

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Patrick McGinn, Milwaukee Symphony

My involvement with MOLA goes back almost twenty years, from when I became Principal Librarian of the Milwaukee Symphony Orchestra in 1986. Though most of my years with the association have been as a member librarian, I did serve as the MOLA Board Secretary for several years in the 1990s. However, it wasn't until a year and a half ago, when I was elected to the three consecutive terms of Vice President/President/Past President, that I've had the opportunity to see the detailed workings of the organization.

During my first five months as President I've had a number of opportunities to talk with the chairs of various MOLA Committees. These conversations have brought home for me, more than anything, the realization that it is through the efforts of the volunteers who serve as committee members and chairs that MOLA continues to grow as we pursue the objectives and purposes outlined in our bylaws.

If you have a moment to look at the MOLA website, pull up the "Board and Committees" listing and see how many different people are involved in these committees and the wide variety of organizations they work for.

We are very fortunate that a number of members stay involved with committee work from year to year. We are also very fortunate to have four of our committees headed by individuals who have not held these positions in the past. These include Wilson Ochoa, Development; Russ Girsberger, Publications; Frances Duffy, Education; and Jari Eskola, Electronic Data Services. I want to thank Paul Gunther for his work in recruiting these people to serve as committee chairs.

As MOLA continues to grow, the long-term future of the organization is dependent on the work of these committee chairs and members. These committees can and should be viewed as just one of the many resources available to our membership. If there is a specific issue that is affecting you or your library work, or if you have an idea or suggestion that you feel could benefit MOLA, you should feel free to contact the chair of the appropriate

MOLA committee so he/she can bring the matter to the attention of the Board.

We are all very busy with our individual jobs and responsibilities, but these volunteers have agreed to take on extra obligations in order to help MOLA move forward. It is these committees that need to know what issues are facing each of us in order for MOLA to better serve all of us. The next time you're speaking with a fellow MOLA member who is serving on one of these committees, please remember to thank him or her for being willing to take that extra step within the organization.

Help Us Help You!

Your participation is necessary in the upcoming Membership Survey. Information gathered will be utilized by MOLA volunteers to determine how to serve the membership more effectively and to determine the strengths and weaknesses of the organization.

Please participate by going to the Members Area of the website, clicking the Membership Survey link, and filling out the online form.

Launch: October 4, 2004

Deadline: November 5, 2004

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EDITOR'S NOTE

David Gruender, *Indianapolis Symphony*

By the time *Marcato* reaches you, Autumn will have officially arrived and the holiday season will be right around the corner. With that in mind, it is not too early to start thinking ahead to *Nutcracker* performances. To most of us in the U. S. or Canada, it seems as though *Nutcracker* performances have been a tradition during November and December forever. We find it surprising that this popularity is really something of a North American phenomenon—and a fairly recent one at that. The first full-length production in the U.S. was by the San Francisco Ballet in 1944; it did not take off until a decade later when Ballenchine mounted his first production with the New York City Ballet. (For an interesting history, read *Nutcracker Nation* by Jennifer Fisher.) At any rate, Clint Nieweg has provided us with a neat chart of available reductions.

Greetings to all and a warm welcome to our new members at the start of a new season.

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

WALT DISNEY CONCERT HALL MUSIC LIBRARY:

A SIXTEEN-YEAR SAGA

Kazue McGregor, *Los Angeles Philharmonic*

I was on the orchestra bus in Nice, France, when an announcement was made that Walt Disney's wife Lillian had made a \$50 million donation to build a new home for the Los Angeles Philharmonic. Loud and excited cheering welcomed that news! That was in May 1987. Two years later Los Angeles native Frank Gehry was named as the architect.

Many meetings took place with Gehry's consultants to discuss the ideal library. Unfortunately, due to a lack of funds the project stalled in the mid-1990s. All we had during that time was an underground parking garage. Around 1996 several major civic leaders, including Los Angeles mayor Richard Riordan, led a united and successful fundraising campaign, and construction resumed. Finally, in October 2003, the Walt Disney Concert Hall opened, to great fanfare.

Now, getting back to the meetings with the architects, you should understand that the library in the old hall was located one floor below stage level, was crammed with furniture and free-standing shelves, had no windows, and, furthermore, had a floor and walls completely covered with blue carpet and fabric—a donation from a generous patron who in 1964 heard that Zubin Mehta liked the color blue. In short, we were more than ready for a change and were thrilled that the architect was willing to hear our requests.

We had a long wish list, including such details as the location of phone jacks and light switches, but our three major requirements were (1) that the library be substantially larger and located on stage level, (2) that it have moveable shelves, and (3) that it have windows. Through many trials and tribulations, all three wishes came true.

The location of the library in the new hall changed at least three times in the planning stages, though it always remained on stage level. Initially, it seemed that with each change we lost square footage. However, the final change placed us on the perimeter of the building, giving us four floor-to-ceiling windows. We also gained a small storage room across the hall to make up for the lost space. Two out of three requests granted!

The moveable shelves, however, posed a major challenge. The new library space included two large support pillars, which forced us to reposition the shelves between them instead of at one end of the room. The surrounding workspace thus is now a U-shape. After

some negotiating, we felt that we came up with the best solution and thought all our worries were over. Wrong! Two weeks before the library's move into the new hall and in spite of specific floor-load capacity requirements spelled out in the plans, we discovered that the floor was not reinforced as necessary to accommodate the moveable shelves. In other words, there was the possibility that it would not pass inspection and, more disastrously, that the second-floor library might collapse under the weight of the moveable shelves!

There followed a mad scramble of adjustments, the details of which I will omit here, and just three days before the first orchestra service, we managed to move into our new library. Our inaugural season was filled non-stop with many wonderful and challenging programs; we've hardly had a moment to look back, except to say that we will hopefully finish moving in now that our first season is successfully behind us.

When you visit our library, you will immediately notice several Frank Gehry touches: the cabinetry and work stations are made of plywood with an "unfinished" finish, the ceiling is open, and the several tables made to our height specifications are high-grade plywood on circular steel legs with the tops finished in Gehry's "neutral" color—the inescapable blue. But here in this light-filled space, the color is just right.

MEET THE LIBRARIANS OF THE BALTIMORE SYMPHONY

Sara Baguyos, Washington National Opera

I recently spoke by phone with Mary Plaine, Principal Librarian of the Baltimore Symphony Orchestra, and her Associate Librarian, Ray Kreuger. The following are highlights from that conversation.

Sara Baguyos: Mary, how long have you been with the Baltimore Symphony and what brought you to the position?

Mary Plaine: I began my employment with the BSO in October 1978 as an assistant to the music administrator; I got this job partly on the recommendation of a friend. Some of that work included ordering the music for the orchestra's librarian, Joseph E. Fischer. For the three years prior to working at the BSO, I had been the first full-time ensemble librarian for the Peabody Conservatory of Music and was very comfortable doing that part of the job at the BSO. I began to do little jobs for Joe, showing him that I could copy bowings accurately and meet deadlines. After seven years of working for the music administrator, as Joe's health began to decline,

then-General Manager Mark Volpe created a second full-time librarian position, Associate Librarian. He made it a union job under the musicians' CBA and offered me the position, which I accepted. After Joe retired in 1987, there was a search for his replacement and after several months I was offered the job of Principal Librarian.

SB: What instrument(s) do you play?

MP: I started piano in second grade but soon enough I hated practicing. My father issued an edict that I would have to study piano until I graduated from high school or left home. When we got a new puppy in my freshman year of high school, she cried every time she heard the piano, so the lessons were allowed to end. I played flute very badly from fifth through seventh grade, I think, and then began the bassoon in eighth grade. I have a bachelor's degree in performance on the bassoon from The Peabody Conservatory in Baltimore (1975). I never played professionally, and sold the instrument, a Fox, in 1985 to buy my first car.

SB: Are both you and Ray Kreuger a part of the orchestra's bargaining unit? What is your role on the orchestra committee?

MP: Yes, we are very fortunate to both be members of the bargaining unit. After the 22-week BSO strike in 1988-89, I have continuously run and been elected to our orchestra committee in addition to serving from time to time as chair and secretary. By serving on this committee, I have been on several contract negotiating committees. I have also been involved with the International Conference of Symphony and Opera Musicians since 1993 and served as a Member-at-Large on its board for a few years. I am on the board of my American Federation of Musicians' local and attend the bi-annual AFM conventions as a delegate. I also serve as union steward, which means attending all the auditions and counting ballots.

SB: At the MOLA Conference in Raleigh, NC, Leonard Leibowitz, Legal Counsel for ICSOM, spoke at the "Librarians in the Workplace" session. He had not realized until then that many of us take exams when interviewing for a librarian position, much like an orchestra audition. If we are not understood even within our own circles, how do you feel orchestra librarians and MOLA can better communicate what we do to receive the recognition and compensation we deserve?

MP: I think articles such as those Karen Schnackenberg has written for the *International Musician* are perfect. We need more of a presence, perhaps, in the American Symphony Orchestra League. Marcia Farabee certainly has been active in that arena. I heard the new League

Continued on page 6

NUTCRACKER EDITIONS

Clinton Nieweg

This project was prompted by a casual question from a student as to how many versions of *Nutcracker* there are. I was momentarily stumped, but started looking into it. After I came across a few arrangements, I got together

with David Daniels, who formatted this chart. I received information on still more versions from Orchestra-list members and MOLA members, and MOLA webmaster Steve Sherrill posted a first draft of the chart on the MOLA website, which in turn brought in more submissions. I was surprised that there are this many and I'm sure we have not yet found them all.

Publisher	Arranger	Woodwinds	Brass	Percussion	Other	Strings
*Kalmus: original orchestration (Covent Garden plates) A2175		*3 *3 *3 2	4 2 3 1	tmp+2 toy drum	2hp, cel, toy tpt	str
Luck's: original orchestration (engraved edition) 04532		*3 *3 *3 2	4 2 3 1	tmp+2	1hp (covers both), cel, toy tpt, toy drum	str
Ariosti Associates; (Luck's 12431)	Joseph Ceo	*2*2*2 1	2 2 1 0	tmp+1perc	hp, cel	str
Oregon Ballet Theatre nbdstix@aol.com	Niel DePonte	*2*2*2 2	4 2 2 1	tmp+1perc	hp, cel	str
Milwaukee Ballet Library Lori Babinec, Lbabinec@wi.rr.com	Danny Forlano	*2 *2 2 1	2 2 2 1	tmp d/perc +perc	hp, cel	str
Spurwink River Publishing 800-915-3483 www.spurwinkriverpublishing.com	Lawrence Golan	*2 *2 *2 2	3 2 3 1	perc 1; perc 2/tmp; perc 3/cel	hp	str
Mario Bois (Paris) US agent: Theodore Presser	Daryl Griffith	*1*1*2 1	2 2 1 0	2 perc	hp, cel	str
Windborne Productions 800-899-1845 bhavens@windborne.net	Brent Havens	*2 *2 2 2	2 2 2 0	tmp+1/2 perc	hp, cel	str
Jamin Hoffman jtbh3804@execpc.com	Jamin Hoffman	*1 *1 *2 1	2 2 1 0	timp+perc	synth	str
DCIMusic, www.dcimusic.com 501-374-7167; 503-292-3003	David Itkin	*1*1, 1st d Ebcl 2nd d bcl, 1	2 2 1 0	tmp+1perc	hp, cel	str
**Kalmus (medium orch) (2004 engraved edition A8898)	William McDermott, rev. McAlister/Nieweg	*2 2 2 2	2 2 2 0	tmp+2perc	1hp (combined part), cel	str
Kalmus A8899 or Luck's 12263 (small orch)	William McDermott	1 1 2 1	2 2 1 0	tmp+perc	hp, cel	str
Pocket Publications pocket.pub@ntlworld.com	Leonard Salzedo	*1 *1 *1 1	1 1 1 0	tmp d/perc +perc	hp	str

* *The Kalmus manuscript edition has been replaced by the Covent Garden edition. The two editions do not have the same rehearsal systems.*

***A combined 1st and 2nd harp part is published for the McDermott, revised McAlister/Nieweg edition. Some editions which list one harp send only the original 1st harp part.*

I e-mailed each of the arrangers/publishers to confirm the details. Meanwhile, David Frost, of the Columbus (Ohio) Symphony, ran a survey on the MOLAlist and found that the McDermott medium orchestration was the version most often performed. This information was the final push for Leon Galison of Kalmus to invest in engraving this reduction with a

matching score and parts. (Mr. McDermott had not made a reduction score.) The score and parts were proofed and edited by Clark McAlister and me before engraving.

The current list is the third draft and I will continue to update it as more information becomes available.

Score	Purchase set	Extra Parts	Rental
\$250	\$775; (incl. strings 4,4,3,2,2) Study score \$75	\$25, Chorus \$1.00	Kalmus \$500
\$230	\$750; (incl. strings 4,4,3,2,2)	\$25, Chorus \$1.00 transposed wind parts available, not included in the set price	Luck's \$500
\$350	Luck's \$840 (incl. strings as indicated)	\$35	no
		Strings use Kalmus Manu. Parts (POP)	
Yes: of reduction	yes	Strings use Kalmus Manu. Parts (POP)	sale or rental
Incl. w/ set; sep. \$275	Includes score; \$950	\$30	\$550
?	no	no	Rental from Presser
no; use original Ballet	no	Strings use Kalmus Manu. Parts (POP)	1st perf. \$250; 2nd perf. \$150; each additional perf. \$50
no; use original Ballet	no	no	Use original string parts with two short inserts. Contact for rental fee.
yes	no	no	1st perf. \$450; 2nd perf. \$300; each additional perf. \$100
Yes: engraved reduction \$175	Kalmus \$800 incl. strings 4,4,3,2,2 winds are transposed	\$27.50	Kalmus \$700
no; use original Ballet	Luck's \$900; Kalmus \$1300 incl. strings 4,4,3,2,2	\$40	Luck's \$964; Kalmus \$700
Yes: of reduction	no	no	£150 (\$240) for the first performance and £75 (\$120) for each subsequent performance

president Henry Fogel speak at ICSOM this summer, and I think they are ripe for our help and input. I think each librarian needs to decide for his/herself whether she or he want to be part of the bargaining unit. Regardless of that, I would encourage librarians to work closely with their orchestra's artistic and orchestra committees.

SB: What activities do you pursue when away from the din and clatter of the library?

MP: You mean when I'm done answering my e-mail at home? Well, I just returned from a two-week vacation in Utah, Arizona, and New Mexico, where I visited national parks and learned about the native Americans of the Southwest. I try to exercise regularly (treadmill and free-weights) and am about to start yoga classes. I'm also going to try to fit in a class on labor law at a local community college. My partner Ellie Eines and I try to attend as many theater performances in Baltimore and Washington as my schedule will allow. And a good week allows me to finish reading a *New Yorker* magazine.

SB: Do you have any final thoughts to add?

MP: I am so pleased to see how MOLA has flourished under the wonderful leadership of the many people who have stepped forward and volunteered their time and abilities to create such a professional organization. We are fortunate to have the collective support of each other, whether in times of relaxed research or abrupt crisis.

Sara Baguyos: Ray, how long have you been with the Baltimore Symphony library?

Ray Kreuger: I think it's going on eight years. I lose count. That was one of my problems as a horn player, I kept coming in wrong.

SB: How long have you have played horn professionally with the BSO?

RK: Altogether, 20 years. I sat with a silly look on my face, watched the notes fly by for 19 years, and played a few loud notes for a year. (If you haven't guessed by now, I was the assistant horn.) As far as I'm concerned, my playing career came to an end once I joined the Baltimore Symphony. However, I played principal with the National Arts Center Orchestra (Ottawa) and the National Ballet of Canada, based in Toronto. No, I'm not Canadian. Playing for the National Ballet of Canada was wonderful since at the time Rudolf Nureyev was guest soloist. Also, I have played principal for both the Stuttgart Ballet and Bolshoi Ballets for their American appearances. I have very fond memories of the Stuttgart Ballet—great music—Ravel's *Daphnis and Chloe*, Prokofiev's *Romeo and Juliet*, even the Brahms Piano Concerto No. 2 (and they had beautiful ballerinas too!).

SB: What is your educational background?

RK: Diploma, Curtis Institute of Music

SB: Ray, you seem to be the faxing archangel of librarians in the MOLA community. I would almost dub you St. Ray of Baltimore. What inspires you to help librarians, and consequently musicians, with such alacrity?

RK: I not only intend to help my fellow librarians with alacrity, I hope to fax them music as quickly as possible! Honestly, though I'm flattered by your question, I'm also a little embarrassed by it, because I'm impressed by the constant support that everyone in the MOLA community shows.

SB: Tell me about your family and hobbies.

RK: My mother and sister live in Michigan. I'm originally from Lincoln Park, Michigan, near Detroit. I am not married (have yet to find a woman who can put up with my endless stream of silly jokes) and have no children that I'm aware of—though I do get postcards from port cities from people asking for money for college tuition . . . The hobbies that are fit to print are collecting CDs (I really should be in a twelve-step program) with a particular emphasis on chamber music, although I also have quite an extensive symphonic and opera collection and I play a lot of it in the library. In addition to satisfying my need to hear some of the most incredible music ever written, I've discovered several added benefits. It gets the musicians who come in the library to listen and talk about music. (Sometimes they are actually drawn into the library.) This in turn cuts down on the usual complaints about whoever is on the podium and the present contract conditions. In turn, I learn even more about music by listening to my colleagues discuss it from their particular points of view. (When I want to hear complaining I attend orchestra meetings.) I'm reminded of George Szell, who to my mind was one of the most consummate musicians of all time. Yet for all his natural gifts, he still chased after musicians, asking them about the instruments they played and their particular characteristics. Well, I'm not in Szell's league, but it doesn't stop me from asking questions and observing and listening all the time.

SB: Are there any other items of note you'd like to include in the article?

RK: A couple of things. Though I consider my playing career in Baltimore a certifiable disaster—I "Robert Schumann-ed" my lip in my zeal to get a "playing" job and injured myself—one good thing came out of it: I began a new career as an orchestra librarian. This is as good a time as any to thank David Gruender for leaving the Baltimore Symphony. Really, I was sorry to see him go both personally and professionally. However, it created a vacancy, and I'm grateful to Mary Plaine, former Baltimore Symphony music director David Zinman, and my colleagues of the BSO for their encouragement and support in my transition. Also, I want to share a secret

wish, which won't be a secret after I tell you! If I were emperor, I would require every member of the orchestra to take a sabbatical from playing to spend time in the library. And not just for a day—at least for two consecutive weeks, preferably a month, then they would be free to go. I think it would be a sobering and educational experience for many of my colleagues. I know for me it's a privilege and a great source of education and entertainment. And to end, a little joke: A guy goes into a doctor's office and says, "I think I'm a moth." The doctor replies, "You need a psychiatrist; I'm a cardiologist. Why did you come in here?" The guy replies, "Your light was on."

LOOKING AHEAD: 2005 CONFERENCE FEBRUARY 11—14, 2005

Kazue McGregor, Los Angeles Philharmonic

What do Igor Stravinsky, Arnold Schoenberg, George Gershwin, Erich Wolfgang Korngold, Ernst Toch, Mario Castelnuovo-Tedesco, and Bernard Herrmann all have in common? They all made their homes in Los Angeles, the "City of Angels." John Waxman of Themes and Variations mingled with many of these and other composers, growing up as the son of another well-known composer, Franz Waxman. He will provide us a rare personal glimpse of these famous individuals. PBS will also be airing *Exiles of Hollywood* with many of John's contributions.

Another conference highlight this year will be the keynote interview of Esa-Pekka Salonen by Jesse Rosen of the American Symphony Orchestra League. As a music director of a major US orchestra and a conductor busily engaged on three continents, Esa-Pekka Salonen has a unique international grasp of the modern orchestra. As a living composer with works continually being premiered and recorded, he also understands the currents of contemporary music. In this discussion he and Mr. Rosen will explore the culture of the orchestra in relation to its future, the audience, the economy, and repertoire. In addition, they will delve into some of the questions and issues of modern western music notation. This overview of the orchestra is bound to be of great interest to the performance librarian.

On Monday after the official adjournment of the conference, we have arranged for a tour of the JoAnn Kane Music Service's new site and possibly other local film production sites if there are enough people interested. Please contact conferencehost@laphil.org to indicate your interest. Visit www.mola-inc.org now for early conference agenda and registration information.

TRANSITIONS

Shelley Friedman, National Symphony Orchestra

It has been a summer of many changes in MOLA libraries. Thanks to David Gruender and Jane Cross for keeping me apprised of the latest news.

- The multi-talented (and very busy) Mike Ellis is the new "Personnel Manager/Librarian/Education Director/Waterboy" at the **Amarillo Symphony**. He replaces Kate Ortega.
- Devon Sweedy will be leaving the **Arkansas Symphony** to "defend the constitution of the United States by providing the highest quality parts and scores for the US Air Force Band in Washington, DC." The ASO is on the lookout for a new violinist/ or violist/librarian. In the meantime, ASO principal trombonist Mike Underwood will be holding down the library fort.
- Right before press-time Mary Judge announced that Wendy Skoczen began work as the new Assistant Principal Librarian of the **Cincinnati Symphony Orchestra** on September 13.
- At the **Detroit Symphony**, long-time assistant librarian Robert Stiles was appointed principal librarian effective September 6. His interim assistant will be native Alaskan, oboist, sometime blacksmith, and salmon fisher Elizabeth Cusato, who will also continue as librarian of the **Haddonfield Symphony** in New Jersey. The final Philadelphia Orchestra Library intern trained by MOLA founder, Clint Nieweg. Elizabeth's library experience includes the Philadelphia Youth Orchestra, Glimmerglass Opera Festival, the Opera Company of Philadelphia, the Chamber Orchestra of Philadelphia, and the Pennsylvania Ballet.
- At the **English National Opera**, Ellen Gallagher has left the library to become the Head of Music Administration. Replacing her as Principal Librarian is Iryna Kiszko. Iryna's assistant is Rebecca Sackman.
- Brenda Trowbridge has replaced Cynthia Thiessen at the **Eugene Symphony** in Oregon.
- John Cole has left the **Florida West Coast Symphony** and reports that he is enjoying his new career as the director of activities at an assisted living facility in Sarasota, Florida. The Symphony's new Principal Librarian is former Omaha Symphony apprentice librarian Justin Vibbard.
- After a productive year's sabbatical at music publisher Edition Escobar in Germany, Jari Eskola returned to the **Gothenburg Symphony** at the beginning of August. Sounds like he's glad to be back on the library side of the fence.
- Joe Hughes has given up library work at the **Greenville (SC) Symphony Orchestra** and moved to Virginia, but he continues to play trombone with the orchestra. The delightfully self-titled "Temporarily Unretired Ex-Librarian" Sonja Condit Coppenbarger stepped forward to fill in during the summer while Greenville awaited the arrival of new librarian Anneka Zuehlke. Anneka has an undergraduate degree from Curtis and a Master's in

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.

For further details about the list below, please visit the MOLA website.

Composer	Title	Composer	Title
Alford/McAlister	<i>Colonel Bogey March</i>	Schumann	Symphony No. 3
Bagley/McAlister	<i>National Emblem March</i>	Scriabin	<i>Prometheus: The Poem of Fire</i>
Barber	Overture to <i>The School for Scandal</i>	Sousa/McAlister	<i>Hands Across the Sea March</i>
Bartok	Violin Concerto No. 2	Sousa/McAlister	<i>The Thunderer</i>
Berlioz	<i>Royal Hunt & Storm</i>	Shostakovich	Cello Concerto No. 1
Bizet/Shchedrin	<i>Carmen Suite</i>	Shostakovich	Overture on Russian & Kirghiz Themes
Bloch	<i>Schelomo</i>	Shostakovich	Symphony No. 1
Fucik/McAlister	<i>Entrance of the Gladiators</i>	Stravinsky	<i>Jeu de Cartes</i>
Herbert/McAlister	<i>March of the Toys</i>	Stravinsky	<i>Pulcinella Suite</i>
Mozart	<i>Abduction from Seraglio</i> . "Trarigkeit ward mir zum lose"	Stravinsky/Nieweg	<i>Rite of Spring</i> (2000 edition)
Nicolai	Overture to <i>The Merry Wives of Windsor</i>	Villa Lobos	Bachianas Brasileiras No. 1
Prokofiev	Symphony No. 5	Villa Lobos	Bachianas Brasileiras No. 2
Rachmaninov	Rhapsody on a Theme of Paganini	Villa Lobos	Bachianas Brasileiras No. 3
Ravel/McAlister	<i>Daphnis et Chloe, Suite 1</i>	Villa Lobos	Bachianas Brasileiras No. 4
Ravel/Nieweg	<i>Daphnis et Chloe, Suite 2</i>	Villa Lobos	Bachianas Brasileiras No. 5
Ravel/Nieweg	<i>Mother Goose</i> (Complete)	Villa Lobos	Bachianas Brasileiros No. 7
Ravel/Nieweg	<i>Le Tombeau de Couperin</i>	Villa Lobos	Bachianas Brasileiras No. 8
Rimsky-Korsakov	<i>May Night Overture</i>	Villa Lobos	Bachianas Brasileiras No. 9
Rimsky-Korsakov	<i>Scheherazade</i>	Webern	Passacaglia, Op. 1

Transitions, continued from page 7

- from Yale (and oh, by the way, she's also Greenville's new principal horn). She's also new to the library world, so we wish her all the best as her pockets fill with eraser shavings.
- Fran Duffy at the **Juilliard School** reports that Patrick Posey began work as her Assistant Orchestra Librarian at the end of August.
- In September, Jennifer Johnson, former Assistant Librarian at the Houston Symphony, replaced Jill Mount as Assistant Principal Librarian of the **Minnesota Orchestra**.
- Greg Hodgson has been appointed Assistant Librarian to his wife Margo at the **National Arts Centre Orchestra** in Ottawa. Greg was previously Assistant Librarian with the Winnipeg Symphony from 1987-2000, and has been doing contract work at the NAC since 2000.
- Replacing Tim Howe at the **Omaha Symphony** is Kathleen Wychulis. First-time librarian Kathleen is principal harpist of the Lincoln Symphony and holds degrees from the

the Cleveland Institute of Music and Rice University. Welcome!

- On January 31, 2004, Howard Hillyer retired as Assistant Librarian of the **Pittsburgh Symphony**. He held the position for over 15 years following an illustrious career as Principal Horn with the PSO. He has been replaced by Lisa Gedris, whose library experience includes previous work with the PSO and the Duquesne University orchestra library.
- Deirdre Edgell has retired as librarian of the **Schuylkill Symphony Orchestra**, and has been replaced by Anita Pisano. Anita got her first library experience at her alma mater, IUP, and is also a violinist with the Schuylkill Symphony. Deirdre will continue to freelance and teach violin in the area, and proclaims the heightened level of respect for orchestra librarians that only having done the job oneself can bring.
- Juhana Hautsalo is on sabbatical from Finland's **Tapiola Sinfonietta** until July 31, 2005. Jaakko Haapaniemi will take over in his absence.