

Marcato

Newsletter of The Major Orchestra Librarians' Association

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DECEMBER 2002

FROM OUR PRESIDENT

Robert O'Brien
Atlanta Symphony Orchestra

Your participation in MOLA, especially at the conference this April, is essential to the success of our organization. As you read this issue of *Marcato* and consider the great variety of topics and events being planned for the Indianapolis conference, remember, "You must be present to win!" MOLA is more than an international service organization; it is a collection of like-minded professionals willing to give of their collective knowledge and experience. This is how it has always been.

I am presently looking up at a photograph that hangs prominently above my desk in the ASO library and I see the smiling faces of my colleagues at the first annual MOLA conference in Philadelphia on March 4, 1983. That date, near the end of my rookie year with the Rochester Philharmonic, is etched indelibly in my memory. After years of being a freelancer, I was so happy to get a "real" gig in Rochester. Then later that season to be invited to a meeting with some of the real giants of our industry, Lou Robbins (NY Philharmonic), Victor Alpert (Boston Symphony), Vernon Kirkpatrick (National Symphony), and of course Clint Nieweg, the founder of this event, was more than I could have hoped. I was so eager to learn from these greats I must admit feeling a little nervous that my contribution to

the proceedings would be minimal. However, it became instantly apparent that we were all there to share the same goals and to learn from each other—and we did! The 24 present that day, including Larry Tarlow, Mary Judge, Paul Gunther, Marty Burlingame, John Tafoya, and the others, would develop this *educational* idea into a wonderful organization called MOLA. Today I am proud to say MOLA has grown from that first 24 to some 196 member organizations. You will find though that the spirit of camaraderie and professionalism is the same now as that very first day.

One manifestation of that collegial spirit is the instant world-wide communication via the listserv. The continual assistance offered and the daily interaction of our membership are truly amazing. The reference and research tools available on the MOLA website are also invaluable. To this end, I am pleased to announce that a new and improved web page and web site will be opened to our members in the early days of 2003. The Web committee, with Robert Sutherland as chair, Steve Sherrill as webmaster, and Patrick Zwick as webmaster emeritus, has worked very hard to develop a new look and improved service. At present, with the cooperation of a new service provider, the test site is functioning beyond expectations, and development of new features is proceeding on schedule. The site is still in the testing phase but we are told should be ready for us by February 2003 or sooner.

The annual conference, however, is where all of our collective energy, information, and enthusiasm meet. I suggest that we each do all that we can to educate the other musicians in our orchestras, as well as the management and staff, to the importance of MOLA. Attendance and participation at the annual conference delivers a much greater return on investment than anyone could ever imagine.

So, make your plans early, do all that you can to be in Indianapolis this April, and I'll look forward to seeing you there.

INSIDE THIS ISSUE

From Our President	1
Editor's Note	2
MOLA Conference 2003	2
Field Trip to Bloomington.....	4
The Peripatetic Librarian	5
Transition.....	8
Errata Updates.....	8

EDITOR'S NOTE

David Gruender

Indianapolis Symphony Orchestra

As one of the hosts for the MOLA conference this coming April in Indianapolis, I'm especially pleased to include the conference agenda in this issue, along with registration forms. I am also pleased to welcome Clovis Lark of Indiana University as a co-host. Clovis will give us an opportunity to widen our scope by guiding us through the resources of the internationally-recognized School of Music at Indiana University and the procedures for preparing music in a performance library at the conservatory level. The field trip to Bloomington, the main campus of the university, is something new for this conference and should be a rewarding experience for anyone taking advantage of the opportunity. The university is generously helping to underwrite the cost of the trip to make the price as reasonable as possible for MOLA-ites. I look forward to hearing from many of you as the conference approaches.

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MOLA Website www.mola-inc.org

21st ANNUAL MOLA CONFERENCE

Indianapolis, Indiana

April 11-14, 2003

Hosts

Michael Runyan, Indianapolis Symphony
David Gruender, Indianapolis Symphony
Clovis Lark, Indiana University

Location / Hotel Information

Adam's Mark Downtown
120 West Market Street
Indianapolis, IN 46204
317-972-0600
Fax: 317-972-0660
Reservations: 800-444-ADAM
or
317-822-5817
MOLA Conference room rates:
Single/Double \$99.00

Mention the MOLA Conference for this special rate. (There is an additional room tax which is currently 11%.) These rooms are especially congenial for doubling up, with considerable privacy built in. All rooms are equipped for computer hook-up. The hotel is convenient to museums, restaurants, a downtown shopping mall, and a canal walk which also provides a prime jogging route.

Airport to Hotel Transportation

Indianapolis International Airport is about 15 minutes from the Adam's Mark Downtown Hotel. There is no hotel shuttle, but the Indy Airport Taxi will bring you to the hotel for a flat rate of \$15. (Look for the green shamrock logo.) There is also downtown limo service for seven or eight dollars.

Given that Indianapolis is within driving range for many MOLA members, parking will be available at the hotel for a nominal rate.

Field Trip

For this year's conference we have arranged an excursion to the Indiana University campus in Bloomington, which is a little more than an hour's drive south of Indianapolis. The IU Opera Department will be presenting *West Side Story* for those of you who would like to see a production by one of the country's premiere opera theater and music training schools. See the accompanying article by Clovis Lark for more details.

Concert Tickets for Indianapolis Symphony Concert

For those of you who may have been here in Indianapolis for the 1993 MOLA Conference, you will be pleased (as we certainly are) to see and hear the results of our just-completed \$3 million stage renovation. Both the looks and acoustics are greatly improved—for the orchestra as much as for the audience. It is one of our reduced orchestra weeks and the program will be conducted by Miguel Harth-Bedoya and consists of Copland's *Music for the Movies*, Theoreore Shapiro's *Of Blood and Carnations*, the Vivaldi D major guitar concerto and Ruben Sierra's (new) *Folias*, with Manuel Barrueco as guitar soloist, and Stravinsky's Suite from *Pulcinella*.

Weather

Indianapolis is on the same latitude as Baltimore and Washington, D. C. and we share their hot, humid summers. Early April is generally very pleasant and comfortable but on the cool side—there's no telling about April showers, but jackets and sweaters would be advised.

Time

While the rest of the world will have reset their clocks to "spring forward" on April 6, Indiana does not change; we are perpetually on Eastern Standard time. This means that, at the time of the conference, we will in effect be the same as Central Daylight Saving time (the same as Chicago).

MOLA Conference Registration Deadline

Please return your registration forms as soon as possible to help us in our planning. Registration forms will also be available from the MOLA website. We ask that registrations be returned no later than March 12, 2003.

Important Numbers

Indianapolis Symphony Library: 317-262-4919
Indianapolis Symphony Library Fax: 317-262-1120
Mike Runyan Home: 317-547-8349
Dave Gruender Home: 317-254-8391
Adam's Mark Downtown Hotel: 317-972-0600
www.adamsmark.com

CONFERENCE AGENDA (subject to change)

This year's conference will have an emphasis on technology and music preparation and production, as well as topics of interest to academic/conservatory performance libraries and single-librarian libraries.

Friday, April 11, 2003

- 2 p.m. Executive Board meeting
- 2 p.m. Committee meetings (at Chairs' discretion)
- 4-5 p.m. Executive Board and Committee Chairs meet
- 5 p.m. MOLA Orientation (Paul Gunther)
- 8 p.m. ISO Concert (Harth-Bedoya/Barrueco)
- 8-Midnight: Reception in ISO library and Symphony Centre 17th floor

Saturday, April 12, 2003

- 8-9 a.m. Continental Breakfast
- 9 a.m.-Noon: Welcome, Business Meeting and Round Table
- Noon-1:30 p.m. Lunch (on your own) OR Field Trip to IU/Bloomington (box lunches included)
- 1:30-6:30 A variety of topics and "break-out" sessions to include:
 - The Single-Librarian Performance Library
 - Music Research
 - The Compleat Librarian
 - Center for Black Music Research
 - International Copyright
 - Music Copying/Prep (David Ocker)
 - Mock Auditions
 - Tech Tour (ISO Library)
- 4:30-6:30 p.m. OPAS training
- 8 p.m. ISO Concert (Harth-Bedoya/Barrueco)

Sunday, April 13, 2003

- Breakfast on your own (coffee, etc. always available)
- 8:30-11:30 a.m. Plenary Session: "A Musical Work Is Born— Problems and Solutions in the Commissioning and Preparation of New Music" with representatives from publishers (Paul Lavender), composers (Richard Kessler, AMC; Stephen Paulus), librarians (Michael Runyan), conductors (Miguel Harth-Bedoya), artistic administrators (Robert Neu), and copyists (David Ocker); moderated by Kazue McGregor.
- 11:30 a.m.-1:30 p.m. Lunch break
- 1:30-5 p.m. A variety of topics and "break-out" sessions to include:
 - The Single-Librarian Performance Library
 - Music Research
 - The Compleat Librarian

Latin-American Music Center & Black Music
Center of Indiana University
International Copyright
Mock Auditions (possible Monday morning
follow-up TBA)
Tech Tour (ISO Library)

5:30 p.m. Photo Session

6 p.m. Wine and Cheese Reception in Library/
3rd Floor Lounge

7 p.m. Banquet at *Magic Moments* Restaurant

Monday, April 14, 2003

8-9 a.m. Breakfast Buffet in East Lobby

9-10 a.m. ISO Education Department presentation

10:00-10:45 a.m. Pops Consortium presentation

10:45-11 a.m. Break

11-11:45 a.m. Composer Forum: Shostakovich
(Marcia Farabee)

11:45 a.m.-12:30 p.m. Conference wrap-up and adjournment

MOLA Conference 2003: An Afternoon with MOLA in Bloomington Indiana *Clovis Lark, Orchestra/Choral Librarian, Indiana University School of Music*

The 2003 Indianapolis MOLA Conference is offering an unusual opportunity to showcase the role of the conservatory orchestra librarian. On Saturday afternoon, April 12, MOLA is arranging a "field trip" for those interested in exploring the Indiana University School of Music facilities. The School is housed in five separate buildings, including an opera house, three chamber halls, academic and ensembles libraries, faculty studios, rehearsal halls, and practice rooms. Participants will be able to take part in several group discussions pertaining to performance libraries in teaching institutions as well as discussions with faculty composers concerning issues impacting orchestra librarians. There will also be the opportunity to attend a performance of Leonard Bernstein's *West Side Story*. (Leonard Bernstein maintained a close relationship with Indiana University.)

Indiana University provides a noteworthy history of American music making. The modern school was largely the brainchild of Wilfred C. Bain, who took the institution from one of regional interest

for opera and developed it into an internationally renowned conservatory. Bain was responsible for enticing to the school pianist Menahem Pressler and Janos Starker (at the moment he left the Chicago Symphony and a 15-year musical relationship with Fritz Reiner), whose commitment to cello pedagogy has enriched the chamber and solo programs as well as placing players in the finest orchestras in the world. Starker brought Cleveland Orchestra Concertmaster Josef Gingold (teacher of Cleveland Concertmaster Preucil, Pittsburgh Concertmaster Cardenes, and many other successful orchestral violinists) and pianist Gyorgy Sebok to join him. In more recent years oboist Marc Lifschey and solo horn Myron Bloom brought their experience with Szell in Cleveland to Bloomington, while timpanist Gerry Carlyss and trombonist Dee Stewart also brought theirs with Ormandy in Philadelphia. As a result of this kind of commitment to teaching excellence, the Indiana University School of Music now boasts over 1500 full-time students. They participate in 12 choruses, six orchestras, a contemporary music ensemble, and eight different opera productions and three ballets annually. Graduates of the School participate in orchestras and opera houses all over the globe. At the heart of every large ensemble performance is the ensembles library.

Ensemble librarians for conservatories contend with a wide array of responsibilities. They are orchestra librarians, opera librarians, ballet librarians, and choral librarians, as well as librarians for repertoire and master classes. In addition, they assist in facilitating individual preparations for auditions and private lessons. Since there are any number of simultaneous rehearsals occurring daily, this provides for a unique environment of competing interests and never a dull moment.

While this kind of librarian may seem marginal in the greater world of professional orchestral librarianship, it can provide essential services and information for the general membership of MOLA. Most of the premier composers in the United States are employees of universities. Many of their compositions and their students' compositions are premiered by the conservatories or universities where they are employed. Accordingly, the conservatory librarian can provide a first point of consultation for orchestral librarians when a composer's work is either hard to locate or there are specific performance/notational problems that need clarification. In addition, conservatory conductors often rely on their "home" librarian to act as liaison with other librarians when they perform outside the school with professional orchestras. Finally, the conservatory library often exists in close proximity

with an academic research music library. Here the librarians have easy access to scores not in their performance collection, critical editions, and a vast array of secondary and bibliographic literature. Access to these materials enables the conservatory librarian to provide speedy reference for the membership of MOLA.

The Indiana University School of Music Orchestra/Choral Library offers all of the above services. It is my hope that you will avail yourself of the opportunity to visit us and see the collection and the facilities that rely upon the library's operations.

Bloomington Field Trip Agenda

This is the proposed agenda as *Marcato* goes to press. Note that actual panelists won't be confirmed until closer to the date of the conference. Indiana University is generously underwriting a good deal of the cost for the motor coach as well as for the reception, which keeps the cost for this excursion extremely reasonable for MOLA members.

Noon Motor Coach leaves for Bloomington

1:30 p.m. Greeting from Imre Pallo (Chair of Conducting Faculty), School of Music Dean Richards, Dean of Libraries Thorin and/or Music Library Head Mary Davidson.

1:30 p.m. Janos Starker Masterclass.

2 p.m. Round table discussion focusing on the orchestra library within a teaching institution.

2 p.m. Round Table discussion with composers about performance issues in orchestral music.

3:30 p.m. Tour of IU School of Music facilities

3:30 p.m. "Open House" for onsite demonstration of the operations of the performance library in a teaching environment (including examination of holdings, demonstration of computer record-keeping, etc.)

5:30 p.m. Reception (Uplands Microbrewery)

8 p.m. *West Side Story* performance

10:30 p.m. Return to Indianapolis

THE PERIPATETIC LIBRARIAN: TRAVELS THROUGH THE U.S. ORCHESTRA SCENE

Jari Eskola

Gothenburg Symphony, Sweden

There's hardly any better way to expand one's professional knowledge and skills than by familiarizing oneself with the ways of one's profession around the world. During spring of 2002 I had a marvellous opportunity to get my North European views and ways of work refreshed by working in three American orchestra libraries. Windy March was spent in New York, April snow storms and the onset of spring were experienced in the Twin Cities, and May and the beginning of June found me in Dallas, blessing the air conditioning. Three different orchestras—three different libraries—and, sure, three different cities.

Following are some random comments and observations about the differences—and similarities—in some of the ways these libraries work.

March 12, 11.15 a.m. Just as I had started feeling cozy at my new desk and had started erasing markings by a lesser maestro in a hardcover Bärenreiter Mozart Requiem score, my dear colleagues suddenly run off somewhere—without any warning whatsoever. Where's the fire?! I follow them three flights down to the stage.

It seems that during rehearsal breaks the New York librarians check the first desks of each string section, and if the famous X is to be found drawn on the margin, they make that change on all the desks. Phew! Wow! I've never heard of anything like this! Is this the best-kept secret of the New York Philharmonic? During the following weeks this procedure becomes familiar to me—very familiar.

March 12, 11.45 a.m. I'm continuing to erase the Requiem score. Larry Tarlow and Sandra Pearson introduce me to what is possibly the eighth wonder of the modern world: an electric eraser. I've heard of these devices, but the day I would hold one in my own little hands I had never even dreamed of!

It takes time to find a comfortable position to work with the eraser. It's too heavy and thick to be held as a normal pencil, and it's not that fast working with it—at least when compared to ferocious manual erasing. But the ergonomics is far better and one can keep going for hours. During the following

months this device becomes familiar to me—very familiar. (Note to oneself: get two!)

March 12, 4.30 p.m. Forty bucks poorer but proud owner of a sleek hi-tech battery operated mini-eraser.

(March 19. Premiere for Andy Richter Controls the Universe. Hilarious! No more Jerry Springer for me!)

March 20, 10.15 a.m. It just hits me, do my New York colleagues really have almost the same work hours as their musicians? Not the normal nine to five blues, but rather something completely different?

When one works the administration hours between nine and five and approximately 0.75 concert duties a week, the work schedule of the NYPO librarians (excluding the principal librarian) feels very refreshing: they seem to work from about 9 a.m. to 3 p.m. three days a week plus three or four concert duties. And the media benefits! I want those too! It seems that the librarians really do benefit by being one of the musicians *de jure*.

April 1. Just as I started feeling homey at my E69th Street studio, it was time to change the scenery. Minneapolis was blessed with a blizzard on April Fool's Day in 2002.

April 9, 2.25 p.m. Eric Sjostrom asks me to copy some parts. I feel helpless understanding the paper sizes. What button do I have to press to get the copy to come out right? Letter, legal, 11x17? Wouldn't they be happier with the bliss of A4, B4 and A3? Insane! And the inches and the pounds and the gallons and the Fahrenheits. Luckily the alphabet is the same!

It seems the digital copier is becoming a more and more common tool in the orchestras of the world. And why not? A digital copier which also doubles as a network printer, fax and file server is quite superior in comparison with the noisy, slow, perhaps-toxic-fumes-producing and not-always-so-great-in-print-quality analog machines. If you add a saddlestitcher to your digi-machine, what more can a librarian hope for? That you had one of those at home, too?

April 11, 10.15 a.m. Paul Gunther asks me to make some extra parts. He shows me the ingenious Music Binding System by VPC. Step 1, 2 and 3 and the part is bound! Beats any other method 10-0!

I noticed that every orchestra I visited seemed to

have the VPC binder. It must be at least as widespread as is the German Regulus tape system in the Nordic countries. VPC is far superior, not only in speed but also in the quality of the taped part: the spine won't become lumpy as it does with the Regulus, especially when taping multiple pages. (Note to oneself: get one.)

April 23, 10 a.m. With a Starbuck's Grande Latté Spettacolare(?) in my hand I arrive at the Concert Hall and assume my position at the desk borrowed from Eric. Let's see what's on today's menu. Time to bow a symphony: the Leningrad Symphony. Viola parts: Long—very long. What an insane number of errors! Personal opinion: no matter how much would be saved in hire fees it just cannot justify the agony and pain the poor librarian goes through fixing these terrible, horrible parts.

As professionals in this trade, we know there are differences in copyright laws around the world. Browsing the music collections of the three libraries I felt very envious: the Strauss works, the Mahlers, the Sibeliuses, the Stravinskys and the Prokofievs. How great it must be just to pick the folder from the shelf and start using it. In Europe, it's impossible to know in what shape and condition the hired *Don Juan* parts will come this time. And then you fetch your bowing masters and start the dull process once again.

During the last couple of years European publishers have been warming more and more to the idea of sets on permanent loan. Development in the US is years ahead of at least Northern Europe. If I have *Le Sacre* and *The Titan* on permanent loan in my library, the New Yorkers have quite a lot more – and the Dallas library looks like the Southwest branch of the Boosey & Hawkes hire department!

May 1, 8.30 a.m. A limo waiting at the hotel door, ready to take me to the modernistic Morton H. Meyerson Symphony Hall. The first day with the Dallas Symphony starts just the way it should. Should I get a pair of rattlesnake boots and a Stetson hat?

May 2. My illusions of a luxurious life are soon crushed as the reality hits: the Dallas orchestra is going to do 19 concerts within the next six weeks, 151 works. Yippee! And we hardly do 80 concerts a year in Sweden, should I be ashamed? Luckily, my bowing hand has gotten the practice it needed to face the Summer Season of the DSO.

The difference in the number of yearly concerts is one of the most notable differences between the Nordic and the US orchestras (the other is the size of administration: a professional orchestra *can* be run by just six people). While any large orchestra in Scandinavia gives about 80 concerts a year, orchestras in the US give at least double, if not triple, that number. And how smoothly the bowing process ran in all three orchestras! Marvelling at this aloud, I was told, "We've trained them for years."

It goes without saying that the differences in funding systems are the key factor here, but I couldn't help asking myself: what would be an ideal number of concerts per year for the library? When is too many just too many—and is it possible that there are too few concerts given somewhere?

May 9, 7.58 p.m. Stomach ache, sweaty palms, dizziness. No, it's not a sudden romantic encounter in the form of a first date. Karen Schnackenberg made me go on stage and put the score and the baton on the stand and thus fully experience the marvels of the fine institution called concert duty. Back home, it's the stage manager who takes care of everything once it's on the stage. 2800 people in the audience, 95 in the orchestra, and 200 on the choir stands. All eyes on me. I am going to faint.

I didn't faint. Not the next time, or the one after that. The last time was almost . . . bittersweet. According to cultural anthropologists, I would have by now made it to the going-native phase. The little anthropologist in me noted that there are three main schools of how the score and the baton should be positioned on the conductor's stand:

- 1) The baton is placed on the spine of the score (opened at the first page of music) pointing up.
- 2) The score is positioned about 5 centimetres (2 inches) above the edge of the stand, the baton just underneath, pointing left.
- 3) The baton, placed on the score, points in a 30-to-40 degree angle to the top left corner. This must be the most sophisticated way of placing the items, as the Maestro will be able to pick up the baton in a smooth, flashy motion and start the overture.

May 9, 8.02 p.m. Just as in Northern Europe, the stage manager and the librarian stand by the stage door and watch the Concertmaster and the Maestro go on stage and start the magical moment in music. In the United States, the assistant

conductor accompanies the two, anxiously waiting until the last minute, in case the "main" conductor gets food poisoning.

Dallas and Minnesota had an assistant conductor on staff, appointed for a season or two. At Avery Fisher Hall, however, the assistant seemed to be a different person every week. Where I'm from, we've only heard wild rumours about assistant conductors, and some of us may have once seen an assistant who has come to town with a ridiculously expensive Super-Maestro. On the other hand, I have more than once pulled my hair in despair when the next week's conductor has cancelled (food poisoning?) and he is replaced by someone willing to come in on short notice but also willing to change two-thirds of the program. And once, in Helsinki, I witnessed one such replacement conductor not being able to carry the concert past the overture (food poisoning?). The Concertmaster conducted the rest of the concert—without a baton.

THE "RITE OF SPRINKLERS"

Robert Grossman
Philadelphia Orchestra

Tuesday, December 3, 2002 started out with a feeling of excitement and anticipation due to our new Music Director-designate Christoph Eschenbach's arrival. The enlarged orchestra for *Le Sacre* was on stage and had been rehearsing for about twenty minutes when all hell broke loose. Nancy Bradburd was at her desk and noticed that the fire alarm strobe light had started flashing. I was back in the stacks and came out to look but the blinking lights had stopped. Clint looked up from his desk and didn't notice anything either. Suddenly, the sound of panic and screaming came over the monitor and we saw something that looked like an avalanche happening on stage: a combination of the sprinklers and deluge flood pipes opening up. Musicians were running everywhere. Some jumped over the stage apron into the pit and made a run for it! Others went up the middle and through the back door stumbling behind the percussion section. Most of the musicians got stuck in a crowded pack at the side doors and were drenched because the pattern of the water was mostly on the sides of the stage. Nancy and I ran down the two flights of steps and hit the stage

(continued on page 8)

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: NBradbud@philorch.org)

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

Composer	Title	Original Publisher	Compiler
Britten	<i>Peter Grimes</i> : Four Sea Interludes 7 pages (158 entries)	Boosey & Hawkes	Fort Worth/Adams
Lalo	<i>Symphonie espagnol</i> 1 page (16 entries--addenda to published list)	Durand	Fort Worth/Adams
Previn	<i>Every Good Boy Deserves Favour</i> 34 pages (555 entries)	Edition Wilhelm Hansen	Philadelphia/Nieweg & Bradbud

(continued from page 7)

to see an enormous flood cascading down from the house seats and organ loft. The music was wilting before our eyes. We were about to take a deep breath and dive into the storm when we noticed our Personnel Manager and Assistant already on the stage grabbing folders as quickly as humanly possible. We modestly decided to stay dry and waited for them to clear the stage. What seemed like an eternity was only about ten minutes, but the damage was done. The stage was flooded, instruments damaged, music ruined, and people were soaked. Some people called home and waited to be picked up with a dry set of clothes while others slipped into their coats and slinked off to recover.

Overall, we were very fortunate because the potential damage to instruments appears to have been somewhat limited, although the damage reports are still coming in and we haven't heard of all the necessary repairs. We had recently switched insurance carriers and the new agents at Marsh USA have been very eager to help facilitate the claims process. The building has damage to the wood in various places, flooding in the basement led to duct and other drainage damages, various lighting, sound and electrical complications, and other things too detailed to list. The library lost a new set of *Le Sacre* parts that had just been proofed and bowed for Eschenbach's use. We also lost our Prokofiev Classical Symphony. Fortunately, we owned other guest conductor sets that we were able to use as a substitute for the next day's rehearsal. The Lieberson *Red Garuda* for Piano, which was also on the program, was another story, however, since it was the only set currently in the US. We quickly gathered a few volunteers armed with hair dryers and irons and set up a

recovery station. Nancy and I spread the music outside the Library and used the floor to sort through the wet folders to prevent further damage to the Piano Concerto. We passed them along to Clint to supervise the drying and pressing process. Almost all the parts looked pretty good except for the Violins and Bases. We quickly photocopied the soggy parts before they dried up, stuck together, and became too wrinkled to work with. Our stage folders were a bit soggy but dried off nicely and look a bit cleaner now. We put everything back together again with results better than the Humpty Dumpty story and were ready to go the next day. It was a bit trying overall, but we were fortunate to have the alternate sets on hand to replace the music too damaged to use. Our heartfelt thanks goes to our Manager Lourdes Demers and her Assistant Matthew Principie for braving the elements and so quickly reacting to save the music.

TRANSITION

As of mid-December, Clinton Nieweg has retired from his position as Principal Librarian of the Philadelphia Orchestra after 28 years of service. Clint's spirit will continue to loom large both in Philadelphia and within MOLA. We wish him all the best.