeles Philharmonic and I am still learning on the job.

SB: Ken, name two conductors you've had an excellent working relationship with, and why.

KB: The conductor I have worked with the longest is Esa-Pekka Salonen. After working with a conductor (or an orchestra) one learns his habits and behavioral patterns. This makes it easier to know what questions to ask and when to ask them. I am fortunate in that I actually like and respect my Music Director. When he does make a request that greatly increases our workload, he is apologetic and appreciative. The other conductor I enjoy working with is Pierre Boulez. Besides being a pleasant gentleman, he is always clear and forthcoming with specific musical information.

SB: How do you think conductors could even further improve their relationship with their Librarians and vice versa?

KB: Timely communication from conductors about their needs (editions, cuts, inserts, bowings, etc.) would help librarians be able to do a thorough job rather than have a last-minute panic. Librarians need to initiate communication early so we can get the information we need to have all materials ready for productive rehearsals.

SB: What work in the standard repertoire do you feel is particularly thorny to prepare and why?

KB: Any piece we haven't played before and for which no MOLA errata list exists; especially if it is a Shostakovich Symphony. In the years before the appearance of corrected reprints, pieces like the *Firebird Suite (1919)* and even Debussy's *La Mer* could cause a Librarian to tremble. The collective efforts of MOLA Librarians (errata lists and corrected reprints) and publishers, have made preparing the standard repertoire much easier. In recent years there have been so many critical editions for the standard works that our problem can become "Which critical edition of that Beethoven symphony do you prefer?" Then there are those concerts with opera arias and Rossini overtures. Orchestra librarians can rest assured—we will never run out of work to do.

SB: Tell me about your family and what you enjoy when away from the library.

KB: I have two children who are grown and away at college. When I put down my pencil I like to pick up a canoe paddle and go down a river in a C1 (a decked canoe).

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SB: Stephen, tell me about your musical background and outside interests.

Stephen Biagini: I began piano lessons at the age of six and started cello soon after. I majored in cello performance at the San Francisco Conservatory of Music and Northern Illinois University. From 1987 to 1993 I was the assistant principal cello of the Savannah Symphony Orchestra and performed two concerti with the orchestra. In 1988 I became the Librarian of Savannah Symphony. Beginning without library experience, I learned by recreating every aspect of the library. I then worked as the Principal Librarian of the Phoenix Symphony from 1993 through 1995. I began my current position with the Los Angeles Philharmonic under Esa-Pekka Salonen. In my spare time, I am active as a music engraver. I have worked for the Los Angeles Philharmonic, Hollywood Bowl Orchestra, Doc Severinsen and others. Outside of work, my time is focused on my wife Cathy, a freelance cellist, and our two very active children, Seth and Sarah.

SB: Steve, who do you feel will benefit the most from the Friday workshop "Orchestra Librarianship for Librarians, Conductors, Composers and Managers" at the Conference?

SB: Everyone would benefit from attending Friday's workshop. Having such great presenters as our music director, librarians from top orchestras, and representatives from publishers and performing rights groups addressing people from all aspects of the music world will be very stimulating. I'm only sorry that I can't attend all the sessions.

SB: What is your "top ten" list of favorite reference materials?

SB: Often when a research question comes in from the MOLA list, a contest is born. All three LA Phil Librarians dive into our most used references to see who can find the answer first. Of course every research project varies depending on the object being researched, be it orchestral or operatic, recent or old, orchestral or small ensemble, well-known or obscure, "classical" or "pops," but here is my top ten list:

EMS database

Daniels's *Orchestral Music*

OPAS & other LA Phil databases

The web, including publisher websites

ASCAP/BMI & IMDB

*Groves Dictionary*, including the American *Groves* and *Groves Opera*  
The BBC Music Library Orchestral Catalogue  
The Fleisher Collection Catalogue  
The L.A. Public Library Catalogue and Databases  
*Who Wrote That Song?* (Jacobs & Jacobs; out of print)

SB: What do you think is the greatest improvement to the music library in the Walt Disney Concert Hall compared to your former space at the Dorothy Chandler Pavilion?

SB: I'd have to say the most beneficial change is having windows in the new library. Even though this isn't directly related to our job, like more space or new equipment, it affects every aspect of our work. We now have natural light for much of the working day. If I had to rely on other people's observations, I'd say the major change is our new compact shelving system. We still have tours coming through the library on a daily basis and the shelves get the most attention by far.

For those of you attending the annual MOLA conference in LA, be sure to thank the Librarians of the Los Angeles Philharmonic Orchestra for their hard work and share a few of your own stories with them!

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## TRANSITIONS

*Shelley Friedman*

*National Symphony Orchestra, Washington, D. C.*

Philadelphia native Wendy Skoczen is the new assistant in the **Cincinnati Symphony Orchestra** library. A graduate of Temple University, Wendy plays viola and viola da gamba, and has performed with and done library work for a number of regional orchestras in her hometown, including the Pottstown Symphony, the Reading Orchestra and the Orchestra Society. She spent the past two summers working for the National Repertory Orchestra, and was a bartender in a previous life.

Diane Garland joined Tom Takaro and Mike McMurray on October 4 as the new Assistant Librarian at the **Houston Symphony Orchestra**. She has Bachelor's and Master's degrees in piano from Indiana University and has been helping out in the Houston library since the flood in 2001. She worked with Clovis Lark in the IU Music Library during her undergrad years, and currently prepares music for conductor Roberto Abbado. Diane gave up a full studio of piano students to work for the HSO, but she keeps her fingers limber accompanying silent films at the Museum of Fine Arts, Houston.

Elena Lence Talley at the **Kansas City Symphony** tells us "Sara Griffin has joined the KCS as interim music librarian until the end of the season." She replaces Sarah (Sally) Bonebrake.

Rob Olivia, late of the Detroit Symphony Orchestra, reports from his new gig in LaLaLand: "I'm knee deep in Hollywood movie scores of the major studios, working at **JoAnn Kane Music Service**. Actually I'm up to my neck, but that is fine since I'm really enjoying the work. My email address is [robert.olivia@joannkanemusic.com](mailto:robert.olivia@joannkanemusic.com)."

Big changes at **Lyric Opera of Chicago**: Crozet Duplantier has resigned as librarian effective April 17, 2005. We're sure he has something interesting in store for the future, and we look forward to hearing all about it. The search for his replacement will get underway later this winter.

Former **Minnesota Orchestra** Assistant Librarian and new mom Jill Mount writes, "I feel like I'm even busier than when I was working in the library! Anyway, life is going very well. I'm home with my son, Dean, for now. We're having a great time together. My hope is to resume library work in some capacity down the road when Dean is a little older." All our best wishes to Jill and her family.

Laura Conrad is moving on from **The Phoenix Symphony** and relocating to Sarasota, Florida where she will work part time in various capacities for the local orchestra and is looking forward to concentrating on her bass playing. Laura will continue to serve as Orchestra Librarian for the **Santa Fe Opera**.

At the **Singapore Symphony Orchestra**, Mr. LIM Yeow Siang has taken the place of Dorean Tan. His assistant is Ms. TAN Dihui. Mr. Lim offers the following advice on Singaporean nomenclature and pronunciation: "Not every Singaporean has an English name, so in this case the order of names is: FAMILY, First, Second. To avoid misunderstanding, we tend to write our family name in caps. So just address me as Yeow (pronounced like a cat 'meow,' without the 'm,') and my assistant as Dihui (pronounced as d-who-e).

As of October 1, SFC Sarah Anderson is the "new and only librarian" at the **US Army Field Band**. She reports: "Cathy Miller has moved to a newly-created position as graphics designer."

And from Jane Cross: "Master Sergeant Katherine Allen retired from the **US Marine Band** in September. Her twenty years of excellent and dedicated service were highlighted by her ability to find for purchase or rental anything conductors and musicians requested, no matter how obscure. Staff Sergeants Julia Piorkowski (a doctoral student at Cincinnati Conservatory) and Jennifer Mills (M.Ed., Auburn University) joined the library staff in October."

## NEW MOLA ERRATA LISTS

Requests should be made by fax or e-mail only, to the  
MOLA Errata Center at the Philadelphia Orchestra Library.  
(Fax: 215-985-0746; e-mail: NBradburd@philorch.org)

When ordering, please supply your UPS or FedEx account number.

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