

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Paul Gunther, Minnesota Orchestra

Up Close and Personal

The time: mid-to-late 1950's. The place: my living room. Sitting on the floor, arms wrapped around my knees, I'd be watching *Robin Hood* or *Gunsmoke* on TV, hypnotized by that magic little black-and-white screen. Filtering in around the edges of my awareness would come my mother's warning voice: "Don't sit so close, you'll hurt yourself!" You'll hurt your eyes, your head, your brain, your future, your very soul. Why she thought it would be so harmful I never did understand, but, being obedient in those days, I would scoot back, for awhile anyway. Gradually, of course, I would creep forward again until once more I was sitting ridiculously close, sometimes as much as only three or four feet away from the screen.

By now I'm sure you've connected the dots and suspected some irony here. Hardly a day goes by that I'm not in front of my own personal cathode ray tube, sitting a LOT closer than three or four feet away, and for much longer periods of time than I ever watched TV as a youngster. I hope it's clear that my dear mother, bless her departed soul, was quite mistaken with her well-intentioned concerns:

aside from the mysterious color-changing tendrils growing out of my shoulder, and the sixth and seventh toes sprouting from my left foot, there is nothing unusual to report about my physical well-being.

More than I already do, there must be many ways I could take advantage of my computer. Unlike some of our MOLA colleagues, I am far from expert at its use. I utilize it much the same as do many folks in our profession, or in other professions, or at home: for e-mail, document writing, database maintenance, internet research, listening to music; perhaps also for watching a movie, burning a CD or editing or writing music.

But I suspect e-mail takes the prize as front-runner most days for me. From time to time I catch myself mentioning to a colleague or friend how much MOLA has changed and grown in the decade since I was last cajoled onto the MOLA Presidential Stool, or as they used to say in older, perhaps harsher times, when young men were forcibly drafted, "impressed" into service. With a mix of pride and awe I describe MOLA's ever-expanding membership rolls, how our little organization offers both challenges and continuing opportunities for research, education and professional growth. Inevitably the discussion comes around to The Wonders of E-Mail.

"E-mail must be a real boon," they tell me. "No need to write letters any more, or address and mail envelopes. No need to exchange half a dozen phone messages before you finally get through to a person. Instead, immediate, instant access, taking no time at all!"

Time is a funny thing. Consider:

- About twenty years ago, when MOLA began, well before the widespread use of computers, there were about twenty MOLA Libraries.

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• Around ten years ago, at the time I was last President, before the widespread use of e-mail, the number of MOLA Libraries had just about doubled.

• Since its inception, MOLA has now grown tenfold. We comprise over two hundred institutional and extraordinary members, many with two or more librarians.

So my response is that e-mail can be a real boon. And it is, usually: it keeps me in touch—it keeps us all in touch—with MOLA folk all over the world. Also, it keeps me close to my computer. If I miss a day or two, or am gone a week or two, the e-mails follow me all over the city, or all over the world; or they wait patiently, to ambush me upon my return.

And at day's end, as I push myself away from my screen, ready to log off, I recall my mother's admonition. I think how proud she might be that, although at only two feet away I was way too close to the "TV" screen, it was only for nine hours today, Mom!

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Joanne Goble, MOLA Treasurer
Colorado Symphony Music Library
950 13th Street • Denver, CO 80204-2153
303-623-3787 • library@coloradosymphony.com

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

David Gruender, Editor: **Marcato**
Indianapolis Symphony Library, Suite 600
32 E. Washington St. • Indianapolis, IN 46204-2901
FAX: 317-262-1120 • davidg@indyorch.org

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MOLA Websitewww.mola-inc.org

MOLA Conference 2003

From the planning to the venues to the offerings to the collegiality, the Indianapolis conference could not have been better, as those who were fortunate enough to be able to be there can attest. On behalf of the MOLA Board and all members and guests in attendance, I would especially like to thank our Indianapolis Symphony Orchestra and Indiana University hosts—Michael Runyan, Clovis Lark, David Gruender, Susan Grymonpre and Laura Cones—for all their preparation, hospitality and time spent to ensure that everything flowed so smoothly.

MOLA also acknowledges the generosity of several sponsors: these included ASCAP, AFM Local 3, BMI, Jim Beckel Music, Educational Music Service, Jack Everly, Fine Arts Management, Indiana University and Edwin F. Kalmus. Since time is always of the essence at our conferences, without their contributions members might have found it far more difficult to keep body and soul together during and between sessions.

Each day brought noteworthy events, some of them new to the MOLA horizon. Friday afternoon saw the first-ever MOLA Orientation for new members and newly-attending current members; similarly, Sunday witnessed the first joint meeting of old and new MOLA executive board members, another orientation of sorts. At Friday evening's reception, the Indianapolis library staff opened their impressive home with dozens of their colleagues; their unique space is ample enough that it actually did not seem crowded.

Saturday's business meeting included the election of new officers: Margo Hodgson (National Arts Centre Orchestra, Ottawa) stepped sideways from her position as Secretary into her new one as Member-At-Large. MOLA's new Secretary is Jennifer Goldberg (Richmond Symphony); Joanne Goble (Colorado Symphony) remains Treasurer. As for the Presidential track, Patrick McGinn (Milwaukee Symphony) was elected Vice President, moving Paul Gunther (Minnesota Orchestra) into the Presidency, and in turn relocating Robert O'Brien (Atlanta Symphony) into the Past President's office. The current Board wishes to thank ex-Past President Kazue McGregor (Los Angeles Philharmonic) and immediate past Member-at-Large Patricia Takahashi (Seattle Symphony) for their fine service, with kudos to Bob O'Brien for his work as President last year.

Saturday afternoon brought the Great MOLA Schism: while the majority of attendees chose to remain in Indianapolis to participate in the various breakout sessions offered, around 35 opted for the

Bloomington Field Trip, a 12-hour odyssey by bus to the Indiana University campus. Highlights included auditing a Janos Starker masterclass and taking either an intensive tour of the IU Music Library, led by Head Music Librarian Mary Wallace Davidson, or a tour of the IU performance hall given by Tom Wieligman, IU's Coordinator of Instrumental Ensembles. Afterward, the group enjoyed a wonderful dinner at a local brew pub, later topping off their evening at a superb performance of *West Side Story*, one that coupled all the best qualities of the students' youthful exuberance with their extremely high level of training. Special thanks and praise to Indiana University Ensembles Librarian, MOLA's own Clovis Lark, for organizing this memorable experience for us.

A centerpiece of this year's conference offerings was Sunday's plenary session entitled *A Musical Work Is Born: A Discussion on the Commissioning and Preparation of New Music*. The all-morning session was moderated by Kazue McGregor; panelists included Paul Lavender (Hal Leonard's Vice President of Instrumental Publications), Robert Neu (Vice President and General Manager, and currently artistic administrator, of the Minnesota Orchestra), David Ocker (freelance music engraver and copyist), Steven Paulus (composer) and Michael Runyan.

Following Sunday afternoon's continuing breakout sessions was MOLA's annual photo shoot, reception and banquet. This banquet will have had the distinction of being the first to incorporate a magic show alongside the meal. Diverting and unusual as this was, nevertheless it amounted to only a brief hiatus from all the usual and customary entertainment flowing quite naturally from (I won't mention "into") MOLA members and their guests.

Monday morning's presentations capped a series of sessions that, over the course of the conference, included diverse offerings and discussions on copyright, Black Music, Latin Music, pops, education, single-librarian libraries, Shostakovich, eStand (an electronic music stand), computer music engraving, OPAS, and mock librarian auditions. President O'Brien adjourned the conference just before noon; I think it's safe to say that we all left with renewed intentions to invest heavily in paper companies, as well as carrying memories of intensive learning, inspiration and exchange of ideas, and wonderful fellowship.

Again, MOLA is most grateful to the sponsors and hosts who made this conference both possible and memorable. In addition, I would like to take this opportunity to acknowledge in print what was said also at the conference: MOLA exists for and because of its

members. To make specific mention of some very successful recent MOLA efforts, in no particular order:

- MOLA's latest educational offering, shepherded by Kazue McGregor, the recent pamphlet entitled *The Music We Perform: An overview of royalties, rentals and rights*. This publication was co-authored by Lawrence Tarlow (New York Philharmonic) and Robert Sutherland (Metropolitan Opera Orchestra), and is available on the MOLA website.

- The MOLA website (mola-inc.org), has been newly-revamped and greatly improved by webmaster Steven Sherrill (Atlanta Symphony), and tested and debugged by several people under the auspices of MOLA's Website Committee, Robert Sutherland, Chair.

The highly effective, creative and energetic MOLA Development Committee has had some admirable fundraising success during this past year. This committee's chair is Karen Schnackenberg (Dallas Symphony); other committee members include [Lauré Campbell \(San Francisco Opera\)](#), [Jacqui Compton \(Rochester Philharmonic\)](#), [Erika Kirsch](#), and [Jari Eskola \(Gothenburg Symphony\)](#).

On behalf of the entire MOLA membership, we very much appreciate all the work that is done by each one of you, and by every MOLA member who volunteers time and effort for the group and to improve professional standards and materials.

EDITOR'S NOTE

David Gruender, Indianapolis Symphony

Paul Gunther has done an admirable job of summing up the conference in his note above, but from my personal perspective the whole affair was one exhilarating whirl. As always, it was the opportunity for in-the-flesh socializing with one's colleagues that was the most rewarding aspect of the whole affair. I join Paul in thanking all our generous contributors and all you MOLA members who were so supportive of our efforts.

Since quite a few people asked about our conference logo (reproduced in the last issue of *Marcato*), I would like to acknowledge Lisa Scott of the ISO second violin section. Lisa is a gifted artist who has often done caricatures of various artists. We were looking for something distinctively "Indianapolis" to mark our conference, thought of the Indy 500, and suggested to Lisa the idea of putting a librarian in a race car, and there you have it.

On a more sober note, let's join in sending moral support to our colleagues in South Florida, Louisville, San Antonio, and all the others who are going through harrowing and uncertain times with their orchestras.

MOLA'S APPRENTICE PROGRAM

Paul Gunther, Minnesota Orchestra

It is with both pleasure and some fanfare that we welcome MOLA's first-ever Apprentice Librarian, Heather Boehm. Heather has just completed her third undergraduate year at Chicago's DePaul University, studying violin performance and music business. She is DePaul's paid orchestra librarian, or in her own words, "symphony, chamber, and opera—if it's a group with strings, I do the work!"

When DePaul applied for a MOLA institutional membership last season, the Board realized that, in accordance with MOLA bylaws, they needed for Heather to take advantage of a little-known policy encouraging apprenticeship for students.

Here is that policy, approved in April of 1997:

MOLA members shall encourage applications for Extraordinary Membership from students, interns, occasional library workers and others interested in studying the profession of orchestra librarianship, who are currently working or studying under the direction of a MOLA full member librarian, with the intention of eventually working in a professional capacity as a MOLA member. If accepted, they shall be considered Apprentice Librarians, with all the rights and privileges of other Extraordinary Members.

The following is a quote from the Board's official welcome to Heather:

As you know, you are the first actual live MOLA Apprentice Librarian, and we are very glad for that. We will here reiterate **the two MOLA rules for Apprenticeship:**

1. Learn
2. Enjoy!

That's it.

As for other specifics, an apprentice member receives a subscription to *Marcato* and reading access to the MOLAlist. Questions to the listserv and restricted (that is, password-only) access to the website should go through the MOLA mentor (in this case, Peter Conover of the Chicago Symphony). Apprentices are encouraged to use their mentors and the staff of the mentor's organization as a resource for information, as well as anyone on the MOLA board or any of the other MOLA committees.

The Board took about 37 seconds to approve Heather's membership. We are most happy to welcome her as the first in what we hope will be a long line of extraordinary apprentices.

THE WAYLAND POPS LIBRARY

Jean Cunningham, Oakland/East Bay Symphony

Newton Wayland has been a pops conductor for many years, going back to his debut with the Boston Pops in 1977. Previous to that he had done arrangements for Arthur Fiedler, performed as pianist with the Boston Pops—both as soloist and in the orchestra—and been the Boston Symphony's first-call pianist and harpsichordist for some years.

When he debuted with the Pops, the management of the BSO started mentioning his name to various orchestras, and he subsequently developed a career as a pops conductor with many American and Canadian orchestras. Over the years he developed an extensive library, stocked with his own arrangements, arrangements which he commissioned, and arrangements which he sought out as being challenging to orchestras and successful with audiences.

Newt is a musician with eclectic tastes, and the arrangements in his library cover a wide range of styles and categories: movie, TV, big band, light classical, vocal, Broadway, Viennese, etc. Since he is a jazz fan and has a lot of big band arrangements, which have been designed to help an orchestra sound like a large dance band. In most of these the strings and the woodwinds essentially take the place of the sax section, thus requiring only one jazz saxophonist to play the improvised solos and lend the sax color to the charts.

Some of the big band charts call for improvising by trumpet and trombone, and most of them utilize a regular rhythm section, with piano, bass, drum set, and an optional guitar. The piano parts are written out, as are the bass and drum parts, but obviously it helps to have musicians who can "swing" in those positions.

For some years Newt was Resident Pops Conductor for the Oakland Symphony, in Oakland, California, at the Paramount Theatre. I was the librarian at that time and we became good friends. Eventually, he asked me to handle his library and the Paramount Theatre allowed him to store it in their building. I still handle the Paramount's own

library, which has many stock arrangements for theater orchestra, and which is available for rent. Wayland's arrangements, however, are for full-size symphony orchestra with double woodwinds (at least), four horns, three trumpets, three trombones, tuba, harp, piano/celesta, percussion, timpani, trap set, one saxophonist (doubling or tripling), and optional guitar.

For years, we librarians—not to mention conductors and musicians—have been on the lookout for quality charts in the pops field and the Wayland Library provides a resource not widely available before now. If you think your conductor or orchestra might be interested in considering any of these when program planning, I would be happy to provide a list of rentable charts, along with their particular specifics, instrumental requirements, and difficulties.

Phone: 510-893-2300 ext.810. Fax: 510-893-5098.
email: jcunningham@paramounttheatre.com

ON-THE-JOB eSTAND TRIAL

L. Bennett Crantford, Indianapolis Symphony

Because I was at the right place at the right time during the recent MOLA conference, I had with an unusual opportunity to experience the eStand, a digital music workstation. As a bassist and Assistant Personnel Manager with the Indianapolis Symphony Orchestra, I was taking advantage of an open invitation by the conference hosts to ISO members and staff to attend any of the sessions that seemed interesting. For me, the OPAS discussions offered by Tom Gaitens seemed like a golden opportunity. While looking for his presentation, I accidentally found myself at the eStand demonstration. It was particularly fascinating because the MOLA participants were putting the eStand crew through some very rough questioning. The representatives of eStand, David Sitrick, Miriam Perkoff and Russ Fling, handled well the skepticism of some of the librarians, and never seemed rattled.

I eventually tore myself away and managed to find the OPAS session, but returned to the eStand room afterwards, where the demonstrations were still going on. I was taking a closer look and overheard Ms. Perkoff mentioning that Miguel Harth-Bedoya was going to use the eStand for one of the works he was conducting on that evening's

concert with the ISO. On impulse, I walked up and asked if they could rig up an eStand for me to use in the concert as well. Miriam and David were surprised that someone would offer to do this for a concert without trying it out in advance—they thought musicians would be too skittish for such a drastic change in routine on short notice—but I could see the gleam in their eyes. The only thing standing in the way was the actual scanning of my parts to load into the unit. At this point there was less than an hour and a half to concert time, so there was only enough time to scan the part for Stravinsky's *Suite from Pulcinella*, which was the final work on the program.

Originally, I had planned to play alone from the eStand at the back of the section, but my stand partner didn't want to be left out of the experiment. And when the rest of the orchestra noticed the eStand on stage, their interest was intense. Everyone had many questions regarding its capabilities, only one of which I would get to experience: turning pages with my foot. Stepping on one of two strips would turn the page forward or backward. No more reaching for the page—very nice indeed. After finding the best angle at which to set the stand, reading the music was very easy. The contrast wasn't the best, but it was *my* part with all my markings. I was told that, with enough time, the image could have been filtered to be even sharper, with a brighter background. Also, the only unit available was one that could display just one page at a time, rather than a two-page spread. Keep in mind, however, that all the preparations were made under under some pressure within 90 minutes of the beginning of the concert.

Other features of the eStand's are primarily useful during rehearsal, so I wasn't able to experience them. Because it can be wirelessly networked with other eStands on stage, the editing possibilities are great. Conductors can send edits or messages—nasty or nice—to one or all members of the orchestra. Principals can do the same with their sections, making bowings easier to pass back. It seems that the eStand's greatest potential could be in the preparation of parts before rehearsals begin; however, judging by some of the questions at the demonstration, not all librarians are ready to plug in just yet.

I'm grateful to MOLA and eStand for allowing me the opportunity to experience at first hand this up-and-coming technology. I can't wait for another trial.

AN INTERVIEW WITH JOSEPH BOONIN

Robert Sutherland, Metropolitan Opera

Joseph Boonin, one of the last of the “Old Guard,” retired recently after working for 43 years in music publishing and music libraries. Robert Sutherland spoke to him about his life in music.

RS: Joe, please tell us about your background. When did you first get involved in music? Were there any particular people or circumstances which were influential in the directions you pursued?

JB: Well, Bob, ever since high school I’ve been bitten by the music bug. I remember being given a ticket to hear Munch and the Boston Symphony Orchestra at the old Academy of Music in Philadelphia. The major work was the *Symphonie fantastique*, of which I was then totally ignorant. My seat was in the first row of the parquet and the final two movements literally “blew me away.” I guess I’ve never fully recovered. In college I majored in music history (I hate the term musicology) and did a bit of conducting. I even finagled my way into a summer of study at Pierre Monteux’s school in Maine. I learned, among other things, that I was not cut out to be a conductor. After a year of graduate school I also discovered that I was lacking both the talent and the love of teaching necessary for an academic career, so I abandoned a graduate program in music—oops, I mean music history—and went to library school. I will always be indebted to my professor and later friend, Otto Albrecht, who saw my bibliographically bent personality and shoved me in that direction.

Not knowing what else to do, I shortly thereafter founded Jerona Music Corporation. While we were primarily library suppliers, Jerona was (and still is) the publisher of the important repertoire books by Abe Torchinsky (tuba), Fred Hinger (timpani) Lewis Van Haney (trombone) and Bernard Garfield (bassoon).

After some sixteen years of running Jerona, I was feeling burned out and arranged to sell the company in order to return to my library roots. For the past nine-and-a-half years, I have been head of the Recorded Sound and Moving Image Circulating Collection of The New York Public Library for the Performing Arts. When I retire on April 30th and move to California I have no idea what I will do, but I am sure that I am not yet ready to lie fallow.

RS: It must have been wonderful to have been able to hear so many of the great musicians and singers of the 20th

century as you grew up. Are there any memories that stand out as being particularly outstanding?

JB: Absolutely. I grew up in Philadelphia at the height of the Ormandy era. I was never a great fan of his, but his grip on the podium was so secure that he felt no reluctance in bringing in major guest conductors during his winter vacation. During my student years I had the privilege to hear and see De Sabata, Beecham, Mitropoulos, Van Beinum, Stravinsky and virtually all the major conductors of the 1950’s. My deep regret at not being able to see Furtwängler conduct was more than offset by my growing interest in Bruno Walter, and I was able to travel to New York to see him conduct the New York Philharmonic and the Metropolitan Opera. As a sidelight, when I was very small (about nine or ten) my uncle got me in to a Toscanini rehearsal in the old Studio 8-H at NBC. I remember the incident but, since I was not yet musically literate, the details were lost on me.

RS: What made you decide to get involved in music publishing?

JB: After library school I worked as a music cataloguer for The New York Public Library for three years. I then took a position as assistant to Alexander Broude. This was my first job in “the industry,” and among our customers were many of the giants of what would later become the world of MOLA. I met and worked with Victor Alpert (Boston), Harry Schumer (Met Opera), Jesse Taynton (Philadelphia), Tom Brennand (Cleveland) and Lionel Sayers (Chicago). Oh, yes, I also got to know people like George Szell, Erich Leinsdorf and Rudolf Serkin (but none of them were really librarians).

RS: I was just starting as an Assistant Librarian at the National Arts Centre Orchestra when I first started doing business with you during your music publisher years. In fact I still have scores of the Mahler symphonies with the stamp “Joseph Boonin, Inc. Music Publications” on the cover. Could you tell me about those years prior to the formation of European American Music Distributors?

JB: After seven years or so working with Alexander Broude and helping to increase the firm’s sales base ten-fold, I started my own company, Joseph Boonin, Inc. While continuing a service to orchestras and other types of music libraries and performing groups, we began to publish a small catalogue of contemporary composers and a classical choral library. In 1977, I sold

the company to a consortium of European publishers who renamed it European American Music Distributors.

RS: It must have been quite a change to go from music publisher to music librarian.

JB: Not really. The change was to have gone the other way some thirty years before. Quite frankly, I was young, energetic, and ambitious, and the life of a cataloguer was beginning to pall. I went to work with Alex Broude because his customer base was heavily library and it was a natural fit for both of us. Going back to being a working librarian felt totally natural. I describe my professional life as a musical composition. Like all such works, I have ended it in the tonic.

RS: You are now on the Board of the Music Librarians' Association. You are a former board member of the Music Publishers' Association. You have seen great changes in the focus and workings of the music library and in music publishing. What observations and advice can you offer concerning their future?

JB: Well, Bob, it's a totally different world today. Even as long ago as 1987 I wrote an article for *MadAminA* — the journal published by my friend and colleague George Sturm. In it, I compared the ease (or lack thereof) of buying a piece of music in a music store across several decades. At that time, retail music stores had all but disappeared from the American scene. A few remained, such as Dale Music outside Washington, D.C. and, of course, Patelson's, just across the street from Carnegie Hall's stage door. Today, even these isolated places are, or will soon be, history. Publishers as well seem to have already abandoned their role as custodians of artistic heritage to mere providers of "what sells"—and I fear the trend will only continue.

When I entered the business in 1962, a high premium was placed on a broad and deep knowledge of the musical repertoire — both from past eras and the current scene. We expected all of our colleagues to be able to intelligently discuss even the most minor of composers and works with musicans of the highest stature. Reading musical notation was a given. I remember a phone conversation I had with Fritz Reiner shortly after I joined Alexander Broude. He was ordering two Haydn symphony orchestrations. These were the days before Robbins Landon, and Reiner was specific about wanting one in Breitkopf and the other in Peters because of the numbered measures. He went on at great length about this, as he assumed that I didn't know what he meant. My interjections in English, German and Italian (I don't know Hungarian) went right over his head. The bottom line was that Reiner got what he wanted, but it took about 20 minutes longer than it should have.

This is no longer the case. People at all levels of the music publishing industry are relying on stock numbers and barcodes for all of their dealings. My last decade of dealing with record companies has shown me that this latter group is even less well informed about music.

I follow closely both the changing (and shrinking) publishing world and technological advances —from *Finale* and *Sibelius* to *eStand* and beyond—that will have to replace the traditional publisher functions. Managers of publishers' concert departments such as Karl Bauer, George Sturm, Bob Holton and Kurt Michaelis are all either no longer among the living or engaged in other pursuits. I have not really met any of the younger generation that can even do a faint imitation of these folks. As far as sales and editorial matters go, the situation is worse. There is no longer any Ralph Hawkes, Hans Heinsheimer, Kurt Stone, or Cliff Richter to advise management on new composer talent. Thirty years ago, several of the aforementioned people referred to all of us as "dinosaurs." I've managed to get through the death of that era by adapting, reading Darwin and knowing when to modulate back to the tonic.

RS: Joe, you helped me greatly when I was settling in to a career as an orchestral librarian. Thank you for all the advice and knowledge you have given so generously to so many of us over the years. We wish you a rewarding and relaxing retirement.

JB: Thanks, Bob. I can honestly say that the best memories I have from my varied career are the friends I have made among my colleagues and customers.

TRANSITIONS

Congratulations are due to Robert Olivia, who was recently named Principal Librarian of the Detroit Symphony. He succeeds Hona Yoffee, who retired this past February after 21 years. Robert was the subject of a "Meet the Librarian" article in the March, 2002 issue of *Marcato*. Beth Fishbane has been officially promoted to be the new Principal Librarian taking Robert's place at the Naples (Florida) Philharmonic.

In addition, while Crozet Duplantier enjoys a year-long sabbatical, Sara Baguyos is serving as acting librarian for the Chicago Lyric Opera. Brad Schmidt has moved over from the Kennedy Center Opera orchestra to fill in for Sara at the Washington Opera.

Finally, Jennifer Johnson was named Assitant Librarian for the Houston Symphony.

NEW MOLA ERRATA LISTS

Requests should be made by fax or e-mail only, to the
MOLA Errata Center at the Philadelphia Orchestra Library.
(Fax: 215-985-0746; e-mail: NBradburd@philorch.org)

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

Composer	Title	Original Publisher	Compiler
Chopin	Variations on "La ci darem la mano" 7 pages (129 entries)	Breitkopf & Härtel	Philadelphia/Bradburd
Copland	<i>Rodeo</i> . "Corral Nocturne" 1 page (8 entries)	Boosey & Hawkes	Fort Worth/Adams
Copland	<i>Rodeo</i> . "Hoedown" 2 pages (22 entries)	Boosey & Hawkes	Fort Worth/Adams
Corigliano	<i>Tournaments</i> 2 pages (33 entries)	Schirmer	Fort Worth/Adams
Debussy	<i>Le Martyre de St. Sebastien</i> 9 pages (183 entries)	Durand	Philadelphia/Bradburd
Kodály	Dances of Galánta 1 page (5 entries)	Universal	Fort Worth/Adams
Kodály	Dances of Marosszek 13 pages (243 entries)	Universal	Philadelphia/Bradburd
Mahler	Symphony No. 7 (ed. Ratz) Mm. 261-2: violas should be B	Bote & Bock	Grant Park/Shelton
Mozart	Piano Concerto No. 17, K. 453 1 page (2 entries)	Bärenreiter	Philadelphia/Cusato
Mozart	Symphony No. 40, K. 550 cello/bass: mvt. II, m. 56 = Cb	Bärenreiter	Philadelphia/Bradburd
Ravel	Piano Concerto in G 1 page (6 entries)	Durand	Warren/Daniels
Rodrigo	<i>Concierto para una Fiesta</i> 1 page (12 entries)	Schott	Fort Worth/Adams
Rossini/Respighi	<i>La Boutique fantasque</i> (ed. Bradburd) 1 page (5 entries)	Kalmus	Philadelphia/Bradburd
Rossini/Respighi	Suite from <i>La Boutique fantasque</i> 13 pages (243 entries)	Chester	Philadelphia/Bradburd

The online edition of the 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*.