

Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XV, NUMBER 1

September 2000

KURT MICHAELIS: A LIFELONG FRIEND TO ORCHESTRA LIBRARIANS

Peter Conover

Many orchestra librarians had the pleasure of doing business with Kurt Michaelis during the 41 years he worked at the New York office of C.F. Peters. Even more fortunate were those who performed in New York City and had the opportunity to meet and spend time with him. Those meetings were and still are invariably filled with anecdotes and reminiscences of people that Kurt has known and performances he has attended.

He stopped working full-time in 1979 when his wife Theresa retired and they moved out of the city, but his weekly trips to Peters continued to be very productive. I remember waiting for Tuesdays, knowing that he would be in, to call and talk with him, sometimes about matters germane to Peters, but more often not. When Peters moved its operations from its longtime location at 373 Park Avenue South to Glendale, Queens, in 1998, Kurt formally retired. Many of us still keep in contact with him by phone and mail, and he was able to attend our banquet during the MOLA conference in New York this year. But for those

who have not had the opportunity to get to know Kurt, I thought it would be interesting to profile this singular individual who has been such a friend to librarians.

Kurt Günter Michaelis was born in Berlin on October 13, 1913. He was always interested in music, and in 1935, after a stint employed at an export firm, he was introduced by a cousin to the principal oboist of the State Opera and began to study the oboe. Kurt chose the oboe because he felt there would be less competition than if he had chosen the flute or the clarinet, and he had no desire to carry around a bassoon. In 1937 he was engaged to play in the Berlin Jüdische Kulturbund Orchestra. This was a musical group formed under the restricted artistic policies during the first years of the Third Reich to provide a means of livelihood for Jewish musicians. The Nazis, attempting to create the illusion that all was well, permitted the musicians to work without interference, as long as they did not perform any music by non-Jewish German composers. Kurt played with the orchestra until 1941, when, as the situation in Germany worsened, he was able to procure a rare passage on a ship bound for New York. As it turned out, he was among the last allowed to depart Germany before the border with France was closed, and many of his orchestra colleagues perished in the Holocaust. It is fitting that Kurt's oboe from his Berlin days is on exhibit at the Holocaust Museum in Washington.

Arriving in America, Kurt was engaged to play in a variety of ensembles, including the New Orleans Symphony (where he stayed for only one year because he disliked the climate so much), the Kansas City Sym-

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phony, and the Ballet Russes de Monte Carlo. During his tenure with the Ballet orchestra, Kurt earned praise from none other than Igor Stravinsky, who had come to hear one of his works performed in Los Angeles. However, at the end of World War II, many servicemen returned to positions in orchestras that they had previously held. After his first and only concert conducted by Leonard Bernstein, Kurt found himself out of a job. A friend knew of a position at G. Schirmer, and Kurt began working there in 1945. His initial job in Schirmer's retail department, which paid \$18 a week, was to replace the stock of imported music that had been depleted during the war. This was his first contact with many of the European publishers that Kurt would work with during his career. Among the people with whom he did business was Kurt Eulenberg,



and they soon became friends. (Michaelis would advise him on which miniature scores Eulenberg should reprint for the American market.) Later during his tenure at Schirmer, Kurt worked in the rental library, sending out orchestral sets of works by composers such as Barber and Menotti to librarians around the country, thus beginning another set of far-flung business and personal relationships. Early customers/acquaintances included James Dolan, librarian of the Los Angeles Philharmonic, Howard Keresey from the New York Philharmonic, Victor Alpert of the Boston Symphony, and Jesse Taynton, the librarian of the Philadelphia Orchestra. Although Kurt says that he was the only person at Schirmer who was not afraid of Gustave "Gus" Schirmer, grandson of the founding "G." Schirmer and head of the company, a dispute with his supervisor in 1957 led him to part company with Schirmer.

Kurt tells the story: One day George Antheil came into Schirmer's to see Hans Heinsheimer, Kurt's supervisor, with whom Antheil had worked when Heinsheimer was at Universal Edition in Vienna. When Antheil asked Kurt who was his favorite composer, Kurt answered "Mozart." Antheil responded to Heinsheimer that Kurt should be fired—that he had no right to work in a rental library, representing *contemporary* composers! Heinsheimer at one point told Kurt that he would not be able to make any

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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Articles and information to be considered for inclusion in future issues of **Marcato** should be mailed, faxed or e-mailed to the Editor.

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more decisions that affected more than \$1. The situation with Heinsheimer so upset Kurt that he was home sick for a month. During that time, he received a letter from Mr. Schirmer. In it, Schirmer explained that Heinsheimer did not want him in the rental library anymore, but that he had no other positions for him. Instead he gave Kurt six months severance pay.

As it turned out, while Kurt was working in Schirmer's retail division he had made the acquaintance of Walter Hinrichsen. The Hinrichsen family had owned the firm of C.F. Peters in Leipzig before the war, and Walter had established a branch office in New York. While at Schirmer, Kurt had made an arrangement with Mr. Hinrichsen, behind Mr. Schirmer's back, to carry Peters editions of printed music "under the counter"—editions that often competed with Schirmer's own publications! It wasn't long before Kurt found himself not only employed at Peters, his starting salary of \$100 a week exactly the same as his salary at Schirmer had been, but also in the center of just about everything. Although his official position eventually was manager of the rental library, Kurt said he had hundreds of other responsibilities—his "nose was in everything" from imports to agencies to customer relations. He was "all over the place," which is exactly where he loved to be. To him, it was a fascinating and enjoyable career. These widely varied duties within the company frequently brought him into friendly contact with the composers published by Peters, including John Cage, Morton Feldman, Charles Wuorinen, and David Amram, among others. (Kurt and his wife once visited David Amram on his farm outside of New York City, and returned home with some fresh eggs.) In addition to visiting with the librarians of the orchestras that came to perform in New York, Kurt enjoyed going backstage and meeting the conductors. He recalls meeting Eugene Ormandy, Leopold Stokowski, and George Szell, and especially remembers his meeting a young Michael Tilson Thomas, whom he still sees on a regular basis. Kurt ponders the

significant task of making a list of all the conductors that he has had the opportunity to meet through his profession.

Kurt has seen many changes at C.F. Peters and in music publishing in general. After Walter Hinrichsen's death in 1968, his widow, son, and daughter have in turn owned the New York office of Peters. For many years the company was managed by Stephen Fisher, but more recently, in an attempt to control costs, by the manager of the London branch. Kurt has an interesting perspective on the present and future of classical music publishing. A veteran of the days of hand-engraved copper plates done by German immigrant craftsmen employed at G. Schirmer, hand-copying, and Ozalid process printing, he acknowledges the improvements in computer-engraved music and in modern reproduction techniques.

He has, however, concerns about the financial future of an industry that has only a limited potential for income. For example, unlike earlier days when Peters published the works of Brahms and Grieg while they were still under copyright, Peters now publishes only a few works that are regularly rented (Mahler Symphonies Nos. 5 and 6) and acts as agents for a few more (i.e. the MWV critical editions of Bruckner)—not enough for growth or even long-term stability. Kurt has told me that everything that happened in his life happened to him with a good result in the long term. Perhaps the same will hold true for the business that Kurt devoted a major portion of his life to.

Kurt's dear wife, Theresa, who shared his love of music, passed away in 1996, shortly after they moved to Goshen, NY, where Kurt still resides. Now almost 87, he continues to be active in music. Often, the present staff at C.F. Peters calls on him to answer queries. He listens to his vast collection of recorded music, regularly attends dress rehearsals at the Metropolitan Opera, and performances at Lincoln Center and Carnegie Hall whenever he can. He has made many translations from German into English, and vice versa, of music-related articles, includ-

ing the prefaces to the critical edition scores of the Mahler symphonies published by Peters. One of his recent projects was to write the English translation of the speech that will be given on December 1 to commemorate the 200th anniversary of C.F. Peters. It is hoped that we will be able to print that translation in a future issue of *Marcato*.

[I interviewed Kurt Michaelis for this article by telephone on Sunday, September 17, 2000. Thanks to Dr. Susan J. Eischied for her article *Kurt Michaelis—A Life in Music* which appeared in *The Double Reed* Vol. 22, No. 3, 1999, magazine of the International Double Reed Society. Some of the information included in this profile first appeared in that article.]

PRESIDENT'S COLUMN

Ron Whitaker

I wish to use my space this time to address the new Internet Agreement. While for those already covered under their orchestra's Collective Bargaining Agreement ("CBA") it will be business as usual, for those not under a CBA it has been yet another bitter pill to swallow. The following comments and opinions are strictly my own, and nothing, whether implied or explicit, should be construed as an official position of MOLA. Due to its incorporation guidelines, MOLA is not permitted to take positions on matters of this nature. I apologize to our non-North American members—this column will not pertain to them at all, at least not in the short term.

To give a brief history, AFM members whose orchestra had participated in previous media events were eligible to cast a ballot. This resulted in one of the cruel ironies of this entire affair: several of our MOLA members were allowed to vote even though they are not covered under a CBA, and knowing they would not be covered under the new agreement due to the language in the first paragraph of the memorandum of understanding that all received. This paragraph states categorically that only librarians covered under a CBA would be included in

this agreement. It does include arrangers, copyists and orchestrators covered under a CBA, although I am unaware of any orchestra that has any of these included under its CBA. Many librarians not covered have received other media payments due to some purposefully vague wording in those agreements, but this new Internet Agreement is quite specific. As those of you who attended Florence Nelson's breakout session in New York remember (and which was recounted in Jessica Roe's article in the last *Marcato*), she stressed that the previous manner of media payments would be continued in this new agreement, but unfortunately that seems not to be the result.

The timing of the vote was curious, as members did not receive ballots until mid-June, with the vote to be concluded on July 12. In many cases this is a slow time in the orchestra business: a number of orchestras are on vacation, while most ROPA orchestras have concluded their season entirely. This explains why the agreement was passed overwhelmingly by less than 35% of the eligible voters, and makes one wonder why this time period was chosen. It did not allow for adequate discussion among members; it certainly did not allow for an attempt by librarians to affect a change in the wording.

During the first week of July, I sent a letter to Steve Young, AFM President, with copies going to Florence Nelson and the leaders of ICSOM and ROPA. This letter expressed our individual concerns with the agreement, as well as our disappointment that yet again librarians were left to their own devices in their efforts to be paid for their work as any musician in the orchestra is paid.

As of this writing, Florence Nelson is the only person to respond. Her letter states that while the AFM constantly endeavors to include all librarians in national media agreements, they are not legally able to do so, as they can "negotiate only for musician employees recognized by the signatory employer . . . this classification of employee [i.e. librarian] must be so identified" in each orchestra's CBA.

However, the memorandum of understanding each of us read is only that: a memorandum of understanding. The final contract language is still being worked on, and I have been assured that the wording used in the most recent media agreements will be used in this case. The memorandum was lacking language in several key spots, such as grievance procedure, so maybe there is some hope that the language involving librarians will be revised.

So, what is one to do if you are not covered under your orchestra's CBA? There is one silver lining in this dark cloud: this agreement mandates that each orchestra create a Local Internet Oversight Committee ("LIOC") before any deal can be negotiated. This committee consists of two groups—one musicians, the other management. No deal can be consummated without a vote of 2-0, giving the musicians unprecedented leverage in negotiating. The LIOC is empowered to negotiate any terms, including who gets paid, as long as they equal or exceed the minimum standard established in the National Agreement.

Therefore it is up to each librarian who wishes to be remunerated for his/her services with respect to Internet usage to go to his/her LIOC and plead his/her case. As the management cannot use their usual tactics with someone trying to get covered under the CBA (no deadlines or strike possibilities), it should prove easier (which is not to say it will be easy) to achieve success.

For those covered under a CBA, get involved: run for your LIOC (as I have here in Cleveland, successfully). We wish to be considered musicians by our colleagues, because that is indeed what we are. One of the ways we can strengthen that consideration is by showing solidarity with them in ways other than artistic. Being on various committees over the years has proven to be extremely enlightening and beneficial to me, and I would highly recommend it to anyone interested in other aspects of the orchestra world.

If you have any questions, concerns or comments regarding this Internet Agreement, please do not hesitate to contact me. And as we begin our regular seasons, I wish to all success and good fortune in your endeavors.

2000 IAML CONFERENCE REPORT

Jürg Obrecht

The 2000 Conference of the International Association of Music Libraries, Archives, and Documentation Centers (IAML) took place in Edinburgh, Scotland on August 6-11. It was attended by approximately 350 members from 34 countries. Of the almost 40 sessions scheduled, I will limit my comments to just a few.

In the opening session of the Broadcasting and Orchestra Libraries Branch Sir Peter Maxwell Davies, the patron of the conference, gave an often humorous lecture entitled "How to swindle a composer."

In a session by the Bibliography Committee, we heard about a new directory of German musical archives (*Verzeichnis der Musiknachlässe in Deutschland*, ed. J. Jaenecke, ISBN 3-87068-619-7). Judy Tsou from the University of Washington, Seattle, gave a lecture about the "Digital Scriptorium," a joint project of the Bancroft Library at the University of California, Berkeley, and the Special Collections Library of Columbia University, to digitize and make available online the two universities' Medieval and early Renaissance manuscripts (sunsite.berkeley.edu/scriptorium/). This could be a very interesting example of future access to composers' manuscripts for research and proofreading.

The Copyright Committee presented reports on new copyright restrictions in the U.S., France, and the U.K. that seemingly make it almost impossible to prepare sufficient numbers of copies for educational or scientific purposes. There was much discussion about the possibility of changing

these new laws. Lectures and roundtable discussions on this subject with representatives from the IFLA (International Federation of Library Associations), WIPO (World Intellectual Property Organization), EBLIDA (European Bureau of Libraries and Documentation Archives), as well as librarians, musicians, composers, publishers, and lawyers, are being planned for the 2001 conference.

The Courses and Education Committee presented their plans for improving music librarians' knowledge. This could be a useful discussion point for MOLA, especially for European members, who do not have as many opportunities to learn the job with experienced librarians.

In a session of the Broadcast and Orchestra Libraries Branch, Jutta Lamprecht, from the West German Radio Recording and Music Archive, spoke about the many organizational changes in the radio stations, radio orchestras, and radio archives in Germany since reunification, in 1990. Janis Susskind from Boosey & Hawkes, London, discussed the competing influences of tradition vs. change in the role of today's serious music publisher and the likely impact of technical developments on current and future practices. In this matter she was less enthusiastic than Benn Finn, the representative of Sibelius Software, Ltd., who spoke in another session about musical scores available on the internet. In his opinion, in the near future all music will be available online and we will have computer screens as music stands and many other fantastic things that software companies constantly promise. On a lighter note, a report was made by S. Timothy Maloney from the National Library of Canada, about the exhibition made to celebrate the 75th birthday of jazz great Oscar Peterson (nlc-bnc.ca/oscarpeterson).

Very interesting was the presentation of Michael Fingerhut from IRCAM Paris, about the digital IRCAM Multimedia Library (mediatheque.ircam.fr/).

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Last, but not least, I would like to mention the very impressive demonstration of the future online version of the *New Grove Dictionary of Music and Musicians*, second edition. This could be a very valuable resource, especially because it will be constantly updated. For more information, including a free demonstration, go to their website at grovemusic.com.

The next IAML Conference will take place from July 8-13, 2001, in Périgueux, a beautiful town in the south of France. The region is famous not only for its history but also for French cuisine at its best!

Future IAML conferences will be

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2005: Poland
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BECOMING PART OF THE COLLECTIVE BARGAINING UNIT

Kim Hartquist

It's official: As of September 1, 2000, in its 78th year of existence, the Rochester Philharmonic Orchestra's librarian is now part of the collective bargaining agreement with the musicians. In some ways it does not seem to be such a big deal, but in other ways it is an important achievement for librarians and orchestras with less than a 52-week season. Most librarians of 52-week orchestras are included in their CBAs, but for the rest of us, the opposite is the norm. Every 40-or-so-week orchestra librarian that successfully becomes part of the CBA adds to our strength and professional status both as individual librarians and as a group.

I am now going into my fifth year as librarian here, and it has taken three years to accomplish this goal. Obviously, it is not something that happens just because we think it's a good idea. It requires the support of many other key people in the organization. It also may not be the best thing (financially) for every librarian. It really took a long-range plan and some lucky additional circumstances for this to happen. The following are the steps that I took, first in a list, then explained. Clearly, they provide no guarantee, but perhaps one or two steps may be of help to someone else.

HISTORY - Learn the history of the librarian position in your orchestra.

BENEFITS - Determine Benefits and Shortcomings of being part of the CBA.

FACTS - Know the facts about what exists in other similarly sized orchestras.

CONDITIONS - Assess the tone and direction of conditions in your orchestra.

KEY PEOPLE - Find out who the key people are, both in management and among the musicians.

RELATIONSHIPS - Talk with those key people, develop a good (and professional) relationship.

SELL - Suggest and/or discuss adding the position with either management or the musicians.

The rest is patience, luck and being in the right place at the right time.

HISTORY - The history of the RPO librarian position is similar to that of many other orchestras, with several variations. We started out in 1922 during the George Eastman period of Renaissance-like support for the arts, including the building of the Eastman School of Music and the creation of the Rochester Philharmonic Orchestra. All of the music for the orchestra was supplied by the Eastman School Ensemble Library. The orchestra hired someone, usually a musician, to put it together, hand it out and collect it, but there was no separate library office, no budget, and no music. To my surprise, it was not until the early 70's that the RPO decided it needed to establish its own library with a full-time staff librarian. Many people were responsible for establishing a very well organized library with well-done sets of music. Names like Bob O'Brien, John Perkel, Abe Mannheim, and Abe Lillard added their mark to the library and then moved on to different, often better, positions. Going from no librarian on staff to a full-time CBA member in 30 years is quite a trek.

BENEFITS - My first step was to find out if this was something that would benefit me. At my first two MOLA conferences, I talked with many librarians about the pluses and minuses of being in the contract and began comparing those to my existing situation. At first, I saw no benefit, and in fact had been fairly anti-union until now. The CEO at the RPO had already granted me a salary equal to the musicians' base pay, with matching recording fees and benefits. The downside was that my salary was spread over 52 weeks (not 40 like the musicians), I did not get some fees (like overtime), and if this CEO left, nothing was guaranteed. I decided about two years ago that becoming part of the CBA would be a positive step for me, the librarian position here at the RPO and librarians as a group.

FACTS - In addition to my conversations with colleagues at MOLA conferences, I took several polls and made calls to gather facts about other orchestras, especially those with 40-or-so-week seasons. I learned as much as I could and used the information early on in casual conversations and then later when we discussed details. The key people involved are all very fact-oriented.

CONDITIONS - At the same time two years ago when I decided to go for it, I realized that conditions here at the RPO are phenomenally good. Five years running in the black, fabulous conductors, a great CEO, a good board, good staff and very positive rapport between musicians and management. Knowing that the library position is often the first issue dropped in contract talks, I knew that there might never be so positive a time to put this in place as now. It had been proposed once before, but not passed.

KEY PEOPLE & RELATIONSHIPS - One major advantage here at the RPO is that an active officer of ICSOM who also serves as president of the local union is a musician in the orchestra. ICSOM strongly supports the inclusion of the library position in the contract. This person also was a key member of the negotiating committee for this contract. Luckily, he was a strong supporter from the beginning, and did much talking on my behalf to other musicians, the negotiating committee, and key management people. I have always kept a good relationship with most of the musicians, especially with orchestra committee members and most of the older, wiser "leaders" in the orchestra and this certainly didn't hurt. After all, this contract has to be passed by a majority vote of the musicians. Even though I also have a good relationship with my boss and the CEO, I did not discuss this with them until after it had been presented at the first contract meeting. That the musicians presented it to management gave it strength. After that, details were discussed quite openly among all parties.

SELL - Since I had such a strong supporter on the negotiating committee, I did not have to push the issue, but I want to emphasize that sometimes the most important part is to ask. Don't assume anyone will take on this cause for you; be sure to ask what they think in general and if they would include it in their proposal. One thing that I did point out was that by adding the librarian to the contract, we improved the status of the position so that should I leave, they would be able to attract a higher caliber of candidate and they would also have some say in who was hired.

There were two issues that came up, one small and one big, that had to be discussed and worked out. The first was management's fear of losing hiring/firing control of an employee to the tenure system. Here at the RPO, the librarian position (and personnel) are voted on yearly at the annual meeting. If we don't maintain a majority vote, the musicians can start a process to have us let go. (We buy lots of drinks . . .) Seriously, the musicians are far more likely to raise concern over our job performance than anyone else in the organization and this became obvious to management.

The second, more important issue is of course, what to do with those work weeks during which the orchestra is off, but the librarian works. This seems to be the most difficult issue for the 40-or-so-week orchestras. There is no clear practice nor is there much reason for management or musicians to push for extra pay for the librarian, especially if it is an increase over current conditions. Some librarians have additional weeks at the same weekly pay (or a percentage) stated in the contract. Others get paid by the hour and some have the same arrangement that I have—no additional compensation, just get the job done. Even with everything as positive as it is here in Rochester, I could not get additional pay or even principal pay approved—it was too big an increase for them to accept. Some 40-or-so-week non-CBA librarians now make more than base pay. Here is where you must weigh the benefits

of joining the CBA against the possible financial shortcomings, in addition to assessing general conditions at your orchestra now and in the future.

The final proposal that was put into the contract is indeed a step up from being a staff position, but it is in my thinking a transitional phase between a staff position and a fully compensated contract position. The wording is such that the library position will be included in the contract at base pay for 52 weeks with a minimum of three weeks vacation. There is no provision to cover additional work weeks, nor is there any wording limiting my "vacation." It implies instead that I "get the job done." I agree with the advice provided by several of you, that less contract language is better, especially in this case.

My goal over the next three years of the current contract is to finesse some additional pay into the contract. I know that it may not happen during my tenure but at least I have brought the position this far and have set precedent for future advancement. I can also help other librarians in contract talks by adding another "yes" to the CBA column.

Again, this article and my advice will not even come close to guaranteeing success, but are intended as a review of how I accomplished becoming part of the CBA. Hopefully, this will give others some ideas on how to get started and with whom to talk. One last item is how well you do your job as librarian. The most supportive musicians on the negotiating committee made many references to how well I did my job and how much they wanted to keep me. I usually deflected this praise in favor of stressing how important it is for the position and not just for me, but as you can see, my job performance helped!

If anyone would like to speak with me about anything related to this subject, please feel free to contact me.

A VISIT TO BREITKOPF AND HÄRTEL Mike McMurray and Tom Takaro

The Houston Symphony recently returned from a short tour of summer festivals in Germany and Switzerland. Our first concert was in Wiesbaden, so naturally we thought of visiting Breitkopf and Härtel. Unfortunately, we arrived in Frankfurt on a Friday, so our only opportunity was to hop directly into a taxi as soon as we arrived at the hotel, since they would be closed for the remainder of our stay in Wiesbaden. While Breitkopf maintains a small office in Wiesbaden itself, the main offices and warehouse are located in Taunusstein, a beautiful and very rural village about six miles outside Wiesbaden.

Ulrike Lucht-Lorenz, the Sales Manager, was very glad to meet us and offered us coffee to help us try to stay awake. She had heard of MOLA through Jürg Obrecht in Zürich, but had the impression it was some kind of secret society, and was glad to hear that we welcome publishers to our conferences. She gave us the deluxe tour of Breitkopf's building, which contains areas for large storage, small storage, shipping, and archival materials. The large storage room contains bulk quantities of sets and scores, and the small storage room is where music orders are actually pulled. We looked at the new edition of the Dvorák *New World Symphony* and found out that they will also be issuing a new edition of the *Slavonic Dances*. Editing and production are done off-site on a contract basis.

The archival materials in the basement were especially fascinating, with shelves of boxes filled with old sets of orchestral, chamber, and piano music. There were also hanging files of envelopes which contained original film negatives for engraved plates. We noticed there were no halon gas or sprinkler systems in the building, only fire extinguishers.

B & H recently purchased Musica Rara and is incorporating those materials into its catalog. They had several pallets stacked with surplus copies of chamber music that were to be disposed of. They let us rifle through them and rescue a few of the doomed pieces.

We also visited Breitkopf's rental department, which is in the same building as sales, and is headed by Thomas Trapp. He showed us their offices, which are entirely separate from the sales department except for shipping. We discovered many contemporary composers they publish who are unknown in this country, and saw several of their manuscripts.

After a couple of hours we were feeling the effects of our transatlantic flight, but were very glad we had made this pilgrimage to see where some of the music we use comes from and to meet Frau Lorenz, Herr Trapp and many of their co-workers.

MOLALIST DIGEST

Tom Takaro

It can be daunting, to say the least, to return from some much-needed time off and find 200 e-mail messages waiting for you, the majority probably from the Molalist. On the other hand, given enough time you can catch up on everything that was discussed while you were thinking about completely different things. So the list is definitely a blessing, but it can be a mixed one. Many users have carried out surveys on a variety of topics, and one way to reduce everyone's message traffic is for respondents to the survey to answer directly to the survey-taker (*without* using the handy Reply button). It is then his or her responsibility to tabulate the results and send them to the whole list.

In June, Kim Hartquist in Rochester asked about librarians' experiences with photocopiers, and we heard responses from the

National, Virginia and San Jose Symphonies. Doug Adams in Fort Worth asked whether other librarians insert a program page into each folder, and hit a nerve with the conservationists in our group. Seventeen responding orchestras do provide this service, while three do not. Margo Hodgson in Ottawa asked whether librarians or stage managers keep timings for concerts, and the answers were about evenly divided between the two. Larry Tarlow mentioned the web site for a calculator with a stopwatch which adds and subtracts timings: www.calculated.com/products/9126.html.

Karen Schnackenberg took a poll concerning media payments for librarians and found that out of 25 respondents, 13 are in the bargaining unit and receive payments, 8 are not part of the bargaining unit and receive some payment, and the others receive no payments or were unsure whether they did or not. Contact her directly for more details. Kim Hartquist wanted to find out to whom other librarians report, and whether or not this person does programming. She tabulated the results of her survey and also this summer completed a successful campaign to have her position included in the bargaining unit in Rochester. Edgar Edwards in Rhode Island asked about music for bagpipes and orchestra. Several people mentioned *An Orkney Wedding, with Sunrise*, by Peter Maxwell Davies, and the discussion moved to the problem of tuning bagpipes and from there to ideas for programs of Irish music. Indianapolis and Utah have recently done such programs.

Pat McGinn in Milwaukee asked for suggestions for music for an In Memoriam tribute to a member of their staff. Because this is a situation in which any of us could find ourselves, at the end of this column I have reproduced his compilation of the results, with the addition of a few more.

The Nutcracker was also the subject of some discussion. Pat Zwick and Doug Adams offered their opinions of the new Kalmus edition and Greg Vaught let us know that

the wind parts of the reduced version by McDermott are compatible with Kalmus strings. Clint Nieweg produced a list of all of the alternate keys available in Philadelphia for the songs in Berlioz's *Les Nuits d'Ete*. He also forwarded a lengthy dissertation on the names and numbering of the Schubert Symphonies. Eight measures which Copland cut from the last movement of his *Third Symphony* were reinstated by conductors in Rochester and Washington, D.C., although according to Boosey they are not part of the authorized version. According to Ron Whitaker, Universal has published a new edition of the Berg *Violin Concerto*. And Clint Nieweg and Greg Vaught clarified the origins of the different Suites and Waltz Sequences available from *Der Rosenkavalier*.

Mary Judge in Cincinnati and Pat Kimball in Buffalo offered suggestions for music on a Civil War theme, and Pat Zwick asked a question about an instrument called the requinto, which appears in Gottschalk's *Night in the Tropics*. In this case, it seems to be an E-flat clarinet, although another possibility is a small guitar. Jacqui Compton at the Philharmonia Orchestra raised many eyebrows when she let us know that C.F. Peters had agreed that at least in the U.K. the critical edition of Mahler's *Symphony No. 5* is not in copyright, since the differences between it and the original version are not great. She and Emma Beechy, at Symphony Australia, were given reduced rental fees when they questioned Peters's copyright. This is an issue we hope our MOLA-Publisher Joint Committee will look into.

Many of us received samples of wind clips from Precision Plastics, but not as many season brochures from other orchestras as in the past. Several librarians told of how useful these brochures can be, and hoped that this practice can be revived. Mary Judge asked for advice when her departing Music Director wanted to purchase most of the music he had conducted in his 17 years in Cincinnati. Librarians were unanimous in advising her to just say "No."

Just in time for the holidays, Ella Winfield at Schirmer, through Ron Whitaker, advised us that Lawson-Gould materials, including the *Many Moods of Christmas Suites*, have moved to Warner Bros./European American Music in Miami. European American's new contracts asking that return shipments be insured for the full replacement cost of the music sparked some spirited discussion, and this is another topic to be passed on to the MOLA-Publisher Joint Committee.

In all, it was a busy summer on the Molalist.

Suggested In Memoriam Works

Arr. Tyzik	<i>Amazing Grace</i>
J.S. Bach	Air on the G string from Suite No. 3
Bach-Stokowski	<i>Komm, süsßer Tod</i>
Barber	Adagio for Strings
Beethoven	Marcia funebre from Symphony No. 3
Beethoven	Allegretto from Symphony No. 7
Elgar	<i>Nimrod</i> from <i>Enigma Variations</i>
Elgar	<i>Salut d'amour</i>
Fauré	Pavane (optional chorus)
Finzi	Romance for Strings
Glazunov	Petit Adagio from <i>Autumn (The Seasons)</i>
Gluck	Dance of the Blessed Spirits from <i>Orfeo</i>
Grieg	The Death of Åse from <i>Peer Gynt Suite No. 1</i>
Mahler	Blumine from Symphony No. 1
Mahler	Adagietto from Symphony No. 5
Mozart	Ave Verum Corpus (chorus)
Rachmaninoff	Vocalise
Ravel	Pavane pour une infante défunte
Schumann	Adagio espressivo from Symphony No. 2
Sibelius	Valse Triste
J. Ungar	Ashokan Farewell
Verdi	<i>Va, pensiero</i> from <i>Nabucco</i> (chorus)
Wagner	Prelude to Act III of <i>Die Meistersinger</i>

MEMBERSHIP INFORMATION

Justin Vibbard has left the Lincoln (NE) Symphony for the Librarian Apprentice position at the Civic Orchestra of Chicago.

Abe Lillard is the new librarian for the New Mexico Symphony Orchestra. He will continue to operate his music preparation service.

Congratulations to former Rotterdam Philharmonic Orchestra librarian **Kees Wisse**, who was married to Léonie de Waal on March 23.

The new librarian at the Rotterdam Philharmonic is **Guillaume "Guill" Maessen**. He has been a librarian for the Royal Concertgebouw Orchestra, the Royal Ballet Orchestra, and the Netherlands Philharmonic Orchestra. He will continue

to work as librarian for the Nieuw Sinfonietta Amsterdam and is looking forward to following in Kees' footsteps.

MEMBERSHIP LIST UPDATES

(to new list)

Florida Orchestra e-mail:
library@floridaorchestra.org

ERRATA INFORMATION

In the last issue of *Marcato*, we published a letter from Editio Bärenreiter Prague regarding corrections for Janáček's *Taras Bulba*. At the time, we did not know the identity of the director who had sent the letter. In an effort to give credit where it is due, his name is Michel Lochar, manager of Editio Bärenreiter Prague.

NEW ERRATA LISTS

Requests should be made to the MOLA Errata Center at the Philadelphia Orchestra Library only by e-mail (cnieweg@philorch.org) or fax (215-875-7664).

When ordering, please supply your UPS account number for postage billing.

<u>Composer</u>	<u>Title</u>	<u>Orig. Pub.</u>	<u>Compiler</u>
Debussy	<i>Images: Iberia</i> 7 percussion errata	Durand	Ft. Worth/Adams 1999
Poulenc	<i>Dialogue of the Carmelites</i> 940 entries (26 pp.) parts only	Ricordi	BBC Scottish/Roberts 3/99
Poulenc	Stabat Mater 94 entries (7 pp.) pno/vocal score only	Salabert	NE Conservatory/ Brooks 1/00
Rossini	Overture to <i>La Cenerentola</i> 81 entries (4 pp.)	Ricordi	Ft. Worth/Adams 3/00
Rachmaninoff	Rapsodie on a Theme of Paganini 469 entries (21 pp.)	Edition Tair	Philadelphia/Bradburd 8/00
Sousa/McAlister	<i>Washington Post March</i> 15 entries (1 pg.)	Kalmus	Houston/Takaro 7/00
Tchaikovsky	<i>Sleeping Beauty Suite: Waltz</i> 21 entries (2 pp.)	Rahter	Naples/Holmes 8/00

The Errata Center encourages MOLA members at the conclusion of each proofing project to kindly send us copies of their work for listing in *Marcato* and inclusion in the MOLA files.