

# Marcato

*Newsletter of The Major Orchestra Librarians' Association*

VOLUME XVIII, NUMBER 2

DECEMBER 2003

## FROM OUR PRESIDENT

*Paul Gunther*  
*Minnesota Orchestra*

On December 9th, before attending the Iraqi National Symphony Orchestra/National Symphony Orchestra concert, I walked to the Vietnam Veterans Memorial. The starkness of those black granite slabs, inscribed with thousands of names, wove together destruction and reconciliation.

Although never tied directly to the INSO/NSO concert, our recent MOLA music collection drive to benefit the INSO proved immensely successful. MOLA Librarians and MOLA friends, institutions, and individuals worldwide pooled their resources. An ad hoc volunteer committee sprang into being; in just over three months it gathered over five hundred sets of music, plus scores, recordings and miscellaneous materials. MOLA's generosity provides a depth and breadth of materials for generations of Iraqi performers and listeners . . . as well as a challenge for the INSO librarians!

As MOLA President, and because MOLA made this significant and visible contribution to the INSO during recent months, I was invited to attend the concert. Having witnessed the excitement generated among MOLA members because of our astounding effort, I was prepared to be tremendously moved by the event—and I was. The concert was presented jointly by the Kennedy Center for the Performing Arts and by the U.S. State Department and the auditorium was packed. President and Mrs. Bush were

there. Spoken remarks by Michael Kaiser, Kennedy Center President, and by Colin Powell, Secretary of State, were translated into Arabic.

It was clear just how much foresight and hard work must have taken place backstage at the Kennedy Center. Imagine the challenges met by Marcia Farabee, Shelley Friedman and Christina Rossetti, the National Symphony Library staff, in preparing material for the players of two orchestras and the musics of two cultures. On top of that, consider the complex cross-cultural melding of artistic styles, the skill and dedication required of the artists who came together in a performance endorsed enthusiastically by everyone present.

Some aspects of the concert, I must admit, confused and disappointed me: from the downplayed news releases beforehand to the secrecy surrounding the event; from the restricted public access to INSO musicians to some of the highly partisan words spoken before the concert. I found myself asking, why couldn't human interest and universality be part of the overall agenda? What would have been the harm in allowing satellite broadcast, news, interviews, and so on?

It felt to me that whatever restrictions had been devised were not out of respect for artists and their privacy, but rather because some folks on this particular orchestra bandwagon had no idea what to do with the artists or their music; so they did nothing at all, beyond allowing only minimal promotion and coverage. What might have proven an ideal opportunity to promote openness, warmth and welcome was lost amid fear of the unknown and an unwillingness to lead by example. Truth to tell, any art—especially art such as this which crosses borders—contains significant political content, and political potential. And yet: are musicians and their music so very frightening?

To me, too, it seemed clear that the political and social overtones of this event far outweighed the artistic and cultural. Only time will tell if this concert's unique artistic melding can successfully seed a new cultural initiative. I sensed that there could have been so much more, in terms of music-making, personal relationships, and artistic cross-fertilization. Nevertheless, with dignity this event gathered into one room a unique group of artists and audience, many

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of whom seemed deeply affected by what they were seeing and hearing. And in this way it succeeded.

The concert's finest moment for me arrived at its conclusion. Onstage, the members of the combined orchestras stood looking out at the applauding audience. Out front, bowing, were five musicians, all holding hands: the female Israeli NSO concertmaster and the male Iraqi concertmaster, Iraqi conductor, Jewish-American conductor and Chinese-French soloist. Although I didn't recognize it until it happened, that was what I had been waiting for. If only our State Department and the Kennedy Center had made more of this opportunity to highlight what Colin Powell noted was "the sound of hope, the sweet, sweet sound of freedom."

In this season of holidays and celebration, as I am thinking of gifts given and gifts received, I believe that the music collected by MOLA and donated to the INSO will prove to have far more lasting effect than the concert. I am exceedingly grateful for MOLA's involvement; together we moved past politics and beyond the event. What MOLA accomplished represents the very best that we as musicians, administrators, and librarians, have to offer.

**Marcato** is the quarterly newsletter of The Major Orchestra Librarians' Association, Inc. (MOLA). Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$20.00 US for addresses within North America, \$30.00 US for addresses outside North America. Subscriptions begin with the September issue.

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

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

## **IAML 2003 CONFERENCE REPORT**

**Jürg Obrecht**

**Zürich Tonhalle Orchester**

The 2003 Conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML) took place from July 6 to 11 in Tallinn, Estonia, and was attended by about 320 members from 31 countries. The different Professional Branches, Subject Commissions, Working Groups and Committees presented 46 sessions and working meetings. Following are some remarks about topics which could be of interest. For Internet users I will mention as many URLs as possible.....

The first session of the Council was mainly dedicated to reports from the Board and from the National Branches. Roger Flury (National Library of New Zealand, Wellington) succeeded Alison Hall (Carleton University, Ottawa, Canada) as Secretary General of IAML. Some new additions to the IAML webpage were noted and it's now much easier to find: [www.iaml.info](http://www.iaml.info).

For the first time Armenia was represented, and at last an Austrian Branch has been established (President: Dr. Thomas Leibnitz, Österreichische Nationalbibliothek), which includes the most important Music Libraries in Austria. Of special interest is here the Archive of the Gesellschaft der Musikfreunde Wien. Italy had to report the sad decision of the government concerning copyright law: the libraries are no longer allowed to lend or copy music, not even for educational or scientific purposes!

At the newly-established Information Session—after words of greeting from David Fallows, president of IMS, and MLA president Laura Dankner-Hartmut Walravens (Staatsbibliothek zu Berlin, and Director of the International Agency for the International Standard Music Number) informed us about the present status of the ISMN: there are now 40 member agencies, and even the USA finally decided to undertake the necessary preparations to join. Ruth Hellen (Enfield Libraries, UK, Vice-President of IAML) reported about the website of the UK-Ireland-Branch of IAML, which contains links to sites with material for disabled people: [www.iaml-uk-irl.org](http://www.iaml-uk-irl.org).

Most interesting for Orchestra Libraries is Cadence, a free online catalog of 5063 orchestral and 8469 choral sets held by Choirs, Orchestras and Libraries in New Zealand. These sets are all available for loan: [www.cadence.natlib.govt.nz](http://www.cadence.natlib.govt.nz)

Rupert Ridgewell (British Library, London, UK) said a few words about the work of the Working Group

on the indexing of musical performances established last year, where I could point to the MOLA Repertoire Report as a possible source for this index. Information about the International Conference of Authority Control held in Napoli, Italy, was provided by Federica Riva (Conservatorio di Musica A. Boito, Parma, Italy). The program and the presented papers can be found on [www.unifi.it/biblioteche/ac/](http://www.unifi.it/biblioteche/ac/).

The Archives and Documentation Centres Branch presented reports about the present status of IRMA (International Register of Music Archives—David Day, Brigham Young University, Provo, UT, USA), ERPANET (Electronic Resource Preservation and Access NETWORK), which provides support services in the field of digital preservation (Hans Hofman, Nationaal Archief, Den Haag, Netherlands) ([www.erpanet.org](http://www.erpanet.org)) and EAD (Encoded Archival Description), which offers access to the collection of sound recordings of Harvard University's Loeb Music Library (Sarah Adams, Harvard University, Cambridge, MA, USA). In their second session Irina Medvedeva (Glinka Museum, Moscow, Russia) spoke about the huge collection of literary documents of Russian composers, e. g. letters from Tchaikovsky, Rimsky-Korsakov, Balakirev, Scriabin, Prokofiev, Shostakovich and poems by Tchaikovsky and Scriabin. The Glinka Museum archive contains also the Rachmaninow fund and the literary heritage of Nicolaj Medtner. Finally, Aldis Putelis (Latvian Folk Archives, Riga, Latvia) discussed the collection of the Latvian Folk Archives and its importance to the Latvian people.

Traditional Music in Estonia was the topic of the plenary session which explored the meaning of traditional music in present Estonian society (Ingrid Rützel, Tallinn) and the history of the collection and preservation of this music (Anu Vissel, Estonian Literary Museum, Tartu, Estonia). There was also discussion of the influence of traditional music in the work of Cyrillus Kreek, who collected and arranged folk songs for the huge choral festivals which are such an important tradition in Estonia (Anu Kõlar, Estonian Academy of Music, Tallinn), and the use of traditional themes in the compositions of Veljo Tormis (Mimi S. Daitz, City College of the City University of New York, USA). As a gift, all attendees received the newly published "Anthology of Estonian Traditional Music" especially produced for this year's IAML Conference. At the end of this plenary session a short concert was given by a traditional male choir from Tartu, Estonia.

Also, the Commission on Audiovisual Materials presented reports on Estonian subjects: Arvo Kartul (Tartu University Library, Tartu, Estonia) spoke about

the "Dissemination of Estonian classical music on sound recordings", Marika Jaagumägi (National Library of Estonia, Tallinn) presented "A survey of conductor Neeme Järvi's career and recordings" and Douglas Maskew (BBC, London, UK) discussed "The recorded legacy of Arvo Pärt", starting from the very beginning of Pärt's composing with student works over the 12-tone phase followed by the collage technic leading to his famous "Tintinnabuli" style.

As a professional courtesy we had the opportunity to look at the holdings of the Theatre and Music Museum in Tallinn, whose collection comprises not only manuscripts of Estonian composers, including the early pieces by Arvo Pärt, but also some rarities such as a fragment by John Dunstable. They have a big collection of musical instruments as well, including some very special folk instruments and a grand piano used by Franz Liszt.

"The best of music bibliography online: content and technology" was the title of the first session of the Bibliography Commission, presenting a report from David A. Day (Brigham Young University, Provo, UT, USA) about "Evaluating Music Bibliography Online: Professional standards and user expectations," which gave guides to reference sources on different websites: <http://music.lib.byu.edu>  
<http://hcl.harvard.edu/loebmusic/online-ir-intro.html>  
[www.music.indiana.edu/music\\_resources](http://www.music.indiana.edu/music_resources)  
[www.lib.duke.edu/music/resources/classical\\_index.html](http://www.lib.duke.edu/music/resources/classical_index.html). Another valuable source for bibliographic resources is, of course, [google.com](http://google.com).

Veslemøy Heintz and Anders Lönn (Statens Musikbibliotek, Stockholm, Sweden) showed us the offerings of the Swedish Music History Bibliography online ([www.muslib.se/sma/smhbe.html](http://www.muslib.se/sma/smhbe.html)) and Yo Tomita (School of Music, Queen's University of Belfast, Northern Ireland) his huge online Bach Bibliography, which contains over 19,000 records ([www.music.qub.ac.uk/tomita/bachbib](http://www.music.qub.ac.uk/tomita/bachbib)).

We learned about the background and editorial problems of the Sibelius Complete Edition, whose newest issue is the volume with Songs for Voice and Orchestra. Where different versions exist, the edition will provide both, e. g. Symphony No. 5 and *En Saga* (Glenda Goss, Sibelius Edition, Helsinki, Finland). Emilia Rassina (Conservatory P. I. Tchaikovsky, Moscow, Russia) had good news: the first volume of the Russian Bibliography on Stravinsky (*I. F. Stravinsky as reflected in the Russian press 1901-1922*) is now ready for publication. Three volumes are planned, available also on CD-ROM.

The Broadcasting and Orchestra Librarian Branch held only one session this year: Bernhard Guenter

(Music Information Centre Austria, Vienna, Austria) presented the Musicnetwork, funded by the European Commission and established to help bring music into the interactive multimedia era. It provides access through a large database to related fields, offers training and updates regarding the latest technologies, standards and solutions and suggests help in case of problems. Among the seven working groups of Musicnetwork is one for music libraries, which helps all kinds of music libraries keep pace with technological, legal, and standardisation developments in the multimedia music area ([www.interactivemusicnetwork.org](http://www.interactivemusicnetwork.org)).

Another helpful address is [www.musicnavigator.org](http://www.musicnavigator.org), hosted by the IAMIC (International Association of Music Information Centres) to simplify the access to all MIC's.

In the sessions of the Research Libraries Branch we heard, among others, about the Vienna City Library's Strauss Collection (Thomas Aigner, Wiener Stadt- und Landesbibliothek, Vienna, Austria), printed sources of Russian Church Music (Alla Semenjok, Russian State Library, Moscow, Russia), and the Estonian composer Eduard Tubin (Margus Pärtlas, Estonian Academy of Music, Tallinn), of whom a thematic and bibliographic catalogue will be issued at the end of this year by Gehrman's Musikförlag AB, Stockholm, Sweden (website of the International Eduard Tubin Society: [www.kul.ee/emc/ets](http://www.kul.ee/emc/ets)). Joachim Jaenecke (Staatsbibliothek zu Berlin, Berlin, Germany) reported about the valuable Archive of the Singakademie zu Berlin which finally returned to Berlin from Kiev, where it had been hidden since World War II.

During the first session of the Cataloguing Commission, Barbara Tillett (Library of Congress, Washington DC, USA) presented the background for, and the development of, the "Functional Requirements for Bibliographic Records" (FBRB), which were also discussed at the second session. The new CD-ROM of the Bibliothèque National de France was also presented: Bibliographic Records for Sound Recordings and Electronic Media ([www.bnf.fr](http://www.bnf.fr)).

The first session of the Copyright Committee was dedicated to reports from future EU countries (Estonia, Poland and Czech Republic), which showed us the difficult path ahead to conform their laws to those of the EU and the problem of interpreting the laws in a librarian's daily life. Even after implementation of the EU directives, the laws of the member countries are very different, e.g. Italy (very restrictive) and Denmark (very free). At the second session we prepared a questionnaire regarding the needs of the IAML members concerning copyright, especially the changes within the EU.

The Wednesday afternoon excursions once more offered a broad variety of possibilities to explore Tallinn and Estonia—a good idea we could think about for MOLA Conferences.....

The Information Technology Committee dealt with different projects of digital libraries: Cecilia, the creation of a digital library in the UK, which now comprises 1500 collections from 500 institutions (Susi Woodhouse, president IAML UK&Ireland—[www.cecilia-uk.org](http://www.cecilia-uk.org)).

Most interesting is the multimedia interactive library "Mediateca di Santa Teresa" in Milano, Italy. They have already scanned a huge number of periodicals and are now entering opera libretti. The most valuable project is the scanning of the complete Ricordi archives (Massimo Gentili-Tedeschi, Ufficio Ricerca Fondi Musicali, Milano, Italy) ([www.mediabrera.it](http://www.mediabrera.it)). Mary Wallace Davidson (Cook Music Library, Indiana University, Bloomington, IN, USA) reported the present state of their "Variations" project (<http://variations2.indiana.edu>) and mentioned as well [www.classical.com](http://www.classical.com) and [www.naxos.com](http://www.naxos.com) as audio digital libraries. Pio Pellizzari (Fonoteca Nazionale Svizzera, Lugano, Switzerland) presented a very special project to preserve analog discs which are in danger of being lost: they make photos of the discs and can play the music or whatever it is from the photo – really quite amazing ([www.eif.ch/visualaudio](http://www.eif.ch/visualaudio)).

Last, but not least, in the report of the Commission on Service and Training, Ulf Scharlau (Südwestrundfunk Stuttgart, Germany) spoke about the digitization of their Radio Sound Archives and the online services and exchange of data within the German Radio and TV Companies. The Fonoteca Nazionale Svizzera has established a wide network with other heritage institutions to make it possible to profit from each other's expertise. At a later stage they will offer practical support, especially in the area of restoration and sound engineering (Pio Pellizzari, Fonoteca Nazionale Svizzera, Lugano, Switzerland—[www.fonoteca.ch](http://www.fonoteca.ch)).

Wolfgang Krueger (Hochschule der Medien, Stuttgart, Germany) presented the new master study for music librarians at his University, which could become a model for future education in music librarianship in Europe or even worldwide, and also for orchestra librarianship (<http://bmm.iuk.hdm-stuttgart.de>).

Dates and places of future Conferences: 2004, August 8-13: Oslo, Norway (joint Conference with IASA, International Association of Sound Archives: "Music and Multimedia") ([www.IAML-IASA-2004.musikk.no](http://www.IAML-IASA-2004.musikk.no)) / 2005, July 10-15: Warsaw, Poland / 2006, June: Gothenburgh, Sweden / 2007: Sydney, Australia / 2008: Napoli, Italy / 2009: Amsterdam, Netherlands / (2010: not yet decided) 2011: Dublin, Ireland.

**MOLA ANNUAL CONFERENCE**  
**Raleigh, North Carolina, 16--19 April 2004**  
**Deborah Nelson, Host; Marc Facci, Co-Host**

**Preliminary Schedule**

Friday, April 16, 2004

Afternoon: General arrival & check-in begins; Board of Directors & Committee meetings  
5 PM: Introduction to MOLA (for first-time attendees)  
6 PM: Military Librarians Group Meeting  
6 PM: International Librarians Group Meeting  
8 PM: North Carolina Symphony performance, Meymandi Concert Hall: Roberto Minczuk, Conductor // Stewart Goodyear, Piano  
8 PM to 11 PM: Presidential Suite: Welcome Reception

Saturday, April 17, 2004

8:30 AM: Continental breakfast  
9:30 AM: Conference opening & welcome by NCS dignitaries  
10 AM to 12:30 PM: Business Meeting (members only)  
12:30 PM: Lunch on your own  
2 PM: Mock Auditions; Larry Tarlow, New York Philharmonic  
2 to 3:15 PM: *Breakout Sessions, Group A*  
Session A1: Tips & Tools  
Session A2: Thelma George, Master Bookbinder: storage methods, cataloging processes, materials repair & paper conservation  
Session A3: William Henry Curry/Ken Raskin/Suzanne Rousso: NCS Education program development  
3:45 to 5 PM: *Breakout Sessions, Group B*  
Session B1: Pops; creating a pops program  
Session B2: Thelma George, Master Bookbinder, part 2  
Session B3: How the smaller orchestra travels/tours  
6:30 PM to ? : Open House at the NCS Library  
8 PM: North Carolina Symphony performance, Meymandi Concert Hall: Roberto Minczuk, Conductor // Stewart Goodyear, Piano

Sunday, April 18, 2004

8 AM: Continental breakfast  
9 AM to 12:15 PM: Plenary session: *The Business of Publishing and The Rights Stuff*  
Marcia Farabee, National Symphony, moderator;  
12:30 PM: Lunch on your own  
2 PM: Mock Auditions continue  
2 to 3:15 PM: *Breakout Sessions, Group C*  
Session C1: Copyright Nuts and Bolts

Session C2: Librarians in Collective Bargaining Agreements  
Session C3: Single Librarian Orchestras, round table  
3:45 to 5 PM: *Breakout Sessions, Group D*  
Session D1: Pops; creating a pops program  
Session D2: Librarians in Collective Bargaining Agreements  
Session D3: Alyce Mott and the Victor Herbert Legacy  
5 to 6 PM: OPAS Users intro and/or training  
7 PM: Annual Banquet / Poolside Barbeque

Monday, April 19, 2004

8 AM: Continental Breakfast  
9 AM: Plenary Session: *New Technology with Old Artifacts*  
12 noon: Conference wrap-up and adjournment

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**THE CRITICAL MIND OF PHILIP GOSSETT: AN INTERVIEW**

***Sara A. Baguyos***  
***Lyric Opera of Chicago***

Dr. Philip Gossett, the Robert W. Reneker Distinguished Service Professor of Music at the University of Chicago, is one of America's outstanding musicologists. He has been an active participant in the activities and publications of the Rossini Institute of Pesaro, Italy. He has lectured for the Metropolitan Opera, Lyric Opera of Chicago, Chicago Symphony Orchestra, Houston Grand Opera, Teatro La Fenice, Rossini Opera festival (Pesaro) and Teatro Communale. He received a B.A. degree summa cum laude from Amherst College, and M.F.A. and Ph.D. degrees from Princeton University. A Phi Beta Kappa, Mr. Gossett is also the recipient of a Woodrow Wilson Fellowship and was a Fulbright Scholar in Paris.

Sara Baguyos: What is your primary role in creating a critical edition?

Philip Gossett: I serve as General Editor for *The Works of Giuseppe Verdi* and *The Critical Edition of the Works of Rossini*. I am responsible for every note of the full scores and vocal scores. Chicago University Press publishes the full score. Ricordi/BMG is then responsible for creating the vocal score and orchestral materials based upon the full score.

SB: Do you consider your critical edition to be a specific instruction book for a modern ensemble to recreate the past or is it more of a springboard for modern ensembles to interpret with their own scholarship?

PG: Since there is no way any of us can recreate the past, my edition serves as a starting point for modern interpreters. My goal is to prepare the most accurate score possible based upon the best sources available. My sources include the autograph score. If it is not available, manuscripts from the period are used. I examine every single source I can get my hands on. My attitude is when the score becomes available, it goes into the opera house and is used the same as any other score. Performers reach their own conclusions. I try to provide the musicians with information they may have not otherwise had. For example, the Rossini Edition uses all vocal ornamentation associated with the composer, many of which were in Rossini's hand. I also include all materials that are related to performers of the period. The appendix of the score to *Semiramide* includes a list of vocal variations that Rossini himself prepared for singers in the first performances. How do I know that? I got the original performance parts and in those performing parts there are entries that are clearly in Rossini's hand. We print those in the main volume. In the critical commentary we print pages of vocal variants that were associated with performers of the time such as the Marchisio sisters at the 1860 Paris Opera production, Giuditta Pasta and the Garcia book.

Whenever they exist, I go through the original orchestra parts to see if there is any evidence about comments, changes or cuts. For Rossini there are relatively few orchestral sets of parts surviving. *Semiramide* however, was absolutely complete. The original materials found in Venice were fascinating. Also, our *William Tell* edition couldn't have been made without the original parts. The parts were used over a hundred-year period and my task was to determine which parts were used in 1829, 1833 or 1910. I learned what Rossini's cuts were from the parts.

SB: What guidelines do you use when comparing differences in articulations between the score and parts?

PG: Since most modern orchestras don't have a lot of rehearsal time, the parts all have to be done in a way that rationalizes the score. The critical notes explain why we make the decisions we do. Very few scores are absolutely coherent in original sources. It's then up to the performer to read the critical notes. In vocal scores, I am much less insistent, particularly for solos. If the composer actually writes different articulations for a melodic line that returns, I leave that and let the singer use it as a basis for performance.

SB: What are the major differences between your editions and popular reprint editions?

PG: I'd like to give two examples. The first is the *Tancredi* Overture. The Eulenburg score has a completely different orchestration than the Chicago University Press edition. I have been through every source. Someone invented the

orchestration for Eulenburg—it was not Rossini's. The second is *Cenerentola*, which was reorchestrated in the 1890's. No source of the opera during Rossini's entire lifetime has the orchestration that is in the Kalmus reprint. There are extra trombones and percussion included which are not in Rossini's autograph, which I have, or any of the copies. None of those parts are authentic; nor did anyone perform it with those added instruments for the first 70 years of the 19<sup>th</sup> Century. From my point of view, it falsifies what Rossini's music is. My edition doesn't use just the autograph score and stop there. What I try to do is trace the entire history of the piece, and in many cases Rossini himself was involved in multiple versions. I always present all of the material from the different versions with which Rossini was associated and do it in a way that allows performers immediate access, so the parts have the variants in sequence instead of as appendices. If you want version No. 5 or No. 5a, all you do is pin together the unwanted version and continue on. The notion is to not go back and forth.

SB: Have you considered offering the overtures of your editions for purchase rather than rental to enable you to reach a wider audience?

PG: I don't handle the sale or rental decisions. Ricordi/BMG does. Their history is rental. Some European countries give limited protection to critical editions, so there is more income to be made in those countries. But the US isn't one of them. It is true, for example with *Cenerentola*, that if you plan multiple performances it probably is cheaper to buy a reprint. On the other hand, I've often said to directors of theatres that they are paying for four additional musicians that aren't in Rossini's autograph. Not to mention the cost of people to fix the parts, which have many errors. Ricordi's agreement with us is to print the complete works, so they lose money on lesser-known operas. I do ask them to keep the costs down as much as possible.

SB: What is one of your upcoming projects?

PG: For the Verdi Edition, the *Stiffelio* volume is about to appear this month. It has been a particularly wonderful project. In almost every case we perform the work first, which gives us a chance to see how it functions in the theatre. I learn from musicians and instrumentalists all the time. The Verdi family allowed us access to materials that had never been used before, including the original autograph manuscripts which had been withdrawn when Verdi decided no one would perform the work, since it was considered politically incorrect. So he revised it, and all that material disappeared. I have now reconstructed it.

SB: Do you have anything to add in closing?

PG: I often work closely with orchestra librarians throughout the first readings, and sometimes the reaction to our work is uncertain. They ask me, “What are you doing this for? There aren’t that many wrong notes.” I would say that the old Ricordi scores for Verdi, such as *Traviata*, *Trovatore* and *Rigoletto*, are in pretty good shape, but the Rossini scores, such as *Cenerentola*, have countless errors. In both cases, we think our scores are better informed and more accurate.

For further information regarding the Rossini and Verdi critical editions, see the following websites: <http://humanities.uchicago.edu/orgs/ciao> and [http://www.ricordi.com/critiche/critiche\\_uk](http://www.ricordi.com/critiche/critiche_uk).

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## MEET THE LIBRARIANS OF THE NATIONAL SYMPHONY ORCHESTRA

Marcia Farabee

Marcia is a native of Ohio and graduated from the Capital University Conservatory of Music with a double major in violin performance and education, convinced that she would immediately land a position in the violin section of the Philadelphia Orchestra. (She is still waiting to hear from them about that.) She moved to Washington, D.C. after graduation and began freelancing, in addition to teaching secondary school-level orchestra in Fairfax County, Virginia. Her professional performance career has included stints with the Richmond Symphony, the National Symphony (NSO), National Ballet, the Kennedy Center Opera House Orchestra, and *way* too many weeks of playing *Evita* at the National Theatre. It was while playing with the Opera House Orchestra that Vernon Kirkpatrick (oboist and librarian for the NSO) called to ask if she would be interested in “doing some bowings for a couple of weeks.” (While she had done library work as far back as junior high, it had never occurred to her that a professional orchestra needed a librarian!) That was 20 years ago this past August. She became Principal Librarian in 1986, and still manages to squeak in some playing now and then. She has also managed to serve as Secretary-Treasurer for MOLA and twice as MOLA President; she currently chairs the MOLA publication committee. In her off-site time, Marcia is the Jr./Sr. teacher and Clerk of Session at her church, loves to bake, sew, and garden—and play Grandma to Laura.

Shelley Friedman

Shelley grew up outside of Philadelphia, attended Cheltenham Township public schools, had a blessedly normal childhood, and had no idea there was such a thing as an orchestra librarian until her sophomore year of college. She gained her first library experience at the Orchestra of St. Luke’s and the New York Philharmonic while pursuing a liberal arts degree at Sarah Lawrence. Larry Tarlow and John Perkel’s enthusiasm for their work proved to be infectious and, after a brief stint in the rental library at Boosey & Hawkes, she went on to hold library positions at the Aspen Music Festival, Albany Symphony, Nashville Symphony, and Santa Fe Opera. She joined the NSO library staff in February, 2002. Shelley notes further, “My instruments were piano and cello, though (*sigh*) I never had much success with either. I recently bought a sweet little townhouse across the river in Arlington, Virginia, where I live with my calico cat Melisande. My hobbies include reading, crossword puzzles, and gardening. I also enjoy attending opera wherever and whenever I can.”

Christina Rossetti

NSO Assistant Librarian Christina Rossetti (no relation to the poet—she swears!) has been in the library since February of 2003. A 2001 graduate of the University of Dayton with a dual major in Italian and English, she is a lifelong musician, having studied violin, euphonium, and tuba. This is her first professional librarian position and she now also freelances around the DC metro area.

Virginia Phillips

Virginia notes that she has been a volunteer in the NSO library for 14 years. “Thanks to Marcia, I have been able to experience all aspects of the job and have even gone on two tours as a guest but working as a librarian. I also worked four summers at the Columbus (Ohio) Symphony and am grateful to David Frost for that time.

“In my earlier life I worked for the National Geographic Society, the Department of the Army Special Services in Germany, the Free Library of Philadelphia, and the District of Columbia Public Library. As a retired librarian, I finally found my real niche in life too late to make a career as an orchestra librarian.”

## NEW MOLA ERRATA LISTS

**Compiled by Nancy M. Bradburd, Philadelphia Orchestra**

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 acct. no.

Composer	Title	Original Publisher	Compiler
Berlioz	"Royal Hunt and Storm" from <i>Les Troyens</i> 1 page (14 entries), addenda to existing list	Choudens	Houston/Takaro
Bernstein	Overture to <i>Candide</i> 7 pages (102 entries)	G. Schirmer, 1957 (to match corrections in 1998 B&H score)	Nashville/Ochoa
Bruckner	Symphony No. 5 (Haas) 2 pages (24 entries), incomplete strings	Musikwissenschaftlicher Verlag	Philadelphia/Bradburd
Dvorák	Piano Concerto 1 page (19 entries), incomplete	Supraphon	Philadelphia/Bradburd
Elgar	Cello Concerto 1 page (11 entries)	Novello	Ft. Worth/Adams
Ibert	<i>Bacchanale</i> 5 pages (69 entries)	Leduc	Bochumer Symphoniker/ Alan Leighton
Nielsen	Symphony No. 4 (original) 9 pages (125 entries)	Hansen	Bochumer Symphoniker/ Alan Leighton
Prokofiev	<i>American Overture</i> (original version, 1926) 12 pages (231 entries)	Ed. Russes de Musique/ Boosey & Hawkes	Florida/Fredrickson
Prokofiev	<i>Peter and the Wolf</i> 1 page (4 entries), addenda to existing list	Boosey & Hawkes	Ft. Worth/Adams
Ravel	<i>Alborado del gracioso</i> 2 pages (65 entries), score errata	Eschig	Chicago Civic/ Colnot/Boulez
Rimsky-Korsakov	"Procession of the Nobles" from <i>Mlada</i> 15 pages (280 entries)	Belaieff	Nashville/Ochoa
Sibelius	Symphony No. 4 2 pages (27 entries)	Breitkopf & Härtel	Dallas/Schnackenberg/ Wilson/Kirsch
Sibelius	<i>Valse triste</i> 1 page (9 entries)	Breitkopf & Härtel	Ft. Worth/Adams
Stravinsky	<i>Firebird</i> (1910) 15 pages (267 entries), additional to existing list	Jurgenson	Florida/Fredrickson
Stravinsky	<i>Pulcinella</i> Suite 1 page (13 entries)	Boosey & Hawkes 2002	Dallas/Kirsch
Tchaikovsky	<i>Manfred</i> 2 pages (36 entries), additional to existing list, incl. 1 pg. of reh. letters	Jurgenson	Nashville/Ochoa

The online catalog of MOLA Errata Catalog has recently been updated to 828 entries, and has had corrections added by Clinton F. Nieweg (Philadelphia ret.). Entries are added from the quarterly list published in *Marcato*, based on the printed errata files stored in the MOLA file case in Philadelphia

The primary collection has been scanned into the database "erratanew.fp5" online. Robert Sutherland (Met Opera), Russ Girsberger (New England Conservatory), and Justin Vibbard (formerly Civic Orchestra of Chicago) will update and indicate whether or not the file has been scanned.