

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

*Paul Gunther
Minnesota Orchestra*

Divided We Stand

At a time when the U. S., and much of the world with it, is undergoing the most severe self-analysis and trial of conscience I can recall, including during the 60s, it can be a challenge to feel that what we do in the library has any real importance in the grand scheme of things.

It's almost as if we're living in two different nations right now. Like approximately half of my fellow citizens, I believe it was a grievous mistake for the U. S. military to set foot into Iraq. And yet, and yet . . . if we had not done so, we MOLA librarians would not be on the cusp of an opportunity unparalleled in our collective history: even now several librarians representing MOLA are volunteering their time to coordinate a music-collection effort among member organizations and publishers for the Iraqi National Symphony (sometimes referred to as the Baghdad Symphony). This orchestra suffered from a long-term lack of support by the previous regime, playing from either hand-transcribed music or very old parts that are disintegrating. In the aftermath of the war their

music has been damaged further by water, looting, and vandalization.

The fifty-member orchestra of well-trained and talented musicians is eager again to offer music and culture to the Iraqi people and the world as it once did. For many years they have heard, without being able to play, major contemporary symphonic works that are considered standard fare in most orchestras around the world. They are excited that they finally have the opportunity to perform them. In order to do that, they need instruments, supplies, better conditions, and published music. The last is where MOLA comes in: working with representatives of Ambassador Paul Bremer's office in Baghdad through the Coalition Provisional Authority, MOLA is very pleased to be an agent for this humanitarian and cultural gesture.

We MOLA member librarians know we're special. Sometimes, though, it's possible, even tempting, to forget that we can be (a) effective (b) influential (c) workers for good. It is one of my favorite tasks and valued privileges to be able to remind my fellow librarians how fortunate we all are to have MOLA as an organization for our mutual support. We communicate instantly by phone or (give or take digital time-glitches) via e-mail, especially with MOLAlist. We post information and scholarly research on the MOLA website, and make it available worldwide. We meet as a group formally once a year, and more often than that in informal groups. One example for the very near future: the MOLA Board will be holding its mid-year conference in October, hosted by Milwaukee Symphony Librarian and MOLA VP Patrick McGinn. If there are interests, issues or concerns any member would like to offer for discussion, please feel free to let any MOLA Board member know.

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So we look back fondly at the wonderful April 2003 Conference hosted by our Indianapolis Symphony colleagues – whom, incidentally, we would like to acknowledge for their amazing feat, in that they brought their Conference expense in not only *under* budget, but actually (for the first time in MOLA history), with a *surplus*. And of course we are looking forward to our April 2004 MOLA Annual Conference, to be hosted by North Carolina Symphony Librarian Deborah Nelson. As we develop more information about the specific agenda for this Conference, it will be made available on the Website. We plan to post a fairly detailed agenda in the December issue of *Marcato*; some early developments promise sessions focusing on such diverse subjects as publishers, small orchestras, and contractual issues. The North Carolina Symphony has expressed eagerness for this opportunity to demonstrate that a MOLA Orchestra is just as much MOLA whether or not it is in a huge city, on the northeastern US Atlantic seaboard, or over 100 years old.

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MOLA Website www.mola-inc.org

The cooperation of MOLA members, institutionally, individually, as librarian-musicians and -administrators within and outside their organizations, is one of the things that keeps MOLA thriving and growing. Personally, it gives me great hope: with this unique combination of technical know-how and artistry, we continue to create something that pulls people together around the world.

EDITORIAL NOTE

David Gruender
Indianapolis Symphony

As we embark on a new season, the plight of our orchestras is very much on many of our minds. We have seen the recent demise of some proud ensembles in North America while others are in or near financial crisis. And it is not just here: friends of mine in the Mainzer Theaterorchester, the city orchestra of Mainz, will be forced into retirement as the orchestra disbands for financial considerations and is (partially) absorbed by the Staatsphilharmonie Ludwigshafen.

And yet, not everything has such a gloomy prospect. MOLA continues to grow, as evidenced by the new member list on the next page. In this issue of *Marcato* we are featuring a special tribute to the man most responsible for the creation of MOLA, Clint Nieweg. Special thanks are due to Stu Serio for the time and energy he put into assembling this tribute. Stu is a long-time friend of Clint who has shared many experiences with him, from dining to studying with the same bass teacher, Wess Fischer.

For those of you who are more recent members of MOLA and don't know Clint beyond a name appearing on editions of Kalmus orchestra materials, he is both Father and Godfather of MOLA. He started as a double bass player while living in Reading, PA and then began studying harp with Edna Phillips, the Philadelphia Orchestra's Principal Harp, while attending West Chester University. After college Clint served as harpist for the Reading Symphony while free-lancing as both a bassist and a harpist in the Philadelphia area. (As a harpist, he even recorded with Aretha Franklin.)

Clint joined the Philadelphia Orchestra as the assistant librarian in 1975 and served as Principal Librarian in 1979 until his retirement in January of 2003. As many of you will have noticed, Clint stays very involved with MOLA through the MOLAlist and personal contacts.

NEW MOLA MEMBERS

Hodgson, Margo

National Arts Centre Orchestra, Ottawa

The following organizations and one individual were unanimously voted in as new MOLA members at the April conference in Indianapolis.

Amarillo Symphony (TX)

Librarian: Kate Ortega

Bochumer Symphoniker (Germany)

Librarian: Carmela Schieri (languages: German, Italian and some French)

Assistant Librarian: Christoph Schieri (languages: German, Italian and some French)
English Translator and MOLA contact person: Alan Leighton. E-mail: leighton@gmx.net

Los Angeles Opera

Librarian: Robert Willoughby Jones
Assistant Librarian: Felino Jason Vasquez

Musikkollegium Winterthur (Switzerland)

Librarian: Nicole Gsell

Northwest Indiana Symphony

Librarian: Denise C. Kirkland

Norwegian National Opera

Librarian: Thor Johan Pedersen
Assistant Librarian: Einar Winther

Radio Filharmonisch Orkest Holland

Librarian: Caluke van Hoften
Assistant Librarian: Annelou Langendijk
Assistant Librarian: Carla van Achterbergh

Royal College of Music, London

Librarian: Angela Escott

St. Olaf College Orchestra (MN)

Librarian: Mary Davis

Santa Barbara Symphony (CA)

Librarian: Laury Woods

Orquestra Sinfônica do Estado de São Paulo (Brazil)

Librarian: Maria Elisa Pereti Pasqualini

Springfield Symphony (MA)

Librarian: Jean Gress

Stockton Symphony (CA)

Librarian: Jeanne Coburn

United States Navy Atlantic Fleet Band

Librarian: Kathryn S. Davis

University of Texas at Austin Performance Library

Librarian: Lawrence N. Halverson

Washington Opera Orchestra (DC)

Librarian: Sara Baguyos
Assistant Librarian: Allison Sledz

Note: Sara will be at Lyric Opera (Chicago) for the

2003-2004 season. Brad Schmidt will replace her at Washington Opera during that time.

West Virginia Symphony

Librarian: Marsha Palmer

Apprentice Librarian Member

Heather Boehm, DePaul University (MOLA mentor organization: Chicago Symphony)

Pending Member (2004 conference):

Miami Univ. Symphony Orchestra (Oxford, OH)

Librarian: Barry Zaslow

MOLA thanks the following conductor and player colleagues for their generous support during the 2002-03 season:

Vladimir Ashkenazy

Atlanta Symphony Musicians

Bakersfield Symphony Orchestra/John Farrer

Chicago Symphony Musicians

Civic Orchestra of Chicago Musicians

Dallas Symphony Orchestra Musicians

Sir Colin Davis

David Daniels

Delaware Symphony Musicians

JoAnn Falletta

Florida Orchestra Musicians

Fort Worth Symphony Musicians

Neal Gittleman

Jean-Louis LeRoux

Los Angeles Philharmonic Musicians

Hermann Michael

The Metropolitan Opera Musicians

Minnesota Orchestra Musicians

Nashville Symphony Musicians

National Arts Centre Orchestra Musicians

New Mexico Symphony Musicians

Scott O'Neil

Richmond Symphony Musicians

Roanoke Symphony Orchestra Musicians

Rochester Philharmonic Musicians

Donald Runnicles

San Antonio Symphony Musicians

San Francisco Opera Musicians

San Francisco Symphony Musicians

Saint Paul Chamber Orchestra Musicians

Santa Fe Opera Musicians

Seattle Symphony Musicians

James Setapen

Kenneth Schermerhorn

Gerard Schwarz

**Clinton F. Nieweg (Philadelphia, ret.):
Mentor – Librarian – Friend**
Stuart Serio
European American Music Distributors LLC

If you would thoroughly know anything, teach it to others.

Tryon Edwards (1809 - 1894)

This simple yet compelling truth is what best exemplifies the spirit of a truly successful mentor. Over the years Clint Nieweg has excelled in so many disciplines. To many he is known as a scholar, forever tracking down discrepancies amongst various printed editions and composers' manuscripts in the hope of creating the most accurate portrayal of a composer's intent. To others he is a gourmet, a connoisseur of the finest culinary experiences. But to most everyone he meets he is a teacher, a guiding hand and a thoughtful friend.

Clint's greatest contribution to our profession is clearly MOLA. Although he is always quick to give credit to all the founding members, it was his vision that led to the first meeting in 1983 and to what has developed into the global organization which has brought so many librarians together. The arrival of Nancy Bradburd at the Philadelphia Orchestra Library was the impetus to push the process along, and it is to Nancy as well that we offer our thanks.

Perhaps the richest legacy that one could have is the knowledge that he or she has helped others. Clint Nieweg has done that and much more, and he will continue to do so for many years to come. In the several hundred weekly conversations I have had with Clint over the years, he has constantly expressed the hope that all present and future librarians will continue to share their knowledge and experiences. With this in mind, we turn to several of the librarians who have worked with Clint over the years and provide them the opportunity to express their own thoughts and memories.

**Nancy M. Bradburd, Assistant Librarian
Philadelphia Orchestra**

Of all the librarians in MOLA-World, I have probably known Clint the longest (50 years). Our "collaboration" began in high school state instrumental groups, progressed through college, moved on to various local orchestras, and finally culminated in the Philadelphia Orchestra Library, where we worked together for twenty years. Clint's

encyclopedic knowledge, especially in the field of publishing, is one of my most enduring memories. Another one of the most important things about him is his "care and feeding of friends." At Clint's retirement, a void was created in my life that cannot be filled by any other person.

**Marcia Farabee, Principal Librarian
National Symphony**

MOLA was conceived by Clint the year I began working as an assistant librarian with the National Symphony. I was blissfully unaware of how little I knew about librarianship and how deeply our first meeting would impact my career. I had heard stories about the high level of service in Philly—that their library did *proofing* (!) and their music was ready many weeks in advance. Oh, my. The few telephone conversations I had with him in those early years cemented the idea that he was a "real" orchestra librarian and I, alas, was a true novice. Imagine my delight upon meeting him at a MOLA conference and realizing that he was human after all! And he was not one-dimensional: he had outside-the-library interests. Over the years Clint has generously shared library skills and philosophies, conductor, soloist, and management stories, and showed me how valuable a sense of humor can be. He continues to believe strongly in MOLA and its educational mandate. He has taught me as much about food and friendship as he has about librarianship, and for that I feel blessed and grateful. Thanks, Clint!

**Margo Hodgson, Principal Librarian
National Arts Centre Orchestra**

I met Clint at the very first MOLA conference I attended in 1988. I was relatively new to the librarian business and attended as a guest, since MOLA didn't allow membership from any but the "Major" orchestras then. No matter the stature of my orchestra, Clint was helpful to me from day one. His door was always open and he made me feel that I could phone or fax him with a question at any time. Errata lists arrived promptly whenever I asked. Years later, when I hosted the conference in Winnipeg, Clint invited me out for dinner along with several of his interns and we had a fabulous evening. He was always so kind and generous with his time and expertise. Today he's still right by my side helping with membership matters. I'm very grateful that he continues to remain so active in MOLA. It's a benefit to all of us.

**Martha Levine, Principal Librarian
New World Symphony**

My internship with the Philadelphia Orchestra began in September of 1986. Freshly graduated from college, I discovered the job of orchestra librarian only by chance. I will remember my first day at the Academy of Music for the rest of my life. It was a “crash course,” since I would be spending only six months there. I was exposed for the first time to proofreading, which took up a large part of Clint’s time. I was so impressed with his patience and desire to pass on his expertise to others. Clint always had the time to answer any question. He inquired every year as to the repertoire on each New World Symphony season and shared things I needed to be alert for on particular pieces. I am forever grateful to have had the experience there, for without it, I would chosen a different career path, and my life would surely not be as rich as it is.

**JoAnn Vosburgh, Principal Librarian
Pittsburgh Symphony**

As a beginning librarian in Pittsburgh, I traveled to Philadelphia to meet Clint Nieweg and spend time with him and his staff at the Academy of Music. This was the beginning of a friendship and mentor-relationship that has guided and reassured me over many years. His seemingly endless knowledge is matched only by his desire to share his experience with others. I was always touched and impressed by the fact that whenever we spoke on the phone, he had the time not only to answer questions but also to further inquire as to what else we were working on and how he could help. His continued presence on the MOLAlist is a source of comfort and continuity. Clint Nieweg embodies the essence of his profession and gives new meaning to the words “friend” and “mentor.”

**Robert Sutherland, Chief Librarian
Metropolitan Opera Association**

Clint Nieweg: visionary, inspiration and friend. There are few who can claim to have made great changes in a profession. Clint is among their ranks. We both started as librarians in the early 70s, but while I was undecided about making it a career, Clint was already raising the standard. He inspired me to commit myself to making a difference in the profession and to be involved in MOLA and its

executive. During my first term as MOLA President he called often, offering advice and encouragement. From there a friendship grew when we discovered other common interests. He continues to be one of the most knowledgeable and involved people I know. There is not a day in the library where I do not benefit from his selfless contribution to our profession.

**Richard Gardiner, Assistant Librarian
Toledo Symphony**

Food, especially lunch, was really important during my tenure with Clint. He would insist on going to the most obscure restaurants and eating the most unusual item on the menu. A most memorable lunch was with Mrs. Ormandy, the conductor’s widow. We went to a shaded outdoor café and had a most pleasurable lunch with her and the entire library staff. Along with the lunches I remember packing to go to the summer venue, The Mann Music Center. We packed everything in massive music trunks so that running back to the Academy was limited. Fun times were had loading and packing these trunks.

**Greg Vaught, Principal Librarian
San Antonio Symphony**

Clinton F. Nieweg, in ~~one hundred~~ 100 words or less fewer: I’m writing this from the San Antonio Symphony (not Boston, Chicago, Cleveland, New York, or Philadelphia). You’re reading it in *Marcato*—you and 330 other librarians on five continents. Or you’re reading it on our classy website, mola-inc.org. How good are the parts your orchestra is playing from while you read this? How good were they thirty years ago? How many days (weeks? months?) did it take to locate an unfamiliar work thirty years ago? How many *minutes* does it take now? Need I say more? Oh yes, thank you, Clint.

**Drew Holmes
Educational Music Service**

I always half-jokingly tell people that the most useful thing I learned from Clint was how to eat with chop sticks. I say only half-jokingly because it gives an accurate insight into the kind of things Clint would teach. Of course I learned immeasurable amounts about orchestras, librarianship, publishing, etc., but the non-musical lessons were just as important.

As any former Philadelphia intern will say,

part of your education is to learn how to appreciate fine food and fine wine. It's Clint's way of showing us that there are other things in life besides conductors, bowings, and even proofing. Though many of his students have gone on to careers in music, he never expected everyone to do so. To tap this amazing resource all one ever need to do was to show an interest in learning. To Clint, the people and the relationships he has built throughout his career have been very important.

Though Clint was the teacher he was always willing to learn. What I most admired about his style of teaching is that he would say what needed to be done and give a direction to pursue, but not how to do the job. In this way he would allow the student to discover his or her own way to accomplish a task—possibly a way that he had never thought of. I still firmly believe that I learned more about music and life in the years working with Clint than in all my college classes combined.

When I first walked up the stairs into the Philadelphia Orchestra Library I was hoping to get a line on my résumé and a start to my career. I found much more than that. I found a mentor and a friend.

**Eric Sjostrom, Associate Principal Librarian
Minnesota Orchestra**

I had been working in the Philadelphia Orchestra Library since September 1970 when Clint became the Assistant Librarian in the fall of 1975. This fact allows me to claim that I worked there in the B.C.—before Clint—era. If you can believe it, he was most humble, reserved and quiet when he joined Jesse Taynton and me from the publishers' world. We were a good team. We were not afraid to acknowledge each other's personal strengths and preferences, which greatly advanced the work of the Library. My only regret was that I had not yet developed the taste for fine dining that has become almost as synonymous with Clint as his musical knowledge. I will never forget the MOLA Conference in Winnipeg, where Clint had carefully selected a fine restaurant for dinner the night of arrival. I was excited to hear that one of the specials was ostrich, and half of us at the table ordered the same. After the waiter departed to place our orders in the kitchen, I asked Clint why he had not ordered the exotic ostrich. His reply: "I've had ostrich three times already this week in Philadelphia."

Bravos to a great friend and colleague!

**Karen Schnackenberg, Chief Librarian
Dallas Symphony**

Clint has always been out there as a source of support and friendship. Early on, before I knew him well, I was grateful for his thoughtful advice and encouraging words. Of course there were times I thought I knew better, but invariably didn't. In later years, a project I cared about or my own professional growth would progress as if an unseen hand guided it—I'd eventually discover it was Father Clint doing his quiet magic in the background. He has inspired and helped me, and the legacy he continues to give to our profession and industry is unparalleled. Thanks, Clint—we'll try to carry on!

**Ken Bonebrake, Assistant Librarian
Los Angeles Philharmonic**

Fortunately I learned early in my career that Clint Nieweg was a great source of knowledge. Since I was working 2725 miles from Clint, most of my contact with him was by telephone. I was privileged to work with him correcting the score and parts for Debussy's *Iberia*. (The final product rests unpublished somewhere in Boca Raton, Florida). In our exchange I was greatly impressed by his extreme attention to detail. He also unearthed every available source before making decisions. Clint has done a great service to orchestras with his work on The Philadelphia Orchestra Editions.

**Peter Conover, Principal Librarian
Chicago Symphony**

In January 1984, before my last semester of college, through a series of coincidences I found myself working in the Philadelphia Orchestra Library. I divided my time between the basement of the Academy of Music, cataloguing the recently moved choral library, and the music library, where I did a bit of almost everything that an orchestra librarian does.

My month-long apprenticeship extended into a 6-year stay as a part-time member of the library staff. Clint's "total immersion" approach helped me move toward the idea that being an orchestra librarian was what I really wanted as a career. By 1990, I felt ready to go out on my own.

The concepts and skills acquired in Philadelphia have served me well; first in Phoenix, then in Houston, and now in Chicago. I'm sure a day doesn't go by without applying some of the expertise

I learned from Clint. I couldn't have done it without him.

Jennifer Johnson, Assistant Librarian Houston Symphony

Clint's efforts to educate his interns and staff librarians extend beyond the boundaries of the Academy of Music. His second classroom is a rotating one, from four-star restaurants to lavish country brunches to seven-course Italian suppers, all of which Clint generously funds from his own pocket. Clint's mission is to turn his students into both skilled librarians and sophisticated socializers, with no exemptions given for even the pickiest eaters.

"Eat it and you'll learn to like it," Clint always said to me, foiling my plots to camouflage bits of calamari, octopus, or escargot along the edge of my plate. His relentlessness paid off: even though I never really learned to enjoy a fine dining experience, I did learn how to fake it.

Thanks to Clint, I can take a pretty good guess at which wine should accompany which entrée. I can deftly disguise my sauce-covered something-or-other under the green leafy thing that you're not supposed to eat. I know to select my silverware from the outside in and, in order to rid myself of an embarrassingly-full plate, I've learned to make strategic eye contact with the waiter while the other members of my party are engrossed in conversation and looking away.

Now, if I could only get Clint to join me at Pat's or Geno's for a cheesesteak.

Lawrence N. Halverson, Head Librarian University of Texas at Austin School of Music

Through his discovery of the large collection of autographed manuscripts that the University of Texas at Austin owns, Clinton F. Nieweg has become a very dear friend. When he agreed to mentor me I was deeply moved; even before the library business found me I knew who he was. This man is one of the most generous individuals I have ever met. No matter what I am working on, he can always tell me something about the piece, from which edition is preferable to what errata to look out for. I feel that I'm in the position of Apprentice to this Sorcerer and will continue to learn tons of information from a man who has left an indelible mark in the orchestral world. Clint, I thank you from the bottom of my heart for all that I have learned from you and all that I will learn in the future!

TRANSITIONS

Mary McGillen resigned her position as librarian for the Louisville Orchestra this past July to spend more time with her family. Debbie Ponton, formerly assistant librarian for the Florida Philharmonic, is now serving in the Louisville post.

John Cole is leaving his position as librarian for the Alabama Symphony to assume the same position with the Florida West Coast Symphony in Sarasota starting on October first, 2003. Watch for information on the Alabama opening.

Gloria Leung has left the CBC Radio Orchestra and Matthew McFarlane was named as the new librarian effective October first.

Thom Pease has resigned as librarian for the Alexandria (Virginia) Symphony to enrol in graduate school at Indiana University. Christina Rossetti has been appointed as the new librarian and also serves as a part-time librarian for the National Symphony, just across the Potomac.

Borys Smolaga, who has been elevated from his position as librarian for the Shreveport Symphony to Interim Executive Director. David Jankowski is serving in the library at present.

In Europe, Geert Riem of the Royal Flanders Philharmonic (Koninklijk Filharmonisch Orkest) has similarly been promoted to a higher management position and Kristien Van Mieghem has been named as the new librarian. Jari Eskola, known to many in MOLA as an irrepressible raconteur, has taken a leave from his position with the Gothenburg Symphony to try his hand in the publishing trade with Edition Escobar in Germany. Tony Skowronek will take his place with the GSO this season.

Back in North America, the Kingsport (Tennessee) Symphony has changed its name to Symphony of the Mountains, Juilliard has named Stephanie Keller as its new library intern, and the Manhattan School of Music has named Stephen Jacobsohn as its new assistant librarian.

Finally, the Virginia Symphony, based in Norfolk, VA, is embarking on a librarian search. The position offers a competitive salary, health insurance, cafeteria plan, and pension plan (as part of the musician's union agreement). Application deadline is Dec. 1, 2003; please contact Erica Zenzer, Director of Operations, by fax at 757-466-3046 by e-mail at ezenzer@virginiasympphony.org. The orchestra's website is www.virginiasympphony.org.

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 account number.

Composer	Title	Original Publisher	Compiler
Beach, Amy	Symphony No. 2 (Gaelic) 1 page (15 score errata)	Schmidt/Kalmus	Chicago/Conover
Mozart	Piano Concerto No. 21, K. 467 1 page (8 entries)	Bärenreiter	Ft. Worth/Adams
Mozart	<i>Così fan tutti</i> (complete opera) 1 page (12 entries), not comprehensive	Bärenreiter	Santa Fe Opera/Conrad
Mussorgsky/Ravel	<i>Pictures at an Exhibition</i> : S. Goldenberg & Schmuyle 1 page (5 entries), discrepancies between original ms and Ravel's arr.	Boosey & Hawkes	Winnipeg/Chrnyk (from Andrey Boreyko)
Respighi	<i>Ancient Airs & Dances</i> , Suite No. 1 8 pages (168 entries)	Ricordi	Kansas City/Lence
Rogers, Bernard	<i>Five Fairy Tales (Once upon a Time)</i> 2 pages (20 entries)	Kalmus	Aspen/Kirsch
Rossini/Respighi	<i>La Boutique fantasque</i> (complete ballet) 1 page (9 entries) [n.b. this is a correction from the last issue of <i>Marcato</i>]	Kalmus (Bradburd ed.)	Philadelphia/Bradburd
Rossini/Respighi	<i>La Boutique fantasque</i> Suite 1 page (6 entries) [n.b. this is a correction from the last issue of <i>Marcato</i>]	Kalmus (Bradburd ed.)	Philadelphia/Bradburd
Saint-Saëns	<i>Samson et Dalila</i> : Danse bacchanale 1 page (2 entries)	Kalmus (Nieweg ed.)	Kansas City/S. Bonebrake
Schickele	<i>A Zoo Called Earth</i> Percussion part missing Claves & Ratchet, mm 216-75 (will be available from publisher)	Presser	Florida/Fredrickson
Schoenberg	Concerto for String Quartet and Orchestra (after Handel) 42 pages (924 entries)	Schirmer	Kansas City/Lence
Stenhammar	Serenade, Op. 31 22 pages (240 entries)	Edition Suecia	Philadelphia/Bradburd
Stravinsky	<i>Firebird Suite</i> (1945) 4 pages (73 entries), additional to existing list	Leeds/Schott	Nashville/Ochoa
Tchaikovsky	<i>Francesca da Rimini</i> 3 pages (45 entries)	Kalmus	Eastern Connecticut/ Snyder
Tchaikovsky	<i>Francesca da Rimini</i> 27 pages (476 entries)	Breitkopf (2000)	Ft. Worth/Adams

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 add recent errata submissions. There is an indication for each entry noting whether or not the file has been scanned.