

# Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XVI, NUMBER 2

DECEMBER 2001

## FROM OUR PRESIDENT

*Kazue McGregor*  
*Los Angeles Philharmonic*

A desire for tradition seems to be more important than ever this year as people gravitate toward home and hearth in response to the changes and conflicts in the world. For the first time in many years, I'm eagerly looking forward to the holidays, amazing myself and my family by having put up the holiday decorations weeks and not days in advance. I also find myself seeking to re-establish old friendships that seem to have taken on greater meaning. Familiar phrases such as "reach out and touch someone" take on poignant meaning when some of those whom we knew are no longer with us.

For MOLA members, our annual conference is our "home and hearth." I see the 2002 MOLA Conference in Salt Lake City as one of celebration: a celebration of humanity and a peaceful way of life; a celebration of fraternity and of friendships.

This year we anticipate many new and familiar faces as we welcome members and music publishers. We have planned a full and varied agenda, which you will find in this issue of *Marcato*. Our guest speakers this year will include three people who have the responsibility of production and publication for their various music publishing companies. They are William Holab from Universal Editions and Schott, David Flachs from G. Schirmer, and Holly Mentzer from Boosey and Hawkes. These individuals directly affect the "look" of engraved works, which so affects ease of performance, along with a myriad of other practical details of production. I am

particularly excited that we will have this opportunity to share aspects of our work, from both the professional librarians' and professional music engravers' points of view. Representatives from notation software companies will also be in attendance at our conference.

Another featured speaker will be our colleague Tom Takaro, who will share the Houston Symphony's experiences with a devastating flood using slides and music. We are also featuring a demonstration of our website by our very own webmaster and host, Pat Zwick, and his website committee. Many topics are being planned for breakout sessions, with several repeats on the second day so that those interested will have an opportunity to attend all sessions.

Our annual conferences have always served to refresh and rejuvenate our minds and spirits. Our Utah Symphony hosts, Pat Zwick and Craig Fineshriber, are working very hard to welcome everyone. I look forward to seeing many of you in April!

## EDITOR'S NOTE

*David Gruender*  
*Indianapolis Symphony Orchestra*

This issue of *Marcato* will provide you a first glimpse at what's planned for the 2002 MOLA conference in Salt Lake City, along with a chance to meet the host librarians of the Utah Symphony, who reveal some unsuspected and surprising talents in their backgrounds. In addition, we have the Bruckner half of Ron Whitaker's presentation on choosing editions of Mahler and Bruckner from last year's conference in Seattle. (The Mahler portion appeared in *Marcato* last spring.) Please note the web site for David Griegel's compilation of extremely detailed and useful information about Bruckner symphony versions that Ron provides in the article; you will want to keep a print-out of that, together with a copy of Ron's article, on your reference shelf along with your venerable copy of Deryck Cooke's *The Bruckner Problem Simplified*.

I wish everyone the best of the season and a prosperous and fulfilling new year.

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**MOLA 2002**  
**20<sup>th</sup> Annual Conference**  
**Salt Lake City, Utah Symphony**  
**April 26-29, 2002**

**Hosts**

Patrick Zwick, Utah Symphony  
 Craig Fineshriber, Utah Symphony

**Location / Hotel Information**

Wyndham Salt Lake City  
 215 West South Temple  
 Salt Lake City, UT 84101  
 801 - 531-7500  
 800-996-3426 (800-WYNDHAM) for room reservations  
 MOLA Convention room rates:  
 Single/Double/ Quad \$85.00 (with 11.2% tax \$94.52)  
 Mention the MOLA Conference for special \$85.00 rate.  
 Deadline for reservations is 5:00 p.m., March 27, 2002, with  
 all rooms released back to the hotel for general sale after  
 that date. Register on line at:  
[http://www.wyndhamevents.com/salt\\_lake/maj505a.htm](http://www.wyndhamevents.com/salt_lake/maj505a.htm)

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**2001-2002 MOLA Board of Directors**

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MOLA, as a federally incorporated not-for-profit organization, is able to solicit and accept tax deductible donations to support its endeavors. In return for such donations, the donor can expect our acknowledgement and gratitude. No other benefits, real or implied, can be offered. MOLA accepts such donations on a case-by-case nonpartisan basis.

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

**Registration**

MOLA members (per-organization, including one banquet and all sessions): \$100.00  
 Additional librarian or guest banquet(s): \$50.00  
 Non-members (per-person, including one banquet and open sessions): \$175.00  
 Additional guest banquet(s): \$65.00

**MOLA Conference Registration Deadline is**

**5:00 p.m., March 15, 2002.**

Registration packets will be sent out by mail separately. Registration forms will also be available for downloading from the MOLA website.

**Concert Tickets**

The Utah Symphony will be performing Beethoven's *Choral Fantasy* and *Ninth Symphony* with Keith Lockhart conducting on Friday, April 27, and Saturday, April 28, 2002. Special ticket price for MOLA members is \$29. As we anticipate a sold-out house, please indicate in the space provided on the registration form whether you plan to attend so we can reserve tickets.

**Airport to Hotel Transportation**

Salt Lake International Airport is about 15 minutes from the Wyndham Hotel. The hotel shuttle picks up at doors 5 and 10. It costs \$7.00 one-way and \$13.00 round trip. The shuttle drivers accept cash and credit cards. A taxi costs @ \$15.00 one-way.

**Weather**

Spring. Jackets and sweaters advised. It could rain or snow. Go to [http://www.wunderground.com/US/UT/Salt\\_Lake\\_City.html](http://www.wunderground.com/US/UT/Salt_Lake_City.html) for a weekly forecast around conference time. If you like flowers, the Mormon Church Temple Grounds, which are two blocks from the hotel (across the street from Abravanel Hall), should not be missed.

**Important Numbers**

Utah Symphony Library: 801-715-9257  
 Utah Symphony Library Fax: 801-533-4698  
 Patrick Zwick, Cell: 801-641-2798 Home: 801-532-2281  
 Craig Fineshriber, Cell: 801-558-6634 Home: 801-944-3882  
 Wyndham Hotel: 801-531-7500  
[www.wyndham.com](http://www.wyndham.com)

AGENDA [subject to change]

Friday, April 26, 2002

Guests arrive in Salt Lake City

Pre-conference activities:

Visit winter Olympic venues

Tour downtown Salt Lake City and the new  
Gateway Center

Committee meetings (optional)

4:00 p.m. Committee Chairs meet with Executive Board

5:00 p.m. Executive board meeting

8:00 p.m. Utah Symphony Concert, Abravanel Hall  
Beethoven Choral Fantasy and Ninth Symphony  
Keith Lockhart, Conductor

8:00 p.m. - midnight Presidential Suite Wyndham Hotel  
Welcome and post-concert reception hosted by Keith  
Lockhart and the Utah Symphony Board

Saturday, April 27, 2002

7:30 a.m. Coffee, tea, juices, sweet rolls, etc. available in  
foyer throughout the day

9:00 – 12:00 Welcome and Business Meeting  
Welcoming remarks from:  
Rocky Anderson, Salt Lake City Mayor  
Keith Lockhart, Utah Symphony Music Director  
Don Andrews, Utah Symphony President and CEO

12:00 – 1:30 Lunch

1:30 – 2:00 MOLA Website Demo

2:00 – 5:00 Break-out Sessions I  
Including Ergonomic Environment and Movement  
Therapy, Hand Copying, International Topics,  
Continuing Education, and Audition Books

5:00 – 6:00 OPAS Overview and New Features by Tom  
Gaitens, Fine Arts Management

8:00 p.m. Utah Symphony Concert, Abravanel Hall  
Beethoven Choral Fantasy and Ninth Symphony  
Keith Lockhart, Conductor

Sunday, April 28, 2002

7:30 a.m. Coffee, tea, juices, sweet rolls, etc. available  
in foyer throughout the day

9:00 – 12:00 Plenary Session – Panel Discussion  
A discussion on the practical aspects of music  
preparation, publishing and distribution in the digital  
age with directors of production and publications  
from music publishers

Guest speakers: William Holab (Universal Editions  
and Schott), David Flachs (G. Schirmer) and Holly  
Mentzer (Boosey & Hawkes)

12:00 – 1:30 Lunch

1:30 – 2:00 Slide and music presentation of the Houston  
Symphony Flood and Recovery by Tom Takaro

2:00 – 4:30 Break-out Sessions II  
Including Evolution of Engraving Technologies,  
Librarians' OPAS, Continuing Education, Finale and  
Sibelius Workshops

5:30 Photo Session in lobby of Abravanel Hall

6:00 Wine and Cheese reception in lobby of Abravanel  
Hall and tour of library/backstage.

7:00 Banquet in lobby of Abravanel Hall

Monday, April 29, 2002

8:00 – 9:00 a.m. Breakfast Buffet provided by Utah  
Symphony Guild in First Tier Meeting Room at  
Abravanel Hall

9:00 – 11:30 Open Session – Composers' Forum in First  
Tier Meeting Room

A practical look at problematic orchestral works by  
Igor Stravinsky, Claude Debussy, Maurice Ravel as  
well as special problems encountered with selected  
operatic literature for concert performance

11:30 – 12:30 Round Table

12:30 Conference adjourns

The Utah Symphony is proud to be the host of the 2002  
MOLA Conference. We look forward to seeing all of  
you in April.

## BRUCKNER SYMPHONIES

Ron Whitaker

Cleveland Orchestra

*[The following is the second part of a presentation I made on Mahler and Bruckner at last year's conference. The opinions presented are entirely my own, and nothing, either stated or implied, should be construed as an official position of MOLA.]*

Mahler and Bruckner have been a librarian's nightmare for years, and just when we thought we had them figured out, a new generation of scholars comes along to prove us wrong.

Mahler is ultimately easier than before—he left so much information that just needed time to be digested; various versions involved reorchestration, not recomposition; his ego didn't allow students to convince him to alter his compositions in any meaningful way. With Bruckner the situation was just the opposite. He left much information, but unfortunately it doesn't tell us all we need to know. The various versions of his works involve all aspects of rewriting: recomposition, reorchestration, etc. And what we thought we knew of these versions is now proving to be incomplete, if not totally incorrect.

*The Bruckner Problem Simplified*, Deryck Cooke's famous series of articles written originally for *The Musical Times*, later collected for *The Musical Newsletter*, and finally reprinted in *Vindications*, a collection of Cooke's essays on various topics printed after his death, was a librarian's Rosetta stone for Bruckner since its initial publication. While it is still valuable (mainly for describing the major differences between Haas and Nowak), there are so many opinions stated as fact that are patently wrong, especially regarding Symphonies Nos. 2 and 8, that much of it must be taken with a grain of salt.

David Griegel has produced a valuable document dealing with the various Bruckner versions which is available on the web at [www.geocities.com/dkgriegel/versions.html](http://www.geocities.com/dkgriegel/versions.html).

The biggest piece of advice I can give when dealing with Bruckner is to find out as far in advance as possible exactly which score your conductor will be using. The conductor must be extremely specific; if in doubt, ask again. For years the main question was "Haas or Nowak?" Now there is a new generation of Bruckner scholars who are throwing some of the generally-held beliefs right out the window.

The difference between Mahler and Bruckner is that Bruckner really revised his works, and revised them again, and then revised them yet again. And every one of these versions is available, just waiting for a conductor to

perform it, at the same time driving librarian crazy. This is why I said the conductor must be absolutely specific, and even that may not help you at times.

Haas and Nowak are the same for the Linz version of Nos. 1, 5, and 9. There is no reason to rent these. In fact, for No. 5, Kalmus used to sell a reprint of Haas, but what they are selling now is a reprint of Nowak. The Kalmus No. 9 is fine as long as you fix the misprints. For the Vienna version of No. 1, your only choice is Nowak.

Another easy one is No. 6, and if Kalmus could ever find the Haas edition to reprint, it would be even easier, as again Haas and Nowak are the same. The Hynais edition that Kalmus presently sells has the right notes for the most part, and it could be fixed to match Haas, but only at great effort. After adding bar count, changing the phrasings and dynamics back to what Bruckner actually wrote, eliminating the repeat of the second half of the third movement Trio along with the extraneous second ending and its strange lead-back to the Scherzo proper (neither of which Bruckner wrote), you would have a legitimate set of Symphony No. 6 parts.

Symphony No. 3 exists in basically three versions with some variants, all edited by Nowak. The first version can be played as published or with an Adagio, published separately, which replaced the original slow movement. Besides the Nowak the second version is also available edited by Fritz Oeser. This was published in the early 1950's and for many years was the only way to perform this version. When the Nowak edition came out many years later, he did some rebarring in the first movement and included a coda to the Scherzo that Bruckner had instructed not to be published. This is the red flag for the second version of this symphony—you must be aware of the editor if this version is programmed. For the third version there is Nowak and Kalmus, a reprint of the original second edition. (The first edition was of the second version—I've never seen a copy of this or heard of anyone who has.) They are close, but the differences in the brass parts toward the end of the second movement, plus other places where the printing reverts to the first edition makes using Kalmus a big mistake. To my mind, making Kalmus agree with Nowak would be a clearcut copyright violation.

If I've confused you, I'm sorry, but things are about to get worse. For Symphony No. 8 there are two versions, and they are considerably different from each other. The first version has a smaller orchestration, a different key scheme in the third movement, and some much different music. One example of the latter is at the end of the first movement: in the original it ends fortissimo in C major, while in the second it ends

pianissimo and in C minor. The second version also contains several cuts. For many years the Haas version has been proclaimed the superior version, as he claimed that he had restored cuts that Bruckner's students had either added themselves or forced upon Bruckner. Unfortunately this has resulted in something Bruckner never wrote or conceived. In fact, in order to restore some of the cuts, Haas had to do some composition of his own. And he didn't restore all the cut material, but only what he wanted—not very ethical, and certainly not very critical. This is where Deryck Cooke needs to be treated very carefully, as he presents his opinion as something closer to fact. Nowak prints each version as Bruckner left it. So much for the history lesson. If your conductor wants to do Haas, then buy Kalmus—it's a good reprint, but there are still some mistakes to fix. Do not attempt to make a Nowak set out of Haas, or attempt to fix the first edition from the 1890s. This is the same situation as with the third symphony: a clearcut copyright violation.

Symphonies Nos. 4 and 7 have been the most popular Bruckner symphonies for ages, and you might think that because of this they would present the fewest problems. But because they have been more popular than the others, the various editions that have been printed over the last 125 years have been performed much more than the other symphonies. This has resulted in conductors making their own versions, creating different performing traditions. A case in point is my own music director, Christoph von Dohnányi, who uses the Haas version of No. 4 but inserts a cymbal crash from the first edition printed in 1889, since he grew up with this version until the Haas was printed. Beyond that, there is the problem of so many different versions for No. 4. There is the original version and also the second version with a totally new Scherzo (the one most familiar today) and a truncated Finale. Two years later Bruckner expanded this Finale into the form we know today, which is what Haas printed—*twice*. The differences are in the orchestration of the Trio of the Scherzo, the 1936 printing having the melody played by flute and clarinet, the 1944 with the melody played by oboe and clarinet. This is followed by the Nowak version, which is basically the Haas 1936 printing until the end of the symphony, where the horn parts are rewritten. Nowak based his score on a copy found in the Columbia University Library dating from 1886; this score was unknown when Haas prepared his editions. Finally there's the first edition from 1889. For the last 60 or so years this has been discredited, even though both Haas and Orel declared that much of this edition was legitimate and should be published as a

separate version in the critical edition. This has not yet happened. Some of the differences are so drastic and un-Brucknerian (such as the diminuendo leading into the Trio of the Scherzo) that it is hard to believe that they were actually done by Bruckner himself, but such is presumably the case.

Symphony No. 7 should be the easiest to do, you would think. It was the only Bruckner symphony in which the autograph score was used for the engraving. However, after a performance in 1884 of the original 1883 score, Bruckner made many changes directly into the manuscript, erasing some passages and pasting over others. Haas claimed to have gone back to the 1883 version, but Nowak (and others) claim that this is impossible due to the erasures. As with Symphony No. 4, there are two different printings of Haas and they are different, as Larry Tarlow reported a number of years ago in *Marcato*. Haas probably kept coming up with different interpretations as he continued examining the manuscript and incorporated his latest findings into the current printing. So there's a red flag, if your conductor says he wishes to perform the Haas version. How do you get a set of Haas parts? The only way I can suggest is to rent them, as the Kalmus parts are a direct reprint of Nowak. I have not seen a Kalmus score, so cannot comment on what edition it is, but the Dover score is definitely Haas. Since Haas tried to revert to the original version, it is obvious there will be differences between it and Nowak. They are not that substantial, but they are still there. The first edition of 1885 is quite similar to Nowak: there are some spurious horn notes, and the phrasings and dynamics have to be checked. But why go to this trouble since Kalmus is the same as Nowak? There is also a question about the percussion in the second movement: Haas eliminated it; Nowak includes it.

This leaves us with Symphony No. 2, and it is probably the biggest mess. There are basically two versions: the original of 1872 and the revision of 1877. Deryck Cooke states that Haas is the 1872 version, but that has been proven not to be true. It is based on the 1877 revision with passages from the 1872 mixed in (similar to what he did in No. 8). This also involved some recomposition on Haas's part, again making it not very critical. Nowak is close to the 1877 version, but even he realized his edition was lacking, as he commissioned William Carragan to make new critical editions of both the 1872 and 1877 versions to replace his own. These new editions have both been recorded, but general availability is still sometime in the future.

I will finish with Symphony No. 0, for which, as far as I know, there is only one option: rent Nowak.

## 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: 215-875-7664; e-mail: NBradburd@philorch.org)

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

Composer	Title	Original Publisher.	Compiler
Bainton	Concerto-Fantasia (14 pp)	Stainer & Bell	Michael Edwards 10/01
Debussy/Nieweg	Afternoon of a Faun 55 entries (3 pp)	Kalmus	San Antonio/Vaught 9/01
Mahler	Symphony No. 2 (Reduced version) UE List of about 20 places where inserts needed		Edmonton/Jones 6/01
Mussorgsky/ Kirkor/McAlister	<i>Night on Bare Mountain</i> 9 entries additions to Dayton list	Kalmus	San Antonio/Vaught 6/01
Mussorgsky/ Rimsky-Korsakov/Nieweg	<i>Night on Bare Mountain</i> 77 entries (4 pp)	Kalmus 1989	San Antonio/Vaught 6/01
Ravel	<i>Daphnis et Chloe</i> (Complete) 26 entries (2 pp)	Kalmus 1989	Toronto/Gay 10/01
Schoenberg	<i>Gurre-Lieder</i> (6 pp)	UE/Belmont	Michael Edwards 10/01

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### MEET THE LIBRARIANS OF THE UTAH SYMPHONY, HOST OF THE 2002 MOLA CONFERENCE.

Patrick Zwick, Head Librarian and MOLA  
Webmaster

I was born in Berkeley, California, in 1941 and transplanted to Utah via Arkansas at the age of eight. I started playing music at an early age on just about anything I could get my hands on. In both junior high and high school I played the trombone in a dance band—I still remember my first \$5.00 gig! I played the bugle for the YMCA camp and the guitar for the Jewish Community Center, where I was a counselor for several summers. In 1960, fresh from the Navy, at the rather advanced age of 20, I started playing the bass. I was at the University of Utah then, earning a BA in Political Science. I was studying Arabic, as I thought I would end up in the Foreign Service and that the Mideast was where the

action would be in my lifetime. I had really fallen in love with the bass though, practiced a lot, and won an audition for the Utah Symphony bass section in 1964.

Two years later, when I was on tour in North Carolina, I was offered a job in San Antonio, where I ended up playing for three years. In San Antonio I became the Assistant Librarian in 1967 and the Head Librarian in 1968. I returned to Utah in 1969 and have been here ever since with the exception of 1987, when I took a year's sabbatical to study the viola da gamba in Vienna. I played six summers with the Santa Fe Opera, where I particularly enjoyed playing lute on two Cavalli operas under the direction of Raymond Leppard. I also played guitar on Henze's *We Come To The River* under Dennis Russell Davies, another career highlight. I played the viola da gamba for a decade with the Salt Lake Chamber Ensemble, a baroque quartet.

I re-entered the library world in 1989 when I became Craig Fineshriber's assistant. Craig and I are the closest of friends and I view us as co-librarians even though I am now Head Librarian. It is always a pleasure to be able to

share a meal and see a show together with our wives on one of those rare nights we both have off. He took a break for a few years beginning in 1994, and I became Head Librarian; he later returned as my assistant. Our various talents mesh very well and the library is a wonderful place to work.

I gradually eased out of my bass-playing role over a three-year period, as Head Librarian became a full-time position included in the CBA. Mike Runyan and Heather Dinwiddie mentored me in OLIS and I became very interested in computers. One of my two boys, Dylan, a Physics major at Stanford, and I have assembled a bunch of them. My other son, Marek, is absorbed with *Everquest*, a less technical side of computers. I got involved with the MOLA website at the Winnipeg conference and since then have felt a very close connection with the MOLA membership as the website has become the interactive, information-packed entity it is today.

I was the Performing Arts Director for the 1980 Utah Arts Festival and have served on the boards of both the Salt Lake Arts Council and Local 104, A.F.M. I am married to a Polish mystic, but if I go there I will be getting into material I want to use in my yet-to-be-written novel.

#### Craig Fineshriber, Assistant Librarian

When I was five years old I was rummaging around in my grandmother's basement and came across an old snare drum that had belonged to my grandfather, who had passed away some three years before. My grandfather and my uncle had both been percussionists and had played with the Utah Symphony in the 1940s. By the time I was eight I was ready to carry on the tradition and started taking drum lessons.

At age twelve I met Robert Lentz, who was both timpanist and librarian for the Utah Symphony. He was forming an orchestra of young people called the Utah Youth Symphony and before long I was playing percussion early every Saturday morning, learning the orchestral repertoire and perfecting skills. Maurice Abravanel, who was Music Director of the Utah Symphony, was also the director of the Music Academy of the West in Santa Barbara, California, and Lentz thought it would be a great idea for me to spend summers there. I would be awarded a scholarship if I agreed to take on the assistant librarian duties as well. I spent three very educational summers at the Academy, learning not only how to be a better percussionist, but how to run a music library.

I graduated from the University of Utah with a degree in Music History, but my first love was always

playing. An opening in the Utah Symphony percussion section gave me my first opportunity to play regularly and after a year in the section I was appointed Principal Percussionist, a position I still hold.

I guess Abravanel had noticed my library work in Santa Barbara as well, and when Lentz retired as librarian I took over those duties, too. I spent twenty-three years as a player and librarian until 1995, when it became painfully obvious that, with the growth and increasing complexity of the orchestra's schedule, I simply couldn't handle both responsibilities any longer. So I turned the job over to Patrick Zwick, who had been my assistant. Pat has since retired from playing and has become the first non-playing (and best) librarian the Utah Symphony has ever had. Three years later, there was an opening for assistant librarian and Pat and I talked about working together again. Besides, I needed some extra income to pad my 403(B), so I took the job, and it has proved a very happy collaboration.

I have served on the orchestra committee and the Utah Symphony board of directors, and am currently a volunteer with the local homeless shelter. On occasion, I am asked to give pre-concert talks, which I really enjoy because of my music history background.

Between looking for an unusual gong or cowbell and brushing off eraser crumbs, I still find time for a little golf, a lot of reading, and spending time with my three kids. My wife Kathie, who is a Family Practice physician/Balkan choir leader, and I enjoy the theatre, the Sundance Film Festival, and traveling wherever and whenever we can.

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## TRANSITIONS

Please welcome Eva Rosenberg, who joins Peter Moore as his assistant in the Oregon Symphony library. Eva comes from Cincinnati, where she was a free-lance violinist for a number of years.

Sarah Bonebrake (known to her friends as Sally) is now acting Head Librarian for the Kansas City Symphony while Elena Lence Talley is on maternity leave. (Elena and Doug have just become proud new parents of a baby girl.) Sally came to Kansas City earlier this fall to fill the newly-created position of full-time Assistant Librarian. She grew up in Kansas City, but spent the past 20 years in Los Angeles, first as a horn major at USC, and then as a free-lance copyist, which she continues to do in her spare time.

Finally, beginning in January of 2002, Erika Kirsch will join the Houston Grand Opera as its new librarian. Erika comes to Houston from New York, where she currently works with the American Symphony Orchestra.