

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Robert O'Brien

Atlanta Symphony Orchestra

Dear MOLA-ites,

I know that you will agree that MOLA is one of the most valuable tools we as librarians possess. Of course, it is the members that make it so. Rarely have I seen a more dedicated and generous group of professionals. I consider it a privilege and an honor to have had the opportunity to serve as President this past year, and look forward to continuing to offer whatever I can for the future. I also welcome the insightful leadership that Paul Gunther will bring to the post starting in April following the annual conference and offer my sincere gratitude to Kazue McGregor for her support, wisdom, and guidance over these past two years. With that said, it comes to you, as a participating member or interested supporter, to take up the challenge of enriching MOLA's future. Bring your ideas to the front. Volunteer for a committee, or just suggest a course of action. The collective brain power of this organization is our best resource.

I hope that you have had a chance to visit the revised website. Many new things have been added recently and many more are soon to come. This is only one example of the fine work our committees have accomplished. Special credit goes to Steven Sherrill and Robert Sutherland for their work on this project and of

course a huge thank you to Patrick Zwick for his years of tireless effort on our behalf. As you can imagine, the care and feeding of this beast is an endless task. Assistance is always needed to update material, collect data, and proofread text. A new feature we hope to add in the coming months is a Pops Resource Database modeled after Ron Whitaker's annual Repertoire Report. This is a daunting task to say the least, but one that I feel will be a huge benefit to many of our members, and your assistance with this is greatly appreciated.

Let me say thank you again to all who contribute so tirelessly and with such dedication, and encourage the rest of us to do the same. Every aspect of our organization will benefit from your involvement. So, grab a point of interest and come on in . . .

Keep those e-mails and errata flowing!

See you in Indy,

Bob

EDITOR'S NOTE

David Gruender

Indianapolis Symphony Orchestra

"May you live in interesting times" is, by some lights, an ancient Chinese curse. Well, between war and the serious budget and audience crises being endured by a broad spectrum of our orchestras, this certainly qualifies as an interesting time for many of us. In the face of many such challenges, we in the library side of things are left to carry on as best we can.

As part of this "carrying on" process, the annual MOLA conference gives us all a chance to meet with kindred spirits to share insights, concerns, problems, and

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even solutions. More than that, it is an opportunity for our proud company of musician-librarians to demonstrate our solidarity while emphasizing to our respective managements how seriously we take the importance of our endeavors and how broadly our network extends.

In this issue of *Marcato*, we provide you with a conference update reflecting the content and scheduling of sessions that have firmed up as we approach the opening date. Many of the sessions will take place at more than one time and day to provide the maximum opportunity for attending. The sessions with Paul Lavender will be especially valuable to anyone who works with *Finale* as well as those who see the Hal Leonard publications as a valuable resource. We will also be offering mock auditions once again: look for more details and a sign-up on the listserv shortly. Our field trip to Indiana University is a first for a MOLA conference and the annual banquet should also be a unique and entertaining event which may surprise you.

Rounding out this issue is Greg Vaught's article detailing web research resources, originally presented at one of last year's conference sessions.

I look forward to seeing many of you this April.

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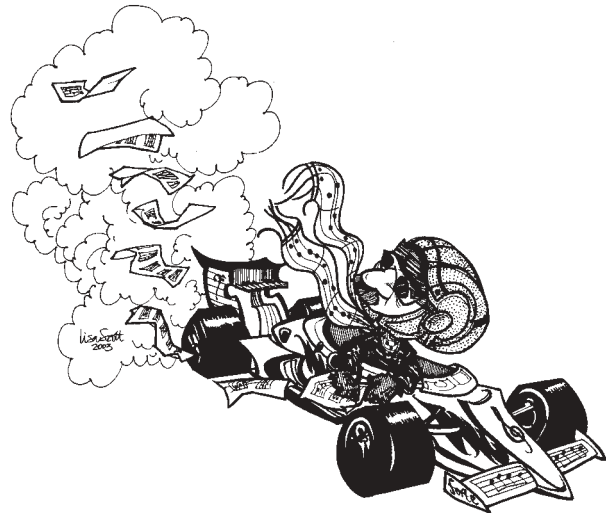
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MOLA Website www.mola-inc.org

MOLA 2003 Conference Update

Mike Runyan

Indianapolis Symphony



During the run-up to the start of the 2003 MOLA conference, we have been steadily refining the content of the various breakout sessions through discussions with the various presenters and the MOLA executive board. We as hosts have also drawn on our own experience to help formulate an agenda which we think will be of most benefit to those attending. This year we have taken into account past concerns that some of the most interesting breakout sessions were scheduled at the same and have so arranged things that most of you will be able to attend just about all sessions being offered.

In last December's *Marcato*, Clovis Lark gave a good description of the agenda for the Bloomington field trip, which remains accurate. In addition, the Sunday morning Plenary Session and our Monday morning sessions are essentially as described in December. Following are some more detailed descriptions of what to expect in each of the breakout sessions being offered.

Saturday, April 12, 2003

Miriam Perkoff from "eStand" will demonstrate the present technology and get feedback to aid in the development of a portable, wireless networked electronic music stand.

David Ocker, a West-coast music engraver for major publishers and contemporary composers, will present "Between the Final Manuscript and the First Rehearsal: How the music for a new orchestra piece gets prepared in spite of computer software that claims to do everything automatically." He uses Sibelius notation software.

Black music resources will be discussed with Suzanne Flandreau, from the *Center for Black Music Research* in Chicago as well as with representatives from Indiana University African-American performance groups.

You may wish to enjoy a tour of the Tips, Tools, and Techniques of the Indianapolis Symphony Library, designed to help maximize the efficiency of your library.

A panel discussion of the single-librarian library will be chaired by Jennifer Goldberg of the Richmond Symphony.

For those interested in the latest in Copyright developments, a panel discussing the latest MOLA fact-finding will be chaired by Robert Sutherland of the Metropolitan Opera.

In a session that will have increasing significance to many of our members, Tom Gaitens of Fine Arts Management will demonstrate the latest OPAS software features.

Finally, we will convene an OPAS software Users Group—bring tips and questions to discuss with other users.

Sunday, April 13, 2003

Paul Lavender, band and orchestra editor at Hal Leonard Publications, will meet with band and orchestra librarians to get feedback for proposed publications.

Paul Lavender, one of the country's top *Finale* power users, will demonstrate speed tips, templates, macros, etc. for this notation software.

Representatives from Indiana University's *Latin-American Music Center* will discuss the latest resources and literature.

Mock Auditions will be given by sages Larry Tarlow, Paul Gunther and John Van Winkle. Advance sign-ups will be offered over the MOLA-list.

Repeated from Saturday will be the "eStand," Library Tips, Single-Librarian Library, and Copyright sessions.

As always, detailed schedules, along with lists of restaurants and recreational activities, will be provided in your welcome packets. See you in April!

Music Research on the Internet

Greg Vaught

San Antonio Symphony

Online library catalogs

Online library catalogs may help locate or confirm information on published materials or unique items held in a library's special collections.

Most large library catalogs use Boolean operators which allow you to combine two or more search terms. Boolean operators are AND, NOT, OR, and "nesting." Using AND narrows your search by retrieving documents that contain every one of the keywords. OR expands your search by returning documents in which any of the keywords appears. NOT limits your search by returning results including only the first keyword but not any others. Nesting uses parentheses to group keywords that must appear together in the results.

Most search engines use "implied" Boolean operators, substituting the plus sign (+) for AND, the minus sign (-) for NOT, and double quotation marks (" ") for parentheses. Many search engines employ drop-down menus that substitute choices such as "must contain" or "must not contain" for genuine Boolean operators. For more information on Boolean operators and other aspects of online research, go to:

<http://www.sc.edu/beaufort/library/lessons8.html> or

<http://library.albany.edu/internet/checklist.html>

The following catalogs allow you to search music collections in the larger public libraries, universities and conservatories:

New York Public Library: Library for Performing Arts

<http://www.nypl.org/research/lpa/lpa.html>

Eastman School of Music: Sibley Library

<http://groucho.lib.rochester.edu/>

New England Conservatory

<http://Taos.flo.org/html/NEC/welcome.html>

University of Illinois

<http://gateway.library.uiuc.edu/>

University of North Texas

<http://iii.library.unt.edu/search/>

University of Michigan

<http://www.lib.umich.edu/mirlyn/mirlynpage.html>

Latin American Music Center, Indiana University

<http://www.music.indiana.edu/som/lamc/>

COPAC catalog

<http://copac.ac.uk/copac/>

For more online library catalogs, try:

Webcats: Web-based online library catalogs

<http://www.libdex.com>

Yahoo! Search results for University Libraries

<http://search.yahoo.com/bin/search?p=libraries>

The Library of Congress

<http://lcweb.loc.gov/>

Searching the Library of Congress online catalog:

<http://catalog.loc.gov/>

Search engines

There are several specialized pages that will index the web and allow you to search their database of sites. Most are simple to use and all have help files to explain special features or criteria to help you search more efficiently.

Google <http://www.google.com>

Alta Vista <http://www.altavista.com>

Lycos <http://www.lycos.com>

Yahoo! <http://www.yahoo.com>

Infoseek <http://infoseek.go.com>

Excite <http://www.excite.com>

MetaCrawler <http://www.go2net.com/search.html>

Search engine tips

You can link words together into a phrase if your terms must appear together in the search results. Place “double quotation marks” or (parentheses) around the phrase when you enter the words in the search box, for example, “Romeo and Juliet.”

To make sure that a specific word is always included in your search topic, place the plus (+) symbol before the key word in the search box; a minus (-) sign will exclude a keyword. For example, to find recipes for cookies with oatmeal but without raisins, try recipe cookie +oatmeal -raisin.

Some search engines allow you to use wildcard words in your searches. By typing an asterisk (*) at the end of a keyword, you can search for the word with multiple endings. So type in wish*, to find wish, wishes, wishful, wishbone, and wishy-washy.

When in doubt, use lowercase text in your searches. When you use lowercase text, the search service finds both upper and lowercase results. When you use uppercase text, the search service finds only uppercase. Use uppercase, however, when your search term is a proper name. When you search for paris, you'll find Paris, paris, and PARIS in your result pages. However, when you search for Paris, you'll only see

Paris in the result pages; a search for Rock Hudson should not turn up pages about rocks in the Hudson River. For more assistance using search engines:

The Spider's Apprentice

<http://www.monash.com/spidap.html>

Search Engine Watch

<http://www.searchenginewatch.com>

Necrology and Obituary sites

Gaylord Music Library Necrology file

<http://library.wustl.edu/~music/necro/index.html>

The Obituary Page

<http://catless.ncl.ac.uk/Obituary>

Online magazines

NewJour: Electronic Journals & Newsletters

<http://gort.ucsd.edu/newjour>

Newspapers sites

Many major papers are now online and most have a searchable archive. There is usually a fee to view or order an electronic copy of an archived article.

Reference Resources

Music

Yale University Music Resources on the World Wide Web

<http://www.library.yale.edu/musiclib/webres.htm>

UCLA Music Resources on the Internet

<http://www2.library.ucla.edu/libraries/music/>

General Topics

American Society of Indexers: Reference Sources on the Internet

<http://www.asindexing.org/>

AcqWeb's General Reference Resources

<http://www.library.vanderbilt.edu/law/acqs/ref.html>

Alta Vista Internet Translation Service

<http://babelfish.altavista.com/cgi-bin/translate?>

The Scout Report

<http://scout.cs.wisc.edu/scout/report/>

Other Music Sites of Interest

Societies and Organizations

Music Societies and Research Organizations on the web

<http://www.sunysb.edu/muslib/msoc.htm>

The College Music Society

<http://www.music.org>

Music Library Association

<http://www.musiclibraryassoc.org/contents.htm>

MLA Clearing house
http://www.music.indiana.edu/tech_s/mla/index.htm

A Guide to Copyright for Music Librarians
<http://www.musiclibraryassoc.org/Copyright/copyhome.htm>

Archives of the MLA-Listserve
<http://listserv.indiana.edu/archives/mla-l.html>

The Film Music Society
<http://www.filmmusicsociety.org>

International Association of Music Information Centers
<http://www.iamic.ie/members.html>

Directories

Music Publishers Agency (MPA)
<http://host.mpa.org/agency.html>

The Classical Music e-mail list directory
<http://www.netaxs.com/~jgreshes/lists/cd.html>

Arioso On-Line Business Directory of Concert Music
<http://www.arioso.com>

Musical America magazine
<http://www.musicalamerica.com>

Composers

Classical Composers Database
<http://utopia.knoware.nl/users/jsmeets/>

Women's Music Composer Database
<http://www.womensmusic.com/index2.htm>

American Music Resource
<http://www.uncg.edu/~flmccart/amrhome.html>

Other

All Music Guide
<http://allclassical.com> (classical)
<http://allmusic.com> (other than classical)

Gramophone
<http://www.gramophone.co.uk/links.asp>

Center for Black Music Research
<http://www.cbmr.org>

I.U. Latin American Music Center links
<http://www.music.indiana.edu/som/lamc/links>

U. of Texas Latin American Resources
<http://lanic.utexas.edu/la/region/music>

ChoralNet
<http://choralnet.org>

Musica (choral)
<http://www.musicanet.org/en/index.htm>

Percussion
<http://www.cse.ogi.edu/Drum/encyclopedia/>

Big Bands
<http://www.nfo.net>

Canada
<http://www.nlc-bnc.ca/4/17/index.html>

Pete Hlustik's Links (includes many links for early music)
<http://home.uchicago.edu/~phlustik/music.html#sources>

Preservation and Disaster Planning

The Northeast Document Conservation Center (NEDCC)

<http://www.nedcc.org>

Conservation OnLine

<http://palimpsest.stanford.edu>

Archivists "Reference At Your Desk"

<http://www.nara.gov/nara/naralibrary/weblinks/yourdesk.html>

MEET THE LIBRARIANS OF THE INDIANAPOLIS SYMPHONY AND INDIANA UNIVERSITY, HOSTS OF THE 2003 MOLA CONFERENCE

Laura Cones, Indianapolis Symphony

I am a native of Indianapolis, but avoid the term "Hoosier" whenever possible. I started librarian work in high school. In my second week at Butler University (where I received BM and MM degrees in Cello Performance with assorted minors in Spanish, Music History/Lit, and quasi-Arts Administration), I was hired by the orchestra director to do "some stuff" that turned out to be a nine-year job. For the first few years, the ISO was still located on the Butler campus and I spent quite a few worthwhile hours with former librarians Harry Michaels and Howard Johnson. About 1991, after Mike Runyan arrived, I began working occasionally for the ISO when an extra hand was needed, and with more regularity a couple of years later.

I left Indy for a year to take the position of Librarian with the Richmond (VA) Symphony for the 1999-2000 season. I returned to the ISO and found things were expanding, particularly in the pops field with the Symphonic Pops Consortium. Many of my duties here are directly related with these pops events and our annual Yuletide Celebration. In addition, I am the librarian for vocalist Sandi Patty. I've heard that I am a rare breed of librarian, as not many will make the statement, "I love pops," let alone put it in print.

My hobbies are baking (from decadent brownies to fanciful wedding cakes), conducting musicals, collecting Fiestaware, NASCAR, and recently serving as house- and dog-sitter to about everyone I know (or so it seems).

David Gruender, Indianapolis Symphony

I grew up in central New York and graduated from the Syracuse University School of Music, as a double bass major with a minor in Spanish (which involved a summer spent at the University of Puerto Rico). During my undergraduate years, I did a considerable amount of work on cello, guitar, and lute as well. I managed to join the Syracuse Symphony bass section in my freshman year and stayed with them for six years, also serving as an assistant stage manager and bass guitarist for the SSO rock ensemble. The next thing I knew, I was a junior high band director and instrumental music teacher (with no prior teaching credentials) in the Pittsfield Public Schools in the Berkshire hills of western Massachusetts, where I stayed for the next 17 years. While there I acquired an M.A. degree in English Literature (don't ask) from the University of Massachusetts, Amherst, and continued to play bass in the Albany (NY) and Berkshire symphonies. At the same time I formed and played cello in a string trio, playing every possible wedding venue in the Berkshires. I was in the right place at the right time to get a job that led to my becoming Chief Librarian for the Tanglewood Music Center in the mid-80s and a program annotator as well. In 1989, somewhat demoralized by the state of music education in the area, I accepted a post as Associate Librarian with the Baltimore Symphony in 1989 and moved to the Indianapolis Symphony as Librarian in November of 1995. While in Baltimore I managed to keep up my bass chops as an occasional substitute in the BSO and as a member of the Annapolis Symphony, the Baltimore Opera Orchestra, and Concert Artists of Baltimore. Since coming to Indianapolis, I've enjoyed speaking for the ISO Coffee Concerts and serving as the instructor for the "Sounds of the Symphony" adult education courses jointly sponsored by the ISO and IUPUI. I've performed on stage with the ISO on guitar, mandolin, banjo, and bass, hooked up with my harmonica-playing library comrade for many play-and-talk sessions for symphony support groups and have stayed somewhat active as a free-lance bassist throughout the central Indiana area, although I'm spending a great deal more of my free time on classical guitar.

I'm survived by my extremely patient and tolerant wife, Rhunell, a fellow Syracuse grad majoring in piano and harpsichord. She works in one of the local medical centers and serves as organist/choir director for a local church. We both share a great enthusiasm for gardening, the great restorer of sanity and balance.

Susan Grymonpré, Indianapolis Symphony

I was born and grew up in Winnipeg, Canada (host of the 2003 World Curling Championships, eh?). While in high school, I counted being a member of the curling team as one of my many activities, but eventually, despite playing piano for many years, I took up the flute in eleventh grade and ended up playing with my school orchestra as well as with the local component of the army band. I attended the brand-new University of Manitoba School of Music as the only flute major (!) and a piano minor. We moved to the U. S. when my husband, Dick, a violist, took a job in the Denver Symphony and then the Houston Symphony. After a few years I followed my peripatetic violist back to Hamilton, Ontario, before we finally settled in Indianapolis in 1980. I've been working here in the ISO library for almost 14 years while doing an extensive amount of private teaching, although I have cut back considerably over the past couple of years.

Dick and I have two sons and a daughter and our youngest is now a senior at M.I.T. Since Dick retired from the ISO two years ago, I've spent most of my time either here in the library or traveling. We've been to London, Italy, Switzerland, and France. We also manage to travel quite a bit around the U. S. and back to Canada to visit family.

Michael K. Runyan, ISO Library Manager

I was born in San Diego, California in May of 1953, after my Navy dad met and married one of the local gals. Dad took us back home to Denver, where his branch of the Runyans ended up during the Gold Rush.

My interest in music was stirred in my first grade music class. I would come home and pick out the tunes on the family piano. There was music in the family blood (my mother barrel-rolled the likes of *Blue Moon* and *Heart and Soul* by ear), but not a strong classical environment.

Piano lessons followed, but I eventually came to hate practicing. My parents finally got tired of the whining and let me quit lessons at age 14. That's when I started enjoying the piano. My self-education concentrated on the pop and jazz genres, and under that stimulation I began composing.

As my psyche and musical tastes matured, college composition study gradually shifted my emphasis from commercial to classical. Lacking the courage to risk composing for a living, I pursued the common path of the deflated doctorate to qualify me to make my fortune at the university preparing others to make their fortunes at the university.

Concurrent with college studies at Brigham Young University and the Cincinnati College-Conservatory of Music, I involved myself in a variety of extracurricular music-making to support my pianist/composer wife, Pamela and our (eventual) four children: studio and dance band work, arranging, music copywork and part preparation (in the days of India ink—before computers!), grant writing and concert organizing (for the Cincinnati Composers' Guild), teaching, and about five years of work with Mary Judge in the Cincinnati Symphony library. While in Cincinnati, I also planned to attend the Cincinnati College of Mortuary Science (dad had started a funeral business while I was an undergrad), but decided 12 years of college was enough.

In 1986, just as my schooling was finished, the head position in the Indianapolis Symphony library opened up. I was fortunate enough to land the job, and have since enjoyed preparing music, wading through administrivia, arranging and composing as needed, hosting pre-concert "Words on Music" forums and developing various gadgets, layouts and computer applications to make work faster and easier.

For relief from a busy life in music, I putter around the house, volunteer for my church, go on bike rides with my wife and play the harmonica (it's fun if you don't *have* to do it). Actually, the harmonica thing has started a life of its own and now includes a number of cameo appearances each year with orchestras, in the recording studio and as part of the harmonica/guitar "Runyan-Gruender Duo" on the Women's Committee circuit.

Clovis Lark, Indiana University

I became orchestra/choral/opera/ballet librarian for the Indiana University School of Music in 1992. My move into this capacity marked a shift back into the music world after five years working as a chef in New York, Providence and Bloomington.

My first exposure to serious music was as a child in Manhattan, Kansas, where the University hosted concerts and we were able to get the weekly Metropolitan Opera broadcasts. This interest did *not* endear me to my opponents in playground and after-school games, even though it did not affect my competitiveness. But I was stubborn, and continued to pursue both soccer and violin lessons, later taking up the viola as well. Eventually, I found my way to New York City, where I attended Columbia University, studying with Patricia Carpenter, a student of Arnold Schoenberg, and Jacques-Louis Monod during the day, while being exposed to music of the 20th century by Pierre Boulez and the New York Philharmonic at night. My studies were funded in part by my job as rental

librarian for Galaxy Music in New York (an experience that was to prove invaluable to me), while my standing-room opera tickets at the Met were funded by weekly poker games (my secret: when others drink scotch, sip beer). When financial aid dried up, I began working for a lawyer doing asbestos litigation, evaluating chest examinations and X rays. Frustrated with the brazen profit motives of the attorney, I left, and then pursued my culinary interests.

At the time I assumed my position at Indiana University, the collection, while extensive, was in serious disrepair. Had this not been rectified, years of performance history might have been damaged beyond repair and the ability of the collection to serve the needs of the orchestras and choruses seriously compromised. As it was, private use of individual parts had permanently disfigured a substantial portion of the collection. Working with the School of Music, I was able to establish two parallel collections, one exclusively for performance and a second for personal use of parts and readings (a necessity in conservatories). In addition, I added several hundred compositions to the collection over the last ten seasons. I am proud to say that the School's collection is now in exceptionally fine shape. My responsibilities as librarian include five full orchestras, two chamber orchestras, a contemporary music ensemble and student recital orchestras, all comprising over 500 players at any given time. They perform over 100 different programs including eight operas and two ballets annually. The School also maintains up to 10 choruses as well. As a result, we have a rather entertaining atmosphere of simultaneous rehearsals and competing needs, all of which demand sensitive prioritizing.

Shortly after I began my work at Indiana University, I noticed that little was being done to assure performances of the music of Arnold Schoenberg and his students and colleagues. To rectify this gap in the repertoire, I established an ensemble devoted to this music which gave performances over five seasons. These performances were well received and kindly supported by the Schoenberg family and Belmont Music. I was able to return their kindness two and a half years ago when I spearheaded a successful protest to reverse UCLA's decision to rename Schoenberg hall for Mo Ostin.

I am an avid outdoors person and a member of the Southern Utah Wilderness Alliance, devoting as much free time to climbing, cycling, and mountaineering as is possible. I also hold the distinction of being the only MOLA member to run afoul of the law at the 2002 conference in Salt Lake. (You can ask me at the conference, but I remain a free man today.)

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
Barber	Essay No. 1 1 page (18 entries)	G. Schirmer	Fort Worth/Adams
Chavez	Sinfonia India 2 pages (33 entries)	G. Schirmer	Minnesota/Sjostrom and Harvat
Dukas	Sorcerer's Apprentice 1 page of movement markings	Durand	Durand
Elgar	Enigma Variations 3 pages (40 entries)	Novello	Fort Worth/Adams
Schumann	Symphony No. 4 1 page (1 entry)	New Breitkopf	Tonhalle/Obrecht
Strauss, R.	Four Last Songs 2 pages (8 entries)	Boosey & Hawkes	Fort Worth/Adams
Tanaka	Guardian Angel 4 pages (10 entries)	Chester	Utah/Zwick

The online catalog of MOLA Errata Catalog has recently been updated to 790 entries, and has had corrections added by Russell Nadel, a staff librarian at The Philadelphia Orchestra. Twenty entries have been added from the quarterly list published in *Marcato*, and many of the entries have been edited based on the printed errata files stored in Philadelphia.

Many of the errata files (up to S) have already been scanned into the database "erratanew.fp5" online.

However, the newest entries have not yet been scanned into the database. They will be added after we finish the rest of the basic list. There is an indication for each online database entry noting whether or not the file has been scanned.

If you have sent an errata list to The Philadelphia Orchestra Library and do not see it listed in the online database, please re-send it for inclusion in an upcoming *Marcato*.

TRANSITIONS

On February 1, 2003, Elkhonon Yaffee retired after 21 seasons as Head Librarian for the Detroit Symphony. Hona and his wife are moving to Washington, D. C., to be closer to their grandson. Robert Stiles is holding down the fort and advises us to keep our eyes open for another Tchaikovsky book from Hona's pen in the not-too-far-distant future. Robert notes that, "Hona will be greatly missed by many, but especially by me." All of us involved in MOLA certainly join in wishing him well.

Meanwhile, Rob Olivia has moved up from Naples (Florida) to serve as the DSO's Interim Orchestra Librarian while Beth Fishbane fills in for Rob in Naples.

In Philadelphia, Robert Grossman was named Principal Librarian of the Philadelphia Orchestra on March 8, after serving as Acting Principal since January. Bob has been with the orchestra for nearly 25 years and has been Assistant Librarian since September of 1979 and the waning days of the Ormandy era.

Down Under (at least from our northern hemisphere perspective), Emma Beechey left her position as Senior Music Librarian for the National Music Library of Symphony Australia in Sydney as of March 7, 2003. She notes that she has really enjoyed being part of MOLA and the listserv in particular, but she feels the pull to pursue her performance career as a (classical) singer. Caroline Waller continues on the job and will ensure a smooth-running operation until a replacement for Emma is found.