

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Robert Sutherland, Metropolitan Opera

Your Board and committees have been very active in the three months since the Los Angeles conference. The most visible of the activities was the change from Listserv to Discussion Forum technology as a means for communication and information retrieval among our members. In the two months since its inception, over two hundred member librarians have signed up for access to the Forum. We already have a very healthy information base which is easily searchable and which addresses many often-asked questions. Jari Eskola, Electronic Data Services Committee chair, has written an introduction to the Forum for this issue of *Marcato*, and he and Karen Schnackenberg, MOLA Vice-President and Forum Moderator, have prepared the enclosed Forum Guide explaining some of the marvellous features of the Forum and how our members can easily customize the manner in which they receive information.

Less visible are the ongoing activities of our committees. A Board/committee reporting structure has been developed to help monitor committee progress and provide the necessary help and support in making committee goals and projects a practical reality.

The MOLA Board recently met in Dallas on May 22nd and 23rd. The overall state of MOLA operations and committee activities was discussed and ongoing business of the corporation was transacted. A refined framework for a budgeting and bookkeeping system that will accommodate our present needs and provide the financial reporting and fiscal tracking that is necessary as MOLA continues to grow was put in place. However, the main focus for the meeting was to address specifically a growing number of membership issues which have been a major topic of discussion for a number of years.

After the better part of two days of debate,

the Board developed a document that is felt to accurately represent the feeling of our membership while continuing to remain true to the goals of the organization. We have listened to the membership and acted accordingly. Thank you to all who responded to the membership survey last year, took the time to contact Pat McGinn to share your feelings about MOLA and its place in our professional lives, or submitted proposals for our consideration. The document is currently undergoing a final review, after which it will be distributed to the membership. It reinforces the desire of the membership to achieve a uniform high standard in our work and makes that the determining factor in our membership considerations.

A related discussion concerned the ongoing operations of MOLA and what is required not only to sustain those operations but also to allow them to grow with the membership. The Board felt that the determining factor for membership in MOLA is a striving for excellence in our profession. Given our responsibility to maintain the fiscal health of the organization, we felt we would have to re-examine our dues structure. As the membership grows, its administration becomes more involved, and the transition from a wholly volunteer operation to one with some paid administration is inevitable. If our

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members are considered equal in the striving for excellence and have equal access to resources, then it follows that the dues should be assessed equally among organizations. To this end, a proposal to bring all members up to a uniform level of membership dues over a period of five years is being considered. As with the membership policy, the final result of this discussion will be sent to the membership. The current dues structure will remain in place until 2006.

In considering all of the committee work and projects that are underway one cannot help but be amazed and thankful to those very committed, hard-working individuals who have given such a great deal of themselves for the good of us all. Thank you! Without your work, MOLA would be a shadow of what it is today.

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THE MOLA FORUM: AN INTRODUCTION

Jari Eskola, Gothenburg Symphony
 Chair, MOLA Electronic Data Services Committee

On Monday, March 14, 2005, the MOLAList was retired and the MOLA Discussion Forum became the main means of electronic communication among member librarians. The Listserv had changed the way many of us approached our jobs and the manner in which we communicated with each other. It was a huge advance when it was implemented, but its deficiencies soon became apparent. Information posted could not automatically be kept in searchable form, so questions that had already been thoroughly discussed tended to be repeated, frustrating many users. Everyone who subscribed to the list received every post—a feature that some liked and others hated. For those who did not care to receive all of the posts in their inbox, their only choice was to remove themselves from the list entirely, thus depriving the membership of some very valuable resources and depriving themselves of information that could have been useful to them. Others felt inhibited in their posting because of fear of embarrassment or “clogging others’ inboxes” with their questions. The Listserv was also predominantly English-speaking, and therefore not a useful tool for the majority of our international membership.

The Electronic Data Services Committee considered both the positive and negative features of the Listserv and developed a service that combines the best of the Listserv with a number of features not possible using the old technology. The Forum is an opt-in system: those unhappy with the nature of some of the posts can read only the posts they want to read, and those who felt inhibited posting on the Listserv can feel free to ask questions in the Forum. For those who want to post in French, German, Spanish, or Scandinavian languages, this system supports them all. The Forum functions as a dynamic Listserv digest of past postings and has excellent search features. One can even choose to have posts forwarded to one’s e-mail.

And finally, the old emergency request-line function of the MOLA-list is still very much alive. The new version is called Music911. (For non-Americans: 911 is the emergency telephone number in the U.S.A., comparable to 112 in the

E.U.) Music911 is to be used for emergency requests for parts, faxes, information, etc., and it functions as an opt-in service, so that only those wishing to receive such emergency requests will receive them. For specific instructions on how to access and use this service, please refer to page five of the enclosed Forum Guide.

The Discussion Forum combines the positive features of the old Listserv with solutions to many of the negative or deficient features. For example:

- You can access the Forum from any computer.
- All the information within the Forum is keyword searchable.
- You can administer your own subscription to the Music911 list: unsubscribe when you're off on your well-deserved vacation, re-subscribe when you're back in the library.
- Some members have gone through their old e-mails and posted important messages or previous MOLAlist discussions to the Forum for us all to benefit, creating an enduring collective wisdom—one large MOLA brain!

Some member librarians may feel they no longer “belong” to the MOLA community now that the Listserv has been changed to the Forum. The truth is that one can be part of the MOLA community now more easily than ever before. Think of the discussion board as a real bulletin board in a virtual MOLA room to which you can post your messages. Someone responds, and the discussion goes on and on, branching off and bouncing in different directions as more people reply. As of mid-May, 207 MOLA librarians had opted to join the Forum. Some have not visited it since they signed up, others are daily visitors. The Forum is an organic, living thing which is most rewarding when used frequently.

The MOLA Discussion Forum and Music911 were set up by our webmaster Steven Sherrill and test-driven by a group of enthusiasts within and outside the Electronic Data Services Committee. If the word “kudos” didn’t mean “tissue” in Finnish, I would use it here!

This issue of *Marcato* includes a bonus supplement for MOLA members entitled “Inside the MOLA Forum,” by Jari Eskola and Karen Schnackenberg. Refer to it for step-by-step instructions, tips, and suggestions on how to optimize your use of the MOLA Forum.

MOLA Members Remember!

You can access all of the errata lists in the MOLA Central collection via the MOLA website. Point your browser to www.mola-inc.org and click on the red Members Only button. Enter the MOLA user name and password, and in the next screen click on the Errata Database icon in the top of the left column. Choose the right search form your browser and begin your search.

If anyone is interested in helping post useful messages from the many previous years of Listserv emails, please be in contact with Jari Eskola. By extracting messages (bundled together in one-month increments) and adding them to the Forum, we can begin to create a searchable Archive of very helpful discussions, thus capturing some of the wisdom that has come before in order to prevent loss and repetition. This is a very large project, so “many hands make light work.”

EXILES IN HOLLYWOOD

John Mauceri, Music Director, Pittsburgh Opera
Principal Conductor, Hollywood Bowl Orchestra
Keynote Speaker, 2005 MOLA Conference

At the MOLA conference in Los Angeles this past February, John Mauceri gave a presentation focusing on the émigré composers who fled an increasingly hostile Europe for Hollywood prior to and during the Second World War. Stepping in for the originally scheduled John Waxman (son of film composer Franz Waxman, proprietor of the music rental firm Themes and Variations, and himself a noted expert in film music), Mr. Mauceri included in his talk recorded musical excerpts and personal anecdotes, doing his best to dispel stereotypes and making a place for men known primarily for their film music among the greatest composers of the 20th century. What follows is an edited version of his original talk.

There is nothing better than listening to John Waxman tell stories about his dad and about his life here in Los Angeles as he was growing up. John, as almost all of you know, is one of the most valuable sources for those of us who care about music written in this city—not just the music composed by his father. Like his father, he has an interest in all music. Franz Waxman was particularly unique in that in addition to composing over 150 film scores here in Los Angeles, he also created the Los Angeles Music Festival which lasted from the mid 1940s until Waxman's death nineteen years later. Franz Waxman was the one who actually premiered the latest music by Igor Stravinsky and brought Shostakovich to this country. Shostakovich only came to America twice, I believe, both times at the invitation of Franz Waxman. The first time he came by himself, the second time he arrived with the entire committee of Soviet composers which included Kabalevsky, Kalnikov and Khachaturian. These were hugely important cultural events, and they took place here in Los Angeles.

Los Angeles tends, for those of us on the East Coast, to be looked upon as the end of western civilization, and I, having been brought up in New York City, was always taught that Los Angeles was a place where there was no culture. Anything west of the Appalachians, with the possible exception of Chicago, was barely credited with existence. We knew that there was a city called Los Angeles, but the idea even that

there was something called “Television City in Hollywood” was outrageous, because we knew that Lucy and Desi lived in New York City, after all! What was so important about the Los Angeles Music Festival was that first performances of all kinds of contemporary music took place there in Royce Hall. The Los Angeles Philharmonic, like so many orchestras, was not particularly interested in contemporary music at that time, and the history of the émigré composers that we are going to talk about this morning always includes their bitter resentment of the fact that their latest works were not being played by the major orchestra in their city. That, of course, has changed, and one shouldn't necessarily cast aspersions on the Los Angeles Philharmonic for not giving the first performances of *Agon* or *Canticum Sacrum* by Stravinsky, or of new works by Schoenberg because this music was, in fact, not really being performed anywhere.

[At this point, Mr. Mauceri played an audio clip of Schoenberg's *Fanfare on motifs from Gurre-Lieder*.]

This fanfare was composed in 1945 by Arnold Schoenberg at the behest of Leopold Stokowski, who was then the music director of the Hollywood Bowl. Schoenberg, who was living in Los Angeles in 1944, wrote this piece based on themes from his *Gurre-Lieder*, and there are many fascinating aspects in its one minute and 43 seconds. First of all, consider that Arnold Schoenberg, in the last decade of his life, returned for inspiration to a piece that he had written in the early part of the 20th century. Secondly, it apparently was never played until a 1991 recording session at MGM Studios, where the Hollywood Bowl Orchestra played and recorded it as the first track on their *Hollywood Dreams* album. The Hollywood Bowl orchestra was created (in some minds) as a pops orchestra, but the first piece on the first record we ever made was by Arnold Schoenberg. This work had never been played, and the last four bars had seemingly not been finely orchestrated for one reason or another, probably having to do with Schoenberg's eyesight at the time. I personally found it astonishing that in 1991 we were responsible for what was certainly the first performance at the Bowl and probably the first recording and maybe the first performance ever of this piece. And that gets us into the whole issue of the émigré composers in Hollywood, who they were and how we have treated them.

[Here, Mr. Mauceri played an audio clip that John Waxman had recorded for the group.]

As a native-born American, one of the things I find so moving is hearing from the son of a composer who was born in upper Silesia, who studied in Dresden and Berlin, loved American jazz, and got straight A's in the conservatory, but who couldn't quite make a living as a jazz musician, so he worked in a bank while orchestrating *The Blue Angel* in 1931, which starred Marlene Dietrich. Franz Waxman was brutally beaten up in the streets of Berlin because he was Jewish, he escaped to Paris with Billy Wilder, came to Hollywood, wrote 150 film scores, won a couple of Academy Awards, continued to write music, and had a child who does not speak with a German accent and is named John not *Johannes*. When you speak to Larry Schoenberg or Katie Korngold, you realize the tremendous loss to Europe and the unbelievable gain of this country—we can talk to people who are the children of some of the greatest composers of the 20th century, men who would have been killed had they stayed in Europe. This is a very inconvenient subject. It raises a lot of emotions, and some people ask me, “Why do you care so much about this?” And I don't know the answer to that. Perhaps it has something to do with having been born in September of 1945 and wanting to better understand the music of my time. While I was in Germany this past January every television station in the country was airing a different documentary or panel discussion about the 60th anniversary of the liberation of Auschwitz. In this country the occasion got a few minutes on CNN, but in Germany it was wall to wall coverage. I happened to be conducting the Gewandhaus Orchestra in a program that included *Siegfried's Funeral March* from *Götterdämmerung*. When the program was created the year before, I had not realized that the concert date would coincide with the 60th anniversary of the liberation of Auschwitz, and of course I never would have played *Siegfried's Funeral March* on the following day because of Hitler's Anschluss. After the dress rehearsal on the day of the concert, I called the Gewandhaus House people and I said “Is this all right? I'm very uncomfortable about this and I know it is 60 years later but we're playing Korngold and Wagner together.” The Gewandhaus felt it was a good thing, and the Korngold family was thrilled that the first half of the program was Korngold and Wagner. And the composers

themselves, who had to flee Hitler's Germany, continued the same tradition of composition that was epitomized by the chief influence of Wagner. This was especially true in the film community, where Wagner's technique of telling a story in music using leitmotifs and musical symbols to represent characters transferred naturally to movie scores. The first 15 years of sound film composed in this city from 1928 or 1929 until the late 1940s, was based on Wagner's principles. So the composers themselves would have been unlikely to share my initial discomfort with having their music paired with Wagner's. At the end of the day the concert went on as planned, and Wagner's music was there with *Robin Hood* on one side and *Kings Row* on the other. What we must remember is that while this is an emotional subject in this country, it is even more so in Europe, where people must directly confront what their parents or grandparents might have done during World War II—in countries that value music as their fundamental achievement—and what would have happened to these composers had they not managed to come to America. One of the reasons, I believe, that so much of the music written during that period is still not played, not addressed, is, as the director of the Konzerthaus in Vienna said to me, “It's inconvenient music, John.”

When I went to Yale and studied music theory and composition, the names of the émigré composers were rarely mentioned. Today, if you want to know about the history of music in Los Angeles, you would have to find five or six “ghetto-ized books” on movie music or music for cinema. You would then have to parse the information together, and you couldn't find a book that would include the relationship of these composers to other composers or to music history in general. You would have to draw your own conclusions because in whatever books on 20th century music you will find, the émigrés as well as the film composers are listed as separate and not as part of a continuum. We do not treat Beethoven that way. Beethoven went from Bonn to Vienna, which is a pretty big trip, and we don't talk so much about how his roots changed, and we don't look at Handel and think, “Well, there is the music he wrote in Germany and there is all that music he wrote in London.” We don't talk about those internal European migrations because we see Europe as a single entity, even though anybody who has lived there as of-

ten as I have known that each area has different traditions. When we think about *Parsifal* having been written in Venice, does anybody talk about how the colors and the smells of Italy infuse the second act of *Parsifal*? No. But when we start talking about Schoenberg's Hollywood music, which is frequently tonal, it is implied that he composed simple music because he couldn't get a job and anyway, Americans weren't bright enough to understand the music the way Europeans did. Maybe it's just possible that Schoenberg wanted to write in G major whether he had been living in Beijing or Buenos Aires. You also will read words that are used to push buttons. Hollywood composers didn't actually "compose" music. They had to "come up with" a score. Verbs change and with them the whole perception of what these men achieved. And there are also many stories about how they suffered. I made the recording *Schoenberg in Hollywood*, which contains only tonal music written when Schoenberg was living on Rockingham Avenue in Brentwood, and a critic in *The Guardian* said, "In general, going to America was a bad idea for Arnold Schoenberg." Then there was the music writer who said, "It's a pity that Erich Korngold [he actually wrote this] didn't [they found some euphemism for the word "die"] after he wrote "Die Tote Stadt" because we wouldn't have to confront all of this Hollywood music." Can you imagine writing that about a composer at any other time—that it might have been better if he had died so he wouldn't have had to write anything other than "serious" music?

Hindemith had just died when I arrived at Yale, so I sang in the Requiem Mass for Paul Hindemith, but when was the last time any of you, as librarians, were asked to get the score to the *Symphonia Serena*, or the symphony *Harmonie der Welt*, or the E-flat Symphony? Even the *Concerto for Orchestra* of Bartók, when viewed on European terms, is a kind of compromise. Bartók was again writing an appropriate piece for the dumb Americans, and, incidentally, it is performed less in Europe than it is here.

So let's talk about some of these musicians and how they might have impacted each other. It would be a mistake for us to look at all the émigré composers as a group. They are only a group when viewed from our outside perspective. The conductors—Klemperer, Reiner, Szell—were competing for the same jobs in Germany and then they were competing for the jobs in Amer-

ica. We probably do note that Hindemith didn't particularly like Kurt Weill, and Weill lived in New York while Hindemith lived in New Haven. Schoenberg was living in Brentwood. Korngold was living in Toluca Lake. They didn't all have tea together and it is well known that although Stravinsky and Schoenberg lived perhaps two miles from each other in Los Angeles, they apparently never saw each other. There was one concert at which both were present, but they sat on opposite sides of the auditorium. What an interesting conversation that would have been! Miklos Rózsa was Hungarian, and although he studied in Leipzig, he was not part of the Austrian or German group. The Germans, like Franz Waxman, were separate from the Austrians. Significantly, as I said earlier, it was Waxman who brought Shostakovich to America. And Waxman was the first American citizen to conduct all the Soviet orchestras in the U.S.S.R. during the Cold War.

Among the émigrés there seem to have been two kinds of composers. The ones who wrote serious classical music all had to become teachers in this country, since they couldn't survive writing symphonies or operas. And then there were those who worked in the film industry. I would say in general that every one of these composers wanted to work in film, but film, which is the ultimate collaborative art form, can be particularly difficult depending on the composer's personality. If, as a composer, you are under the false impression that you are the solitary genius creating works of art, then you can't work in the film industry. We like to make fun of Sam Goldwyn or Louis Meyer, and say they were ignorant rug salesmen who didn't know a major key from a minor key. But they had a sense of what the public wanted because Hollywood tries to be completely in touch with its audience. Irving Berlin once said "I always write for the mob, and as far as I'm concerned, the mob is always right."

The émigrés came to California for all kinds of reasons: the film industry, the weather, but mostly they came because others were there. The first one to arrive was not a refugee of World War II, but a refugee of World War I. His name was Max Steiner, and you are not going to find him in the history of 20th century music either. You are going to find him, perhaps, in the history of filmmaking. A violin prodigy from a musical family, he studied with Mahler before immigrating to New York City where he

worked with Florenz Ziegfeld. It's Max Steiner who is generally credited with bringing the underscoring of a dramatic picture to the cinema. It is quite normal if you are European to have music under a scene or play; after all, what is *A Midsummer Night's Dream* but underscoring for a play by Shakespeare? With movies you can actually synchronize music and image, record it, and keep it the same forever. Steiner wrote over 300 film scores including *King Kong*, *Casablanca*, and *A Summer Place*.

[Here Mr. Mauceri played a cue from *Gone with the Wind*.]

Now mind you, this is 1939. Steiner takes the melody of "Dixie" and applies to it the same transformational process that one would to any melody. When we listen to *Petrushka* or *The Rite of Spring*, we don't know those folk tunes, so we just think of it all as being Stravinsky. When we program a Copland piece that makes use of a cowboy tune, we think that Copland wrote it, but actually he also has a great history of using other people's tunes. It becomes more surprising to us when "Dixie" is given the Mahler-Strauss treatment.

By immigrating to America, not only were the lives of these composers saved, but it is likely that, through this new medium of sound pictures, more people heard their music than ever would have been possible had they stayed in Europe. Had Max Steiner written symphonies, perhaps we would be performing his Symphony No. 12 in the concert hall. Instead, untold millions of people throughout the world have heard his music, crafted in a mold that is fundamentally that of Wagner, Strauss, and Mahler, in the movie theater. And I believe that it's no accident that Mahler's symphonies suddenly became popular around 1960. (Remember that 1960 was the moment when there was no melody permissible in classical music, and everything of value was totally serialized.) Concertgoers in the 1960s were kids in 1939 and 1940, and they knew the music of Steiner from film. They came to Mahler through one of Mahler's students. Now, when I suggested this rather wild theory to Leonard Bernstein he said to me, "Well, why do you think I conduct Mahler?" And I said, "Well, I would propose to you, Lenny, that we do a concert with the first half as Mahler Four and the second half as *Gone With The Wind*." He said, "I would love to conduct that concert." The concert never happened but how revolutionary and enlightening it

would have been!

Fifteen years ago, the Hollywood Bowl Orchestra restored the main title of *Gone With The Wind*, and for a long time I listened to that opening fanfare and I thought, "What is it about that fanfare?" The fanfare takes an element of "Dixie," it goes by in a flash, and subliminally, even though this is Viennese music, Max Steiner has told you that you are in the South. There is a drum roll, and you hear "wish I were in Dixie." And the world accepts this music as simply *music* because it accompanies a Hollywood film and all the world knows *Gone With The Wind*. When I've conducted it, no matter where I go in the world, whether at the New York Philharmonic, or in São Paulo, Brazil or Torino, Italy, everybody knows it, everyone smiles at the moment of recognition.

The other Viennese is, of course, Erich Korngold, a composer familiar to all of us. But when I conducted NDR Orchestra in Hamburg as recently as fifteen years ago, there was not a single member of the orchestra who had ever heard of Erich Korngold. But Korngold's *Fanfare for Kings Row*, written in 1940, was the piece that became the crux of film music and was the model for *Star Wars* and what you might call "the new heroic style" that developed in 1975.

When Korngold was a child, he played his compositions for Puccini and Strauss. Puccini said that the music was so great that it actually scared him. Sibelius called him the new "giant eagle." Mahler screamed, "Genius, genius, genius!" Korngold, born the year that Brahms died, came to America in the 1930's and died in 1957 at the age of sixty. He ruefully referred to his life as "from genius to talent" because of film music, and as a result, critics started to denigrate his achievements. In 1981, Ernst Korngold, the elder of Erich Korngold's two sons, donated all of his writings and manuscripts to the Library of Congress.

Korngold's F-sharp major Symphony remained mostly unplayed during the composer's lifetime. He went back to Vienna and he thought that he was going to be welcomed back. Instead he read in the newspaper the next day that the critics had made a terrible mistake in the past and now they wrote that in fact he had never been any good. The F-sharp major Symphony has become a symbol for me for all the symphonies we might be playing. I conducted it with the Boston Symphony. In an entire program made up of

works of the refugees (the Prelude to the Hindemith *Requiem*, *Seven Deadly Sins* by Weill, and then the Korngold Symphony), not a single note of that program had ever been played by the Boston Symphony. The principal second violinist said to me, "You know, this symphony just makes you think of all the symphonies we might have had," a very touching comment about this extraordinary work.

One more great Viennese composer who made his home in Los Angeles was Arnold Schoenberg. During the time he was here, from 1934 until his death in 1951, he continued to write strictly twelve-tone music. At the same time, he was writing the *Suite for Strings* (composed for the Los Angeles Philharmonic in 1934). [Mr. Mauceri here played a recording of the *Suite for Strings*, contrasted with a twelve-tone piece.] Now this *Suite* in the old style, in G major, was written for Otto Klemperer, and those of you who are string players have probably figured out that this is fiendishly difficult music. Conductors like to do music that sounds hard but really is easy, but it's really terrible when it sounds easy and is really hard, and this is one of those pieces. Schoenberg wrote on the manuscript that "these spots are the sweat of Otto Klemperer" and I do believe that is true. The piece had its première at the Los Angeles Philharmonic and I don't believe it has been played since then. Was Schoenberg writing this music because he wanted to, or was he being forced to? In 1948, in an article originally in French entitled "We Always Go Back," he wrote that he always had in him the desire to write tonal music and in fact style was not relevant to him. *Style* was not relevant but *idea* was.

I was brought up to believe that if I liked Gershwin I shouldn't like Schoenberg, and if I liked Schoenberg I certainly shouldn't love Gershwin. Then I learned that Schoenberg and Gershwin admired each other's music and I thought, "Well, if those guys were such good friends, why I can't I love their music and why can't I express this as a continuity as opposed to 'this is a pops composer' and this one is a 'serious composer?'" One of the things we never talk about, although we know that Schoenberg wrote this amount of music and Stravinsky lived here and he wrote that amount of music, is the larger influence of these two men—not to mention Castelnuovo-Tedesco and Toch and all the others who were out here teaching—had on a

medium which has the largest audience of music listeners in the history of music. Alfred Newman, who was the head of music at 20th Century Fox, studied with Arnold Schoenberg. So did David Raksin. We generally learn that the students of Schoenberg were Alban Berg and Anton Webern. And that there is a direct line from *Pierrot Lunaire* to the end of 20th century story. The general public was left behind as we entered a new century. But are our audiences really afraid of atonal music? If you were listening to CBS radio on June 5, 1949, a normal Sunday night on national radio, you would have heard Opus 38 (the Second Chamber Symphony) of Arnold Schoenberg conducted by Bernard Hermann, who had, by that time, composed the music of *Citizen Kane*, and would become the most famous composer for the films of Alfred Hitchcock. Now, how does that change our mind about history? Who knew what? Who respected whom? For example, the long-term influence of Schoenberg and Stravinsky is perfectly embodied in the score to *Psycho*. *Psycho* does not sound like Schoenberg but it is totally written as if in the post-Webernian era of 1960 when every color, possibility, and envelope, as we used to say when we were composers in the 1960s, is observed within the framework of writing for string orchestra. The opening chords are a reference to Stravinsky's *Rite of Spring*, and the cellular approach to composition is very Stravinskian, but the actual color idea, the *Klangfarben* idea, is completely from Schoenberg and his students.

Once, I was in Detroit conducting the Michigan Opera Theatre, and the Detroit Symphony had two series of concerts that week. One was "Pops Goes Hollywood," conducted by Jerry Goldsmith and the other was a classical music series with Maestro Järvi conducting a program featuring *The Pines of Rome*. [Here Mr. Mauceri played an excerpt from Jerry Goldsmith's music for *Planet of the Apes*.] Now, if Jerry Goldsmith had conducted this on his concert, then the only atonal music that week in Detroit would have been part of the Pops concert! The main title to *Planet of the Apes* (1968) was heard on the soundtrack by millions of people. If you programmed this and called it *Panels for Orchestra*, *Opus 12*, half of your audience would stampede and the ones coming late would meet the ones leaving early. But if you call it *Planet of the Apes*, it's a pops piece and you are meant to perform it on one rehearsal.

Now the other issue is whether or not we view this music as American. Are the émigré composers American composers? We all say, “No,” even though the front of our brain says, “Well of course they are American. They were American citizens, some of them for more than forty years.” But they were born somewhere else. They spoke accented English. Are they, therefore, Viennese or German? And the Germans will say, “Well, maybe.” Here is a perfect example. Franz Waxman loved jazz, he studied in Berlin, he played in the Weintraub Syncopaters. He came to America because he would have been killed had he stayed in Germany, and he wrote music for films that starred actors like Elizabeth Taylor and Grace Kelly. He wrote melodies that are American. When you see *Philadelphia Story* and you see Katherine Hepburn, it’s American. And yet, if you take away the visual image, is it American? In 1951 Waxman won the Academy Award for *A Place in the Sun*. The music accompanying the scene in which Elizabeth Taylor enters a room where she and Montgomery Clift see each other for the first time is the historic moment when the *Adagietto* of the Mahler Fifth Symphony meets jazz. It’s as if you’re encountering Gustav Mahler in a cocktail bar. I leave you with the question of whether this is American music or whether it is German music. Whether it is pops or whether it is classical, or whether it is appropriate in a concert hall or only accompanying a movie. I hope someday you can help me find the answers.



MEET THE LIBRARIANS OF THE SAN FRANCISCO OPERA

Sara Baguyos, Washington National Opera

They work long nights and correct even longer parts. Just what makes an opera orchestra librarian tick? Perhaps the job is akin to the fundamental principles of risk management: You must assess the requirements of the task at hand and maximize the benefits of your actions. Design out unacceptable risks and design in redundancy. Monitor reality and communicate about risk.

Knowing what absolutely *must* be done to opera parts versus the infinite miniscule details which *could* be addressed is a delicate balancing

act. Let’s see what makes the San Francisco Opera music librarians Lauré Campbell and Carrie Weick two of the best tightrope walkers in the business.

Sara Baguyos: Carrie, what brought you to the San Francisco Opera Music Library and how long have you been with the company?

Carrie Weick: I had been running a branch of a community music school for fifteen years, and a friend in the orchestra suggested I apply for the assistant librarian position at the San Francisco Opera. I had done a lot of transposing work for a singer, so my manuscript skills are pretty good, and I’m *still* working on a transcription of the Ravel *Pavane* for woodwind quintet. I’ve been working in the library for five years, but I volunteered for fifteen years before that (in exchange for tickets), so I’ve seen a lot of productions!

SB: What is your music background?

CW: I have a BA in music theory from the University of Washington, in Seattle. I play French horn and piano and also sing in a very active choir.

SB: What unique materials does the San Francisco Opera collection have?

CW: A manuscript *Cavalleria Rusticana* score from the turn of the century is rather interesting. We also have a 120-year-old *Tannhäuser* score and parts. The Company has been around since 1923, but we didn’t really start buying music until the 1950s, and then often from European companies that had gone under. So there are markings from the turn of the century, but they’re not ours. We have a lot of 50-plus-year-old sets of Verdi, Puccini, and Wagner on old high-rag-content paper that erases beautifully—a dream to do bowings on.

SB: What are your outside interests and talents?

CW: Aside from free-lancing in the “Freeway Philharmonic” as we call it, I love gardening, sewing, and knitting. I think library work lends itself to craftspeople, since more than half of what we do is craft. You just need to be a musician too.

Sara Baguyos: Lauré, what brought you to the San Francisco Opera Music Library and how long have you been with the company?

Lauré Campbell: In 1971 I was in the middle of a masters degree. I was a tad bored and John Van Winkle suggested I apply for what was thought to be a one-year position. I had never done library work before, but was sure I was well organized, knew score order, and had a good manuscript hand. My predecessor, the sainted Alma Haug, who was the only other person to hold this job, had pneumonia, and the season was two weeks away. When she recovered, she decided that, at age 73, she wanted to retire, and I've been here ever since.

SB: What is your educational background and what instrument do you play?

LC: I eventually finished my masters in flute performance, and continue to this day to play with the company, mostly backstage. Those who own our video of *La bohème* can see me on stage, dressed up as a man. Grade B movie lovers will of course recognize me as the third flute player in *Yes, Giorgio*, an incredible flop starring Luciano Pavarotti.

SB: I understand you are part of the collective bargaining agreement with the San Francisco Opera. How do you believe musicians benefit most by having you as a member of the unit?

LC: I think any orchestra benefits from having their Librarian(s) under the CBA. Librarians are just as much musicians as those in the orchestra and should be paid commensurately. We end up having the same schedule of late nights, run-outs, and split days. For that reason alone we should have contractual protection. When you add in the time that it takes to learn one's way around a particular company and library, and the fact that librarians are the first line of defense in saving the company money, there's no way that they should come and go because they're underpaid or not protected by tenure.

SB: Tell me about your involvement in the MOLA Development Committee and what projects are currently under way.

LC: The Devo committee, under former Devo

Diva Karen Schnackenberg, designed a brochure and held the first-ever fundraiser for MOLA. It was the "\$1 per orchestra member from each orchestra" campaign that you may remember from several years ago. Karen contends that I thought it up, along with the "Miles from Maestros" plan. That plan asked conductors to donate their excess frequent-flyer miles for MOLA use. I contend that it was a group effort arrived at over many beers in a hotel room in Salt Lake City. I will take credit for the Larry Tarlow Refrigerator Magnet (not yet implemented) and for writing many thank-you notes to our first donors. Under our new fearless leader, Wilson Ochoa of the Nashville Symphony, we plan to increase fundraising and actually look into grant writing. Unfortunately, as all MOLini know, work does seem to get in the way.

SB: What are your outside interests and talents?

LC: In real life, I live outside San Francisco with my husband, Tom, a husky, and two cats. I am not married to John Campbell. I am a voracious reader, avid gardener, award-winning quilt maker, and am currently (trying) to co-edit and illustrate a cookbook. (Do not send checks at this time.)

SB: What is your most interesting real life opera anecdote?

LC: Anecdote...hmmm, you can't print the one about the donkey, or the streaker, or the time in the 1970s when we got busted for nudity in *Turandot*. This one's pretty juvenile sounding if you weren't there, but makes me weep every time I think of it. It took place during a late night *Meistersinger* Act III rehearsal—we were closing in on midnight, with no end in sight. An orchestra member, tired and testy, and irked that a colleague in front continued to stand up and look at the stage, placed a whoopie cushion on his chair. The standee missed an entrance and sat down suddenly with all his weight, emitting a rude, *fortissimo* sound that echoed through the house and stage. At that moment, the *Meistersingers*, having just listened to the evil and untalented Beckmesser, began singing "Was ist das?" First the *Meisters* and then the entire company dissolved, resisting poor Donald Runnicles' efforts at control for at least five minutes.

MLA/MOLA/MPA REPORT

Lawrence Tarlow, New York Philharmonic

On April 22, 2005 at the offices of Oxford University Press in New York City, the Spring meeting of the MLA/MOLA/MPA joint committee was attended by Robert Grossman, Michel Léonard, Robert Sutherland, and Lawrence Tarlow, representing MOLA; George Boziwick of the New York Public Library, Jane Cross of the United States Marine Band, and Mark Smith of the Purchase (New York) College Music Library representing the Music Library Association; and Frank Korach of Boosey & Hawkes and Tessa Sestina for Frances Levy of Oxford University Press representing the Music Publishers' Association.

This meeting is held on the fourth or last Friday of each April and October, and presents an opportunity for constituent organizations to share their plans and report on long-term projects. Discussion of specific topics such as condition of rental materials or telephone access to rental departments is not in this committee's bailiwick.

A very interesting initiative in which the MLA is involved is the promulgation of "Information Literacy Standards for Music Majors." The committee expressed clear interest in these standards, especially as they relate to college and conservatory music majors and their dealings with music publishers and orchestra and performance librarians.

Reports were made on the 2005 conference of MLA, and on preparations for the February 2006 conference. It was announced that the MLA has, in partnership with the Memphis Symphony, commissioned a work from Augusta Read Thomas in celebration of the 75th anniversary of the MLA. General discussion of the commissioning process ensued, followed by a proposal from George Boziwick for an "Ask MOLA" session at the MLA conference. The point of departure would be orchestra commissioning and performance of new works as experienced by orchestra librarians. The panel would be moderated by Boziwick, and consist of several MOLA librarians as well as composer Augusta Read Thomas, depending on her availability.

The MPA reported on their upcoming annual meeting. Arnold Broido, formerly of the Theo-

dore Presser Company, will moderate a panel titled "Copyright and Related Matters Here and Around the World." Jenny Bilfield of Boosey & Hawkes will moderate another panel called "Music and Technology: New Developments and Future Gazing." The luncheon keynote speakers will be Frederick Koenigsberg on an update of United States copyright legislation and litigation matters and Dana Gioia on the current state of the arts in the United States.

Further, it was announced that the MPA is preparing a DVD on copyright issues to be made available on its website (www.mpa.org) for use by educators. A target release date for this DVD was not announced.

MOLA reported on our recent conference in Los Angeles, highlighting the success of the pre-conference workshop, which was co-presented by the American Symphony Orchestra League. Also mentioned were the change from MOLA's Listserv to the Discussion Forum, and the opportunity for guest access at www.mola-inc.org/cgi-bin/discus/discus.cgi. Bob Sutherland reported on MOLA's plan to make how-to videos for typical orchestra library functions available online. The dates of MOLA's 2006 conference were announced, as was the location of the 25th anniversary conference in 2007, to be held in Chicago.

After discussion of various agenda items, the committee moved on to new business. This meeting presented an opportunity for MOLA to share its experience and the MLA its frustration, as expressed by a member's correspondence to this committee. The MLA librarian wrote on the seeming disinterest of certain publishers in making their products available to music libraries. The committee discussed this at length, and in general expressed its bewilderment that a publisher would be uninterested in (1) having its music in library collections, and (2) having its composers' works performed. That all said, an e-mail on this very topic was received several days later by a MOLA librarian, the partial text of which follows:

"re: your fax order relating to the above-mentioned work, please note that it is an excerpt of the work . . . for which our producer department is realising a new material after checking and corrections...so please note that we have nothing available before the last of the year and advise your customer to withdraw this work from the performance scheduled."

THE RESULTS ARE IN: SURVEYING THE 2004 SURVEY

Paul Gunther, Minnesota Orchestra

From the latest Membership Survey, undertaken via internet during the autumn of 2004, the MOLA Board received a response rate of nearly 50 percent; there were 106 respondents out of 217 organizational members. Thank you very much to everyone who participated!

The results of the quantifiable and statistical Survey portions were posted in December, 2004, and many members have found this information helpful when evaluating and possibly justifying their resources compared to those of their peers. Responses from the question areas toward the end of the Survey, less easily codified or counted, have been condensed and are now available on the MOLA website.

The MOLA Board's primary observation is this: in each category the overwhelming majority of comments compliment MOLA as an organization and its member librarians. The number of positive descriptive terms is remarkable:

- Education, guidance, professional growth
- Expertise, knowledge, experience
- Resource, access, information sharing and exchange, interaction
- Support, advice, networking, communication
- Relationship, fellowship, community, friendship

The value to members of these unquantifiable aspects is both incalculable and of primary importance. Clearly, despite any shortcomings, MOLA continues to be doing something very right that is greatly esteemed by many of our member librarians. Among the most often appreciated technical tools are the Listserv and website, and several people cited our conferences as beneficial.

Just as valuable in terms of the Survey are the specific comments about what MOLA might improve. As might be expected, most of these comments are couched in terms such as "MOLA is wonderful; however..." A condensed listing of suggestions for improvement will be provided, interspersed with quotations from a few of the responding librarians.

In the sections addressing volunteerism

many respondents answered that, due either to time constraints or lack of experience, they don't feel they have much substantial to offer. Some respondents made an effort to reiterate or emphasize their current volunteer service, clarifying their feelings both of pride and burden in that service. Still others offered specific suggestions for their own personal involvement in MOLA's future. The MOLA Board has pledged to consider all of them.

There are few surprises in our Survey results. Overwhelmingly, the members communicated to the Board and Membership Committee the strength of our MOLA community and their willingness, and frequent joy as well, in working with others in our profession. A long-time MOLA member librarian expressed it this way:

"MOLA provides us with the framework to share information around the world. And *sharing* is what MOLA Librarians do best. I have never known a more generous group of people."

TRANSITIONS

Elizabeth Cusato, Haddonfield Symphony

In mid-May, **Christina Rossetti** became the new Head Librarian of the Phoenix Symphony. For the past two years Christina has been the librarian of the Alexandria Symphony and worked part time as an assistant with the National Symphony. For the past year, she has also been the librarian for the Kennedy Center Opera House Orchestra's ballet season. A violinist by training, Christina is looking forward to exploring a corner of the country that is new to her.

After several years of doing double duty between library and orchestra, **Terry Pruitt** has left the New Mexico Symphony library to re-focus his attention on performing on the bass as a member of the New Mexico Symphony and Santa Fe Symphony. Good luck, Terry, in all your future endeavors.

Claudia Giese is the new librarian for the New Mexico Symphony. An oboist with extensive chamber music and teaching experience, she is active as a freelance musician and has been a regular sub with the New Mexico Symphony. Claudia is new to being an orchestra librarian. Welcome to MOLA, Claudia!