

# Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XIX, NUMBER 4

JUNE 2006

## FROM OUR PRESIDENT

*Karen Schnackenberg, Dallas Symphony*

Snow-capped mountains ... chocolate ... Rösti ... perfectly-timed trains ... chalets ... Weisswein ... sparkling lakes ... Oh, sorry—I'm supposed to be writing about our *business* conference in Zürich. Let me try again.

What a memorable event this conference was! Even disregarding the picture-perfect Swiss scenery, our hosts, Jürg Obrecht, Flurina Pfister, Petra Mohr, and Jacqueline Imhof of the Tonhalle Orchester Zürich created a warm and inviting atmosphere for a truly educational and inspirational meeting. We had the opportunity to explore library issues from different perspectives, meet many new colleagues, and participate in thought-provoking discussions.

Sitting in the various sessions, I caught myself with a silly smile on my face at odd moments that, had anyone noticed, might have seemed incongruous with the proceedings. I was just delighted by the sense that we had reached a milestone. A dream planned for more than a decade had finally come to pass, and it was incredibly satisfying to have seen it through

from the beginning. MOLA's first non-North American conference was an unqualified success by any measure, and made clearly visible the organization's long-standing commitment to inclusiveness and, well, "internationalness."

When we first approached Jürg several years ago about the possibility of the Tonhalle hosting this conference, even saying the words aloud seemed strange, as if we were embarking on a journey into the unknown. Was it possible? Could it happen? How would we make it work? Where do we even start? I'll never forget the look on Jürg's face. His eyes were as big as dinner plates, and I think his response was, "Really??"

*Yes, really.* It was quite a journey, as it turns out, one filled with uncertainty at times. But Jürg, Flurina, Petra, and Jacqueline did it—they carefully, patiently, doggedly, and good-naturedly overcame the complications of differences in language, culture, and currency, and put together an event that offered each of us something special. To them I say, "Bravi!" And especially to Jürg, I say that MOLA is in your debt for your courage and dedication in being the first to chart



No one went hungry in Zürich...

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**The Cake and David Gruender**

this course. Thank you for your kindness, attention to detail, intellect, dedication, and, most of all, grace under pressure.

One of the most important functions of the annual conference is to hold our business meeting and election of officers as required by MOLA's Bylaws. This year's elections returned Secretary Jane Cross and Member-at-Large Rich-

ard Payne to their respective positions, and brought back to the Board Vice President Marcia Farabee, who was elected to her third presidential term. I want to congratulate these fine people, and thank them and remaining board members Gordon Rowley, Treasurer, and Robert Sutherland, Past President, for their continued service. This is a strong, experienced board, and we begin this term carrying forward ongoing projects launched by our predecessors as well as setting out on some new initiatives of our own. Our first quarterly meeting will be in early June in Washington, D.C. Watch for updates on the Board's work on the MOLA web forum.

The annual business meeting is also when MOLA approves the applications for membership of organizations which have been recommended by the Board. We welcome the following new and returning members: Concertgebouw, Amsterdam (reinstatement of past member); Bozeman Symphony, Montana; Great Falls Symphony, Montana; Hong Kong Philharmonic, China; Joven Orquesta Nacional de España (National Youth Orchestra of Spain), Madrid; Tokyo Metropolitan Symphony Orchestra, Japan; Les Violons du Roy, Quebec City, Canada. We also congratulate Heather Dinwiddie on becoming an Honorary Member.

In this issue of *Marcato*, we recognize all those who have supported MOLA during the

*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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MOLA, as a federally incorporated not-for-profit organization, is able to solicit and accept tax deductible donations to support its endeavors. In return for such donations, the donor can expect our acknowledgement and gratitude. No other benefits, real or implied, can be offered. MOLA accepts such donations on a case-by-case nonpartisan basis. The opinions expressed herein do not necessarily reflect the opinion or policies of the editor or of MOLA. The editor reserves the right to edit content where necessary.

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

past year. We are enormously grateful for their contributions. Without them, we would not have been able to offer many of the services we provide, nor would we have been able to present our conference in such a special way. We appreciate the participation and collaboration of our friends in publishing, music sales, and service, and that of our performing colleagues. With all of them we share the ultimate goal of the highest quality performance materials.

Since this is the annual thank-you issue, it is an appropriate time also to recognize the extraordinary contributions of two MOLA member librarians who have worked so hard over many years to keep things running and have given a great deal of themselves to this association.

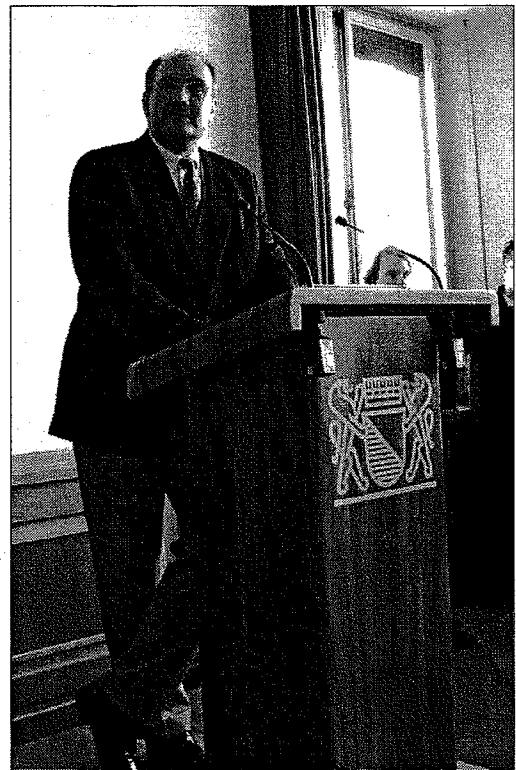
First, on behalf of all of MOLA, I want to publicly acknowledge Past President Robert Sutherland. I doubt that any of us have a realistic view of all that Bob has done for this association in the past two decades. No matter where you look in the organization—Bylaws, incorporation, policies, conferences, website, long-range plans, committees—you will see his unique stamp and vision. The countless hours he has devoted to the organization and millions of details he has overseen were often unsung and unnoticed, but the result of his great commitment to MOLA is evident every day. While Bob will scale back his daily involvement, he has one more year in his term of office, so we will continue to have the benefit of his wisdom and experience.

Second, I want to recognize Pat McGinn, who has completed his three-year presidential term and, as he moves off of the board, will focus his efforts in MOLA on the position of Administrator. Although you may not have realized it because he is so quiet and efficient, as Past-President Pat has already been working behind the scenes clarifying committee responsibilities, functions and roles, handling large and small projects, and, when necessary, stepping in to take care of things when other officers were not available. He has my personal gratitude and thanks for his selfless and tireless efforts, his straightforward demeanor, and his willingness to continue working for the good of MOLA.

We now enter MOLA's 25th anniversary

year, and in eleven months will celebrate both its founding and its founding members. The conference in Chicago will give us an opportunity to look back to that first meeting at Clint Nieweg's famous kitchen table and assess the accomplishments and growth of MOLA in its first quarter-century. We'll then turn our attention to the future, and explore how we can best continue our mission through this exciting and volatile time in the live performance industry. I hope you will all plan to come and enjoy the delights of Chicago and the many interesting events our organizers, Peter Conover, Mark Swanson, and Carole Keller, are already planning.

I am so proud to be part of MOLA, working with such talented and committed colleagues and friends. Thank you to everyone. I must now go finish that Sprüngli chocolate and look at my pictures of snow-capped mountains. It sure beats doing bowings.



**Robert Sutherland addresses the Conference at the Welcome Luncheon.**

*All photos in this issue by Jane Cross, U.S. Marine Band*

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**“BRING MY GOAT!”:**  
**PORGY TRAVELS TO NASHVILLE**  
*D. Wilson Ochoa, Nashville Symphony*

A couple of years ago, Naxos approached the Nashville Symphony about recording the complete *Porgy and Bess*. While we regularly record two CDs a year for Naxos, this would be, by far, the largest recording project we had ever attempted (not to mention mounting semi-staged performances as well). We quickly came up with a budget to see if this would even be feasible. While the final numbers were daunting, our executive director said, “We just need to find a way to make this happen!” We were off and running on what would turn out to be one of the most exciting and difficult projects with which I have ever been associated.

Our original contract was to perform and record the complete opera: three hours of music plus two intermissions. (Looking back now, I’m not sure how we thought we could keep our concert audience in their seats that long!) In any event, our department began preliminary work with our music director, Kenneth Schermerhorn.

As a librarian, I am always on the lookout for what I term “red flags”: any signs that a particular project is going to run into trouble that could cause extra work for the librarians. Having performed this opera several times as a horn player in the Charleston Symphony, where it is done on a regular basis (since the story is set in Charleston), I felt confident that there would be no major problems. While I knew the parts were manuscript, I also knew that there was a comprehensive errata list already created by former Houston Grand Opera librarian Kristi Sloniger. It turns out that her corrections had already been incorporated into the set of parts we were sent. Since there were to be no cuts or changes, I thought that preparation would be according to standard procedure. (Feel free to laugh now at my naïveté....)

Changes began to happen quickly. Schermerhorn began to feel ill in March 2005, was diagnosed with cancer, and passed away within a month. After a period of mourning, we scrambled to find another conductor who would be right for this recording. Eventually we settled on

John Mauceri, who had previously done some successful Gershwin show recordings, and had also done several American opera recordings. Mauceri brought with him the idea that would totally change the scope of the project. He was intrigued by an article in *The Journal of the American Musicological Society* (written by Charles Hamm in the mid-1980s) detailing the original 1935 première production of *Porgy and Bess*, which was under the direct musical supervision of Gershwin himself. It turns out that the original orchestral parts from that production still exist and are catalogued in the rare book collection at the Beinecke Library at Yale University. These parts are full of cuts, inserts, and changes made by Gershwin as the show made its way from out-of-town tryouts to previews to opening night in New York. These changes are well marked in the conductor’s score and in notes made by the stage manager, which is also part of this collection. Mauceri wanted to recreate that 1935 production, note for note.

As it turns out, Gershwin normally waited until after the initial performances to see what worked and what didn’t, before making his changes and sending the final version to the publisher. (This was true with *An American in Paris*, among other works.) But in the case of *Porgy and Bess*, he sent the entire piano/vocal score to the publisher to be printed before rehearsals began, so that the singers would have a printed score to use during rehearsals. This didn’t necessarily mean, as it turns out, that Gershwin intended to have that entire score performed. He died the year after the initial production, well before he could confirm the final form of the opera with his publisher.

Mauceri and conductor/pianist Scott Dunn, in consultation with Wayne Shirley, from the Library of Congress, and Charles Hamm, began to do even more extensive research: Mauceri and Dunn made trips to Yale, and made long lists of changes. Shirley researched the score in the Library of Congress, which is in Gershwin’s own hand. It not only yielded cuts and changes, but also produced a lot of small orchestration differences that are not reflected in the full score that has been in use for years.

Needless to say, “red flags” were now going up all around the library (which includes our full-

time assistant, Jeremy Dawkins) and we were starting to get an idea of what we were in for. E-mails started arriving on a regular basis with cuts, changes, additions, etc. In the end, there were over 80 of these changes, which all had to be incorporated into the parts (including the chorus parts) and sent along to all of our soloists. E-mails arrived by the handful from all of the collaborators; well over 10 e-mails every day for several weeks—sometimes as many as 20.

An entire banda section in Act II was restored (it hadn't been used since the premiere, probably for economic reasons, as it involved 11 extra musicians). Entirely new score pages had to be generated to include this music. A "symphony of sounds" was also restored to Act III, involving chorus members playing tools and utensils in a rhythmic pattern; again, a score had to be created from the stage manager's list of objects.

Cuts were numerous, some as small as one measure, and some many pages long. Many of the cuts involved adjusting notes after the cut to make the transition smoother. At first I lamented the loss of music in a few of the cuts; a few of the singers even lobbied to have some of their particular music restored. But when one looks at the dramatic narrative of the show, one can easily see how these cuts helped propel the story line without many interruptions, and eventually we all saw the wisdom in performing this version (the only version Gershwin worked on in his lifetime). In final form, the opera had two hours and 20 minutes worth of music.

It is amazing no one has thought to reconstruct this 1935 production version before, given the availability of the original parts at Yale. Of course, this version is bound to stir up disagreement, as people will question whether Gershwin really made all of these changes for artistic reasons; or whether he was talked into making more cuts than he wanted in order to cut the length of the show.

As the concert and recording dates approached, we were thrown a curve ball: the Gershwin Trust removed their consent to having Naxos record the opera, based on a previous legal dispute between the two parties. Suddenly, all of our work might not be documented for a recording after all! But some last-minute scram-

bling brought Decca on board, a label Mauceri has recorded with many times previously. Now more than ever, the accuracy and faithfulness to the original production had to be correctly detailed in every part.

Managing to get these parts out by our deadline was a Herculean task; meanwhile, we were trying to keep up with all of our other concerts before and after the *Porgy* project. But a last-minute, all-night marathon session finally got us to the finish line, exhausted but relieved.

The final product was something we were all proud to be a part of, and generated a lot of interest, including from NPR's *All Things Considered*. The concerts and recording sessions were tremendously successful and we look forward to the final double-CD release. We continue to have many calls from various opera companies (in the U.S. and abroad) inquiring about this version. European American has promised to hold this set of parts aside, so that the changes will remain in the parts. And while our workload was tremendous, it was a unique experience for us to be part of a reconstruction that will be talked about and used long after our work is finished.

***Hear the NPR story:***

<http://www.npr.org/templates/story/story.php?storyId=5232308>

**The deadline for  
submissions to the  
September issue of  
*Marcato* will be  
August 1.**

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## MEET THE MOLA COMMITTEES: POLICY

*Melissa Steinberg, New England Conservatory of Music*

For me, a relative newcomer to MOLA, taking an in-depth look at the various MOLA committees is a fascinating way to get to know what makes the organization tick. In the first of a series of articles highlighting the work of MOLA's committees, I'll be looking at the Policy Committee. This group is the first committee required by the Bylaws of the organization, and it truly forms the backbone of MOLA.

I recently spoke with MOLA President Karen Schnackenberg, a long-time member and former chair of the Policy Committee. She was able to shed some light on how the committee works, and she described how a proposal becomes a policy or a Bylaw. The primary level of official MOLA language is a Bylaw, and the secondary level is a policy. In Article V of the MOLA Bylaws, there are three required committees: Policy, Conference, and Membership. The Bylaws require that the Vice-President be the chair of the Policy Committee and that two or more Member Librarians be appointed by the President to make up the body of the committee. At this time, there are three member librarians in addition to the chair.

The main responsibility of the Policy Committee, as stated in the Bylaws, is to recommend to the Board long-term policy for the organization and changes to the Bylaws. The Committee does not actually make policies, but it does explore the issues and develop policy language to bring to the Board. In the rare event a Bylaw change is needed, the Policy Committee would recommend language for the change. The Board can then make changes to the language developed by the Policy Committee as it sees fit. In this way, the Policy Committee serves to provide checks and balances for the Board. It's truly democracy at work.

Anyone who reads MOLA's policies and Bylaws can see that they are very thoughtfully put together. They are therefore changed very carefully, with thought towards the intent of the policy and its long-term ramifications. Most of the time, the President and the Board direct policy through the Committee. To look at how this works, here is an example of how a policy proposal becomes an of-

ficial MOLA policy. Let's say a MOLA Committee that we'll call "Committee A" would like to propose an amendment to a MOLA policy. The Chair of Committee A would approach the Board, explaining why he believed a policy should be amended. The Board would discuss the issue, looking at it from different perspectives. If the Board finds it necessary to amend the policy, it forwards the proposal to the Policy Committee. The different members of the committee bring their strengths to the table, such as common sense, attention to detail, language skill, and knowledge of MOLA precedent, and they write what they believe to be the best language for the policy. This language is then brought back to the Board, which can make any changes it deems necessary. When everything comes together satisfactorily, the policy is made official.

The Bylaws were most recently ratified in 1997, but MOLA policies have changed more recently. Some of the recent changes to MOLA policy (available in the member's section of the web site, [www.mola-inc.org](http://www.mola-inc.org)) include "Early Nominations and Elections," which was approved in February 2006, "Annual Dues," and "Privacy Policy," which were revised in March 2006.

This year, the Policy Committee is starting a rolling review of MOLA policies. This way, as the committee chair and members change over the coming years, no one group will have the burden of revising the entire set of policies. With more members involved in making the revisions, more will become invested in the organization and in the process. This also insures that issues will be explored objectively from many different angles. The Policy Committee is committed to writing consistent, far-reaching, thoughtful language that will have longevity for the organization, but as MOLA continues to develop, its policies will surely evolve.

To maintain consistency and preserve institutional memory, there is a low turnover rate on the Policy Committee. Members are appointed by the President and have typically served MOLA for many years as active members of other committees or as elected members of the Board. In the next issues of *Marcato*, we'll be looking at the other two committees required in the MOLA Bylaws: the Conference Committee and the Membership Committee. Remember, MOLA is only as strong as its volunteers, and your participation is welcome and encouraged.

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## MLA MEETING IN MEMPHIS

*Betsy Carter, Memphis Symphony*

The Music Librarian's Association (MLA) celebrated its 75th anniversary with a conference in Memphis, Tennessee on February 22-25, 2006. It was a pleasure to have a small part in welcoming so many music librarians to our city. In honor of this anniversary, MLA and the Memphis Symphony jointly commissioned a new work by Augusta Read Thomas, entitled *Shakin' (Homage to Elvis and Igor Stravinsky)*, which was premiered by the orchestra that week.

Thanks to the MLA/MOLA/MPA Joint Committee and Jane Cross, one of the sessions available to attendees was a discussion entitled "Ask MOLA." MOLA member librarians Robert Sutherland, Lawrence Tarlow, and I were joined by Augusta Read Thomas and Susan Feder of G. Schirmer for a presentation on the role of the orchestra librarian, the commissioning process, and preparing, rehearsing, and performing new works. The moderated panel session involved individual presentations as well as a generous amount of time for questions from the audience. The lively discussions sparked by those questions generated very informative answers, which sometimes highlighted the differences between the two groups of librarians. Audience members reacted with a gasp (followed by laughter) upon hearing that orchestra librarians actually write in the parts—sometimes in *ink!* One of the exciting outcomes of this meeting for everyone was that there was enough interest generated in *Shakin'* that G. Schirmer will make the score available for sale.

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The Eastman School of Music has established the Orchestra Musician Forum and in April launched a new website for the performing musician, [www.polyphonic.org](http://www.polyphonic.org). The goal of this website is to enhance the professional development of orchestral musicians by providing informational, educational, and thought-provoking content to help broaden their perspective on the orchestral field and become active participants in their organizations. The website will include articles and discussions from professionals throughout the industry, including orchestra librarians. The library articles will be on a variety of topics that are thought to be beneficial and educational to the orchestral player, and will be changed periodically as new articles are completed. If you have ideas or suggestions for this column, please feel free to contact Polyphonic.org contributor Karen Schnackenberg at [kschnackenberg@dalsym.com](mailto:kschnackenberg@dalsym.com).

[Editor's note: Don't forget, *Marcato* needs you too!]

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## TRANSITIONS

### *Elizabeth Cusato, Utah Symphony*

At **The Florida Orchestra**, Ella Fredrickson is assisted by newcomer **Roseanne Kue**, a first-time orchestra librarian. Roseanne's parents were Vietnam War refugees and she is, to her knowledge, the first person of Hmong ethnicity to study western art music. A recent graduate of Juilliard, Roseanne studied voice and opera performance. Like many of us, she fell into library work by accident after contacting TFO about volunteer opportunities. Her "keen interest in research and scholarly approach to music study and performance" caught the attention of the right people, and now she's off and running in the library. With a strong work ethic and vast experience with various odd jobs (at the age of 15, she traded chores such as washing dishes, cooking, and laundry for music lessons), Roseanne feels well-equipped to handle the multitudinous "problem-solving events" that are a daily part of life as an orchestra librarian. Roseanne replaces **Ben Berghorn**, the previous Operations/Library Assistant at The Florida Orchestra.

Heading up and back down the coast, **Carol Lasley** has left the **Manhattan School of Music**. After 21 years of orchestra librarianship from coast to coast, beginning with her first job in Charleston, South Carolina, and continuing with Spoleto, the Louisiana Philharmonic, Colorado Music Festival, Phoenix Symphony, and the Florida Philharmonic, Carol has joined her fiancé, Neil Birnbaum, the executive director of the Key West Symphony. Carol is taking some time to figure out what she'll do next and in the meantime is working at the Community Foundation of the Florida Keys processing grant requests and handling the bookkeeping. She reports that life in Key West is somewhat different than in New York City. A bicycle seems to be the optimal mode of transportation to and from the beach, and she's enjoying the tropical breezes, turquoise water, and three patios full of plants.

On the other side of the country, looking at a different stretch of warm water, **Kim Kiyabu** is the new librarian with the **Honolulu Symphony**.

Back East, **The New England Conservatory** welcomes **Melissa Steinberg** as Performance Librarian. Melissa replaces **Russ Girsberger**, who has taken a position at **Educational Music Ser-**

**vice**, in Chester, New York. Recently the Principal Librarian at the Virginia Symphony, Melissa is originally from North Easton, Massachusetts, and attended Boston University, where she was a cello major and worked in the music library. Like so many of us who still play, Melissa finds that performing as a free-lance cellist strengthens her library work and vice versa, and that it truly is the musician that makes the librarian. With her return to Boston, Melissa is looking forward to cheering on the Red Sox at home. She is joined by her husband, a double bass player and librarian (most recently at Virginia Opera and Spoleto, USA), and their two cats who "enjoy rolling around in eraser dust."

Across the Atlantic, **Fabrice Chollet** has replaced **Hélène Codjo** at **L'Orchestre de Paris**. Fabrice grew up near Paris and has a Masters in musicology from the Sorbonne. He also attended conservatory at Aulnay-sous-Bois National Music School where he studied conducting and received a first prize in French horn. Before becoming a librarian, Fabrice played with the Orchestre Colonne and worked as a copyist for Radio France. His initial library experience was with chamber music, after which he moved on to the Orchestre Philharmonique de Radio France. Fabrice has been in the library at L'Orchestre de Paris since January. In addition to his work as a librarian, Fabrice enjoys sailing, archeology, and spending time with his family.

**Matthew Schreiber** is the new librarian at the **Portland Symphony Orchestra** (Maine). Matthew's route to becoming an orchestra librarian has been somewhat circuitous. He was a pianist and double bassist while earning a BA in philosophy from Earlham College, but he fell in love with the piano accordion while in eastern Europe on a Watson Fellowship. After returning to the U.S. last fall, Matthew worked at various odd jobs in Maine. At some point in mid-winter, while doing demolition work in a squirrel-infested attic, Matthew decided it was time to move on, and enrolled as a full-time student in the University of Illinois at Urbana-Champaign's LEEP (on-line education) program. When he saw the library opening in Portland, Matthew realized that this job would be a perfect match for his interest in library systems and a production-oriented career.