

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Robert Sutherland, Metropolitan Opera

“What a piece of work is a man! How noble in reason, how infinite in faculty . . .” When Hamlet recited those lines in Act II of Shakespeare’s play, he may well have been referring to MOLA. This past October 29th and 30th, the MOLA Board of Directors met in Newark, New Jersey to review the status and projects of MOLA’s many committees, assist in making final decisions concerning the forthcoming annual conference, and discuss matters concerning the business of the corporation. To this end, reports from the various committees were read and discussed. The organization’s five-year plan, known as the MOLA Full Score, was discussed in relation to those reports with a view to being updated and an extra year added in time for the conference. Budgeting was reviewed and revised. Recommendations for additions and/or changes to existing policies were reviewed and discussed—we have some fine and deep thinkers in our midst. When viewed as a whole, the collective ability of our membership is very impressive indeed. Jürg Obrecht flew in from Zürich to spend the better part of a day discussing conference details. The updated agenda can be found on the MOLA website. Jürg and the conference committee are to be congratulated for putting together what promises to be an extremely memorable event. As always with such meetings, one leaves with a sense of the great amount of work which still needs to be done. In addition to ensuring that the day-to-day business of MOLA is properly tended, the Board is continuing to look at how best to serve the rights and needs of a growing membership representing diverse organizations distributed over a wide geographical area.

For the readers of this column who have cause to look at the back issues of *Marcato* (posted under Resources/MOLA Publications on the MOLA website), you will be pleased to see one of the fruits of our Electronic Data Services Committee’s labours.

Above the boxes showing the back issues of *Marcato* by volume is an index of all issues up to Volume XIX, No. 3 (March, 2005). An on-line data base, from which this index was generated and which will allow greater search potential, will soon be posted in the members-only area of the MOLA website.

I conclude by sending my best wishes for the Holiday Season and my hope of seeing you at the Zürich conference!

On May 10, 2005, the musicians of the **Columbus Symphony** ratified a three-and-a-half-year agreement which includes the addition of all three librarians to the collective bargaining unit. Congratulations to **David Frost, Jean-Etienne Lederer, and Christina Larson!**

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2005 IAML CONFERENCE REPORT

Jürg Obrecht, Tonhalle Orchestra

The 2005 Conference of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) took place from July 10th to 15th in Warsaw, Poland, and was attended by about 240 members from 36 countries (IAML currently has 1856 members from 48 countries). The different professional branches, subject commissions, working groups, and committees presented over 45 sessions and working meetings. Following are some remarks about sessions I was able to attend.

At the Council meeting we received reports from the board and committees. According to IAML Secretary Roger Flury, Lithuania and Portugal are in the process of founding national branches, and the new IAML leaflet is now on the website (www.iaml.info) in English, German, and Italian. A French version will follow.

The IAML-L listserv will change platform, and subscription will be possible now through a web interface. Webmaster Gabriele Gamba reports that the IAML website has been updated with many new possibilities.

IAML President Massimo Gentili-Tedeschi announced that next year's conference will be held as a joint event with IAMIC (International Association of

Music Information Centres) and IMS (International Musicological Society) in Gothenburg, Sweden.

The Outreach Committee announced its own site on the IAML website, and a lengthy discussion was held about future structures of the annual conferences, in particular whether or not there should be a General Assembly every year.

The new editor of *Fontes Artis Musicae* is Maureen Buja, Naxos Digital Services, Hong Kong.

During the opening ceremony, we heard the young OPIUM String Quartet, formed by promising graduates of the Fryderyk Chopin Academy of Music in Warsaw, playing pieces by Witold Jarosinski, Wojciech Kilar, Maciej Malecki, and Astor Piazzolla.

At the Information Session, IMS Secretary General Dorothea Baumann brought to our attention that the 2007 IMS Conference will be held in Zürich from July 10th through 15th. For more details, visit www.ims.-online.ch.

Gabriella Hanke Knaus of Répertoire International des Sources Musicales (RISM) and Laurent Pugin of the University of Geneva introduced the new multi-lingual website of RISM, Switzerland, which is accessible free at www.rism-ch.ch. Hartmut Walravens of the International ISMN Agency gave his annual report about ISMN (International Standard Music Number): they now have members from 46 countries and are still negotiating with the United States. For financial reasons the ISMN Publishers' Directory will no longer be published in printed

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PROVIDING ORCHESTRAS WITH THE BEST POSSIBLE MATERIAL: TWO PERSPECTIVES

Robert Sutherland, Metropolitan Opera

There are an increasing number of new editions of familiar repertoire being published. It is a lucky librarian indeed who has not been caught between the conductor's desire to perform from a new edition and the members of the orchestra demanding their old parts or rushing up to point out "mistakes" in the new edition where it differs from what they first learned. One of the challenges of orchestral librarianship is maintaining one's humour when spending countless hours preparing new editions of works that one has already spent countless hours preparing and which have been used successfully.

Richard Payne of the London Philharmonic Orchestra was recently in the position of having to prepare a complete set of the Beethoven symphonies in the new Breitkopf & Härtel critical edition. He published the results of his experience in the Autumn 2004 edition of *Broken Pencil*, the newsletter of the United Kingdom Orchestral Librarians.

Shortly after the MOLA conference in Los Angeles this past February, I received a letter from Christian Rudolf Riedel of the Editorial Department, Orchestral Section of Breitkopf & Härtel. He had read Mr. Payne's review and written what I considered an excellent letter in reply. More importantly, he took Richard's suggestions to heart and consequently many improvements have been made to the material.

These two articles, presented here side by side, will give an insight into two perspectives: the orchestral librarian and the music publisher. Both work together to provide material that will result in a compelling performance of a composer's work.

ANGELS WITH DIRTY FACES?

Richard Payne, London Philharmonic

"Which edition of the Beethoven symphonies should I be buying?" has not, until recently, been a question that required a great deal of consideration. All the available editions and reprints thereof were to a greater or lesser extent derived from one principal source: the Breitkopf & Härtel Gesamtausgabe of 1864 onwards. In recent years, however, the answer has become rather more complicated. Many of us, I'm sure, invested in Bärenreiter's edition with Jonathan Del Mar's excellent scholarship, but now it's not the only option...

The first two symphonies, edited by Armin Raab for Henle Verlag's Neue Beethoven Ausgabe, have been available for some while. They predate Del Mar's Bärenreiter editions and are now available on sale, along with other Neue Beethoven Ausgabe materials from Breitkopf itself. (The NBA also has excellent editions available for the concerti, many of the overtures, and the Missa Solemnis.) Confusingly, Breitkopf has itself been steadily replacing its old edition (last re-vamped in the 1960s under the Wiesbaden imprimatur), the engraving of which dates back to the Leipzig re-engraving of the 1920s, with a scholarly approach from editors Peter Hauschild and Clive Brown.

In preparing this edition for performances by the

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VIGILANT GUARDIAN ANGELS

*Christian Rudolf Riedel, Editor,
Orchestral Section, Breitkopf & Härtel*

Since 1890, angels framing the covers of Breitkopf's *Partitur- und Orchesterbibliothek* (Score and Orchestral Library) have watched over the high quality of Breitkopf editions. On the newly designed "Breitkopf Urtext" cover there is only one angel left. It is the same one as on the old covers but closely zoomed in. The new angel stands for "source criticism for practical use" and is now responsible for a larger variety of duties, in which the practicability is of particular interest. Breitkopf is and has ever been known for giving practical issues priority. To guarantee this in the future, too, any practical criticism by any watchful librarian is important and welcome.

It was only after the MOLA conference in Los Angeles that I came across [Richard Payne's] review in *Broken Pencil* about our new, critical edition of the Beethoven symphonies. What a pity that we didn't meet at the conference, where we could have discussed the problems described in the review directly. While the review has some good points regarding practical issues like page turns, others are less obvious. To begin with the history: Breitkopf's efforts to publish a new, critical edition of Beethoven Symphonies reach back to the 1990s. But the story is quite different from what can be read in the review. The starting point for the Peters editions, beginning with

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LPO under Kurt Masur, I felt it appropriate to share some comments on what I've discovered to date, especially as I'd also previously prepared complete materials of the Bärenreiter edition for earlier performances with other conductors.

Peter Hauschild's editorial work dates back to the 1980s when some of the symphonies were originally published under the Peters imprint in Leipzig (and available on hire only). Since the Leipzig branch was absorbed into the Frankfurt company sometime in the 1990s, the decision was taken to cease the publication of the new edition. Breitkopf & Härtel acquired Hauschild's editions of most of the symphonies, but had already published the Fifth Symphony in an edition by Clive Brown (who also contributes editions of Nos. 1 and 2), so the Peter Gülke edition of that symphony has all but disappeared (it is still theoretically available for hire).

The new Breitkopf scores have been thoroughly re-edited, with a preface by the editor on the origins, early performance history, and publication of the first editions. A critical report (in German only) listing the sources referred to is provided at the back of each score; the most important or contentious critical notes are indicated in bold type. The engraving (I should say typesetting, apparently) is by the firm of Arion (Munich and Baden-Baden). Incidentally, the Fourth Symphony (Hauschild) lacks rehearsal letters, although subsequent issues in the series, thankfully, retain them—mostly in the same places as in the previous editions. Although there is the usual comprehensive measure numbering, the bar count is not necessarily the same as in previous Breitkopf incarnations, so beware of trying to mix old scores with the new parts (and vice-versa).

The parts, too have been re-forged from scratch and, on the positive side, there has been a long-awaited return to the larger format (the metric equivalent of 13" x 10") of the old Leipzig imprint. The print is clear and legible, the paper a visually pleasing, glare-free off-white, with the staff at an optimum size (7mm). String parts are in the familiar colour-coded covers but any of the (uncovered) wind parts that begin on a left-hand page sport the instrument name but lack a title—inconvenient if you happen to have more than one symphony in the folder.

It's unfortunate to have to report that the thought which has gone into preparing the scores has not been carried across into the orchestral material; the earlier publications suffer from poor page layouts and many turns have to be executed with just one bar's grace. Here are some of my favourites:

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Gülke's edition of the Fifth Symphony, was Kurt Masur's recording of the Beethoven symphonies with the Leipzig Gewandhausorchestra in the 1970s. Peter Hauschild and Peter Gülke served as musicological supervisors. The cycle of the Peters editions not only was never finished but also suffered from the East German situation where access to the sources was limited. In the beginning of the 1990s the Peters project came to an end. At the same time Breitkopf had started preparations for a new critical edition of the Beethoven symphonies. But instead of acquiring the existing Peters editions (as stated in the review) Breitkopf started from scratch with Clive Brown and Peter Hauschild as editors. The first edition of the Beethoven symphonies to appear in 1994 was the Seventh, edited by Peter Hauschild, followed in 1995 by the Fifth Symphony, edited by Clive Brown. Other symphonies were published consecutively in the following years. Breitkopf makes every effort to ensure that their editions will meet the highest standard in Beethoven scholarship (the Ninth Symphony is to appear in December, 2005). That is also the main reason why the edition took so long. [The delay seems short compared to the new Beethoven-Gesamtausgabe (Henle) but relatively long compared to Bärenreiter's edition]. It may be interesting to know that Kurt Masur conducted the first integral performances of the whole cycle in the new Breitkopf edition with both his orchestras in Paris and London during the last years with great success (and with some help from their librarians). Masur says, "It took long with the Breitkopf edition, but now it is simply the most helpful in clarifying Beethoven's true intentions," adding, "I cannot agree with some of Del Mar's decisions in the Bärenreiter edition." Other eminent conductors like Mariss Jansons share this opinion. In the end quality is what counts.

Now to address the materials in detail. In the **First Symphony (OB 5231)** the layout of the Menuetto in the first violin part is in fact a problem. To solve it we will provide this part with an additional loose page as soon as possible. When proofreading this reply no first violin part would be dispatched to customers without the page turn assistance. We are sorry for this publisher's oversight and thank Richard for bringing this up.

The criticized page turns in the string parts of the **Fourth Symphony (OB 5234)** may be not very comfortable when the repeat is executed, but they are certainly workable. Problematic is the first violin part, since possibilities for page turns are scarce, if not unavailable. In the Finale there is no "notable [page

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In the Fourth Symphony (PB/OB5234), unworkable page turns litter the strings (and winds—the bassoon solo in the Finale is a notable casualty), compounded if the conductor attempts the exposition repeat in the first movement. I managed to create a “fold-out flap” that cures this—the “helpful” additional pages liberally provided by the publisher do little to solve these problems.

One of the main features of Clive Brown's edition of the Fifth Symphony (PB/OB5235) is the *da capo* of the entire Scherzo. Sad to say then, that the layout of, for example, the cello and bass parts renders this a nightmare of scrambled, frantic page turning. It's solvable, of course, by recopying lines to improve the layout at the crucial moment, but this could and should have been accomplished by the publisher. In the Finale, the extra loose page included is surely redundant: it's the final page that's needed, although that isn't really a satisfactory solution either. The fix I've made required photocopying two pages, creating a blank half-page to make a satisfactory turn and the time to execute it. On a par with this is a first violin page turn (believe it or not) between the Scherzo and Finale. The solution I made is somewhat inelegant and requires the photocopying and reducing of two pages, and a fold-out page....

The Seventh Symphony (PB/OB5237) fares no better, and frankly, the layout of both the cello (Beethoven's divided passages in the slow movement have defeated the engravers completely) and first violin (Scherzo) are such a mess that they ought to have been recopied. Many phrases seem to fall off the end of one line onto the next, reinforcing the somewhat inelegant appearance.

Fortunately, the *Eroica* (PB/OB5233) is a distinct improvement; the copying of a single line will fix the worst casualty in the first violins (first movement), although nothing seems to be possible to fix the second violins as they play continuously between bar 133 and bar 368 of the same movement.

The best materials are the most recent—the Second (Brown, PB/OB5232), Sixth (PB/OB5236), and Eighth Symphonies (Hauschild, PB/OB5238); the layouts have been improved so that additional loose pages are, thankfully, no longer needed.

Just published is No. 1 (Brown, PB/OB5231); included with this (and other new materials, I suppose) is a series of six “Orchestral Cartoons.” These proclaim the “logical and convenient” page turns, additional loose sheets, and the attempt to conform to the recommendations of both MOLA and the Deutsche Orchestervereingung (DOV). This has led

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turn] casualty” in the bassoon parts (except the infamous one in bar 184ff. of the first bassoon part dreaded by every player, though not because of bad page turns) since it is printed on two opposed pages in both the bassoon parts.

In the **Fifth Symphony (OB 5235)** there is an easy solution to the problem of non-existent rest measures in the first violin part between the Scherzo and the Finale which is successfully used by many orchestras around the world: just stagger the page turn inconspicuously at the sustained *e'* in bars 324-338. No fold-out page or photocopying and reducing of two pages is required as suggested in the review. There remains the page turn in the cello and bass part in the (unlikely) case the Scherzo and Trio is completely repeated. According to the editor, this repeat hardly seems Beethoven's last will. Hence this *da capo* is not accepted in performance practice and is normally not executed. But to allow for the possibility a conductor may decide to take the *da capo*, Breitkopf will print a “page turn suggestion” (bars 331-339) at the bottom margin of page seven in the next print run. Finally, a comment from one of the guarding cover angels about the “redundant” loose page in the Finale whispered into the ears of an anxious librarian: trust in the time granted by the rest in bars 318-323 to turn the page, and play the remainder from the loose page adhered to the inside cover. This is a creative solution which solves the problem and makes any further measures redundant.

There remains the problem mentioned concerning the **Seventh Symphony (OB 5237)**. The situation with the page turns in the string parts and the part of the first bassoon is indeed problematic and shows all signs of growing pains (it was one of the first computer engraved productions). Breitkopf will print new string parts and a first bassoon part with working page turns. Meanwhile, the old parts have been replaced by new ones. Minor corrections in other symphonies will be made in the next print run.

As you can see, we took the article very seriously. Even if we don't agree with all the points raised therein, we are grateful that these problems were brought to our attention. Well-balanced layouts with workable page turns and reliable, well researched music texts are essentials for the musicians to breath life into printed music. And there are some more pre-conditions to lively performances as well, last not least the attentive gaze of vigilant angels on both sides of the fence, the publisher's and the librarian's side. Thanks for your attention, librarians!

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to an even larger staff than hitherto (8mm) and unfortunately, this creates its own problems with turns: there are poorly planned turns during the Minuetto and Trio, and those in the Finale (*Allegro molto vivace*, after all) are impossible.

To conclude, unless this edition is specifically requested by a conductor, I would advise against the purchase of the Fourth and Seventh Symphonies unless at least the string parts were reformatted. The same goes for the Fifth Symphony. There is a marked improvement in the later issues (Nos. 2, 3, 6, and 8) but I personally feel that the material of the First is a retrograde step in practical terms, despite the pedigree attached to it. The angels have been hovering over Breitkopf & Härtel's Orchester-Bibliothek since 1890, but on the evidence of their new Beethoven materials, their gaze needs to be much more vigilant! That said, the Ninth Symphony (Hauschild) is due imminently, and I'm waiting to get to grips with it for the second half of the cycle in the New Year.

2006 CONFERENCE SCHEDULE

March 30 – April 4, 2006

CREDIT SUISSE FORUM

St. Peter, Zürich

Jürg Obrecht, Tonhalle Orchestra, host

Thursday, March 30

- 09.30 – 17.00 Conference registration
(Tonhalle Entrance Hall)
- 10.00 – 11.00 Voluntary event at Tonhalle:
Concert for school children
- 12.15 Voluntary event at Tonhalle:
Chamber Music Lunch
Mahler/Stein: Symphony No. 4
- Lunch on your own**
- 14.00 – 16.00 City Tour
- 17.30 – 19.00 Visit Musikkollegium Winterthur Library
Apéritif

- 19.45 Concert Musikkollegium Winterthur
Jac van Steen, conductor
Music of Schubert, Aribert Reimann, and
Tristan Keuris
- 20.30 Welcome Reception (Zürich)

Friday, March 31

Committee meetings during the day

- 08.00 Conference registration continues
(Forum St. Peter)
- 09.00 – 09.15 Official Welcome
Representatives of Tonhalle, David Zinman
- 09.15 – 10.45 Contemporary Swiss Composers
Dr. Roman Brotbeck, Musicologist, Di-
rector of the Music Department of the Uni-
versity of Arts, Berne
- 10.45 – 11.15 Break
- 11.15 – 12.15 Discussion
Heinz Holliger, Dr. Roman Brotbeck
- 12.30 – 14.00 Official Lunch Reception (Town Hall)
- 14.15 – 15.45 Breakout Sessions
- 16.00 – 18.00 Tour of the Hall and Open Recep-
tion at Tonhalle Library
- 18.00 – 19.00 Tour at the Opera House (tentative)
[Board Meeting]
- 19.00/20.00 Performance at the Opera House:
Donizetti: *La Favorite*
(Orchestra of the Opera Zürich, Minkowski:
Kasarova, Sartori, Gilfry, Colombara)
[Board Meeting]

Saturday, April 1

- 07.30 [Board Meeting]
- 09.00 – 12.00 Business Meeting (Closed Session –
members only; includes break)
- 12.00 – 13.30 Lunch (possibly on your own)
[New Board Meeting]
- 13.30 – 15.00 Breakout Sessions

Afterwards Travel to Luzern

17.00-18.00 Tour of the Hall (KKL Luzern)

 Apéritif

18.30 Concert: Luzern Festival Easter
 Concentus Musicus Wien,
 Nicolaus Harnoncourt
 Mozart: *Die Schuldigkeit des ersten Gebots*

Alternatively: Performance at Opera House, Zürich
 Ballet: *Continuum*
 Orchestra of the Opera Zürich, Peter Feranec.
 Music by Cage/Webern/Ligeti/
 Shostakovich/Stravinsky

Sunday, April 2

09.00 – 12.00 Copyright in Switzerland/E.U./U.S.
 Andreas Wegelin, SUIA (Swiss Copyright
 Society), James M. Kendrick (Brown, Rys-
 man, Millstein, Felder, & Steiner, LLP),
 TBA (representative from an E.U. Country),
 Thomas Trapp (Breitkopf & Härtel).
 Moderation: Lawrence Tarlow, New York
 Philharmonic

10.45 Voluntary event at the Tonhalle:
 Recital: András Schiff
 Beethoven: Sonatas No. 22-26

12.00 – 13.30 Lunch (possibly on your own)

13.30 – 14.30 A Conversation with David Zinman
 Chandler Cudlipp, former Artistic
 Administrator of the Tonhalle,
 Managing Director of the Zürcher
 Kammerorchester

14.30 – 14.45 Break

14.45 – 16.00 MOLA as an International Organi-
 sation; Looking ahead to Chicago
 and MOLA's 25th anniversary

17.30 Group Photo

19.30 Banquet

Monday, April 3

9.00 – 12.00 (European) Publishers and MOLA
 Douglas Woodfull-Harris and Leonard
 Scheuch (Bärenreiter), Christian Rudolf
 Riedel (Breitkopf), Nicholas Riddle (Edition
 Peters), TBA (BMGRicordi), TBA
 (Representatives of other publishers)
 Moderation: Richard Payne, London Philhar-
 monic

12.00 – 13.30 Lunch

Afternoon: Excursions to:
 Sacher-Foundation Basel
 Music Department of the Central
 Library, Zürich
 Chocolate factory

19.30 Dress Rehearsal: Tonhalle Orchestra
 David Zinman, Conductor
 Birgit Remmert, Alto
 Schweizer Kammerchor
 Zürcher Sängerknaben
 Mahler: Symphony No. 3 in D minor

Alternatively: Recital: Andreas Staier at the Luzern
 Kultur- und Kongresszentrum
 Mozart on Hammerflügel

Tuesday, April 4

9.00 – 10.30 Future Concert Programming
 (traditional vs. pops)
 TBA (David Zinman? Trygve Nord-
 wall? Representative of Tonhalle
 Orchestra?/MOLA)

10.30 – 10.45 Break

10.45 – 12.15 Photoshop Software and other High
 Tech Skills in the Library
 Michel Léonard, Orchestre Symphonique de
 Montréal

12.15 – 12.30 Conference wrap-up and adjournment

19.30 Dress Rehearsal: Tonhalle Orchestra
 David Zinman, Conductor
 Birgit Remmert, Alto
 Schweizer Kammerchor
 Zürcher Sängerknaben
 Mahler: Symphony No. 3 in D minor

MEET THE LIBRARIANS OF THE TONHALLE ORCHESTRA

Sara Baguyos, Contributor to Marcato

It is time once again to feature the librarians who will host the annual MOLA conference. Jürg Obrecht and Flurina Pfister will be undertaking this monumental task at the end of March and beginning of April as MOLA meets in Europe for the first time.

Jürg Obrecht has just celebrated his 10-year jubilee with the Tonhalle. His instrumental background includes the bassoon, which he studied in Zürich with the Tonhalle's former principal bassoonist, Manfred Sax. He then studied in Vienna and Salzburg with Milan Turkovic. In addition, he plays the piano and only a few months ago began to learn the tabla. Outside the library, his first interest is his family. He has been married for 10 years; his wife Regula, is a physiotherapist. They have an almost-nine-year-old son who is already playing recorder and cornet. Jürg also enjoys literature and reading books about religion. In fact, he studied theology for some time. Ever fascinated by languages, he is currently learning Italian.

Sara Baguyos: I remember at the Houston Conference, you told the attendees that since you do not have windows in your library, you were provided with a large mural of sorts. A collective sigh of wonderment resounded from the room. Can you talk about the law in Switzerland that provides for these allowances, and describe the picture in further detail?

Jürg Obrecht: Yes, in Switzerland you need permission to let people work in rooms without windows and you have to give them special allowances for that. For instance, the employer must provide more income or more free time. But in any case you should try to avoid it. In this situation I asked a painter to create something like a window for the library. This painting still hangs there. It shows the Tonhalle, but with the lake coming up to the building, so it looks a bit like Venice.

SB: Which are the most-used publishers and sales agents for renting and purchasing music for the Tonhalle?

JO: For rental material we have to very often use Atlantis, which is the agent for Universal, Schott, Boosey, and Bote & Bock in Switzerland. We also deal a lot with Kunzelmann (for Peters), Sikorski in Hamburg, and Alkor in Kassel. For purchasing we use three different sources: Notenkunst and Jecklin as local dealers and EMS Europe in Germany.

SB: Now that the United States is more in line with European copyright following the enactment of the Berne Convention and the Sonny Bono copyright term extension act of 1998, what do you feel are some differences that still remain?

JO: There are still many differences between European countries as well. One of the most important is the works of Richard Strauss. They will be protected in Europe until 2019! We will talk about these things at the Zürich Conference.

Flurina Pfister has been Music Librarian with the Tonhalle since January of 1997. She studied percussion in Zürich and is an avid bicyclist. In addition to her library duties she also enjoys conducting a male community choir.

Sara Baguyos: Could you give us a sneak preview of the visit to the Library Musikkollegium Winterthur planned for the conference and what significant holdings and historical documents are archived there?

Flurina Pfister: The Musikkollegium Winterthur was founded in 1629. I have a book *Das Musikkollegium Winterthur*, Volume I: 1629-1837 (that's why I know it exactly). A particular highlight was when Hermann Scherchen conducted periodically between 1923 and 1950 in Winterthur. Since that time, the library has collected some unique sheet music which is not for sale anymore or which was never published.

SB: Have you used this library as a music resource for Tonhalle Orchestra performances?

FP: No, there has not been the need. The MOLA conference includes Winterthur because it is a member of MOLA.

SB: Do you have a hair-raising story about the Tonhalle Orchestra avoiding imminent disaster with the library's aid?

FP: In February 2005, of course when Jürg was on holiday, we had Thomas Hampson as soloist. One day before the first rehearsal, Thomas fell ill. Consequently, we had to look for another soloist. Charles Dutoit, who was conducting, suggested Chantal Juillet. She's his girlfriend, a violin player, and was traveling with him at the time. As they wanted to play Stravinsky's *Concerto en re*, our agency had to help us get the music as soon as possible. However, the earliest it could arrive only on a Wednesday and the first rehearsal was on Tuesday. Luckily, a musician remembered that our opera had it for a ballet on its program. I took copies from there for the first rehearsal. The following day we had the original material on the stands.

FINDING THE INFORMATION ONE NEEDS IN MOLA PDF RESOURCES

Robert Sutherland, Metropolitan Opera

Many of MOLA's resources are available in Adobe Acrobat format. These files commonly have a suffix of .pdf and are easily readable by any computer regardless of platform. Adobe makes software available at no charge to read such files.

The pdf files one encounters on the MOLA web site are for the most part generated by one of two methods. One, which applies to most recent pdf files on the site, generates the pdf file directly from a computer file. The other method consists of scanning an existing printed page. This results in a picture of the page. A great number of our errata files were created in that way.

For those files generated from a computer file, such as the new *Marcato* Index, the Membership List, recent editions of *Marcato*, and annual conference minutes, one can use the <Search> features in Adobe Acrobat software to quickly locate a word, combination of letters, or a phrase to help one find what one is looking for.

For example, open the Membership List and then type Control-F (Option-F for Macintosh users). In the resulting window, type your name or that of another librarian representing a MOLA organisation. Hit Enter (Return for Macintosh users) and you will find the first instance of the name highlighted and a list of subsequent instances listed.

A caveat: pdf is a presentation format, not a document in the sense of text flow. There may be problems with certain fonts, or documents created with early versions of the program. But for most of MOLA's computer generated pdf files, the <Search> function works well.

A more in-depth article describing these features can be found at <http://www.planetpdf.com/enterprise/article.asp?ContentID=6521>



Continued from "IAML Conference," page 2

form, but they are working on an online version which will be more up-to-date.

Roger Flury reported on the development of a database of music in New Zealand, now called Music Aotearoa, and the Catalogue of Orchestral and Choral Material which contains links to composers who edit their own music.

Two digital projects for sound recordings were presented by Simona Sivic of the National and University Library, Ljubljana, Slovenia and Anthony Gordon of the British Library Sound Archive, London, UK. The Jisc Archival Sound Recordings Project should be launched in September 2006: visit www.bl.uk/collections/sound-archive/archsoundrec.html).

Thomas Aigner of the Wiener Stadt- und Landesbibliothek, Vienna, Austria spoke about their digitization of Schubert autographs, while Massimo Gentili-Tedeschi gave us news about the digitization of title cards of manuscripts.

The first session of the Archive and Documentation Centres Branch was dedicated to Polish Archives. Elzbieta Jasinska-Jedrosz and Piotr Maculewicz of the University Library of Warsaw presented their huge archive of Polish composers which contains manuscripts, drafts, documents, and letters by Karol Szymanowski, Ludomir Rózycki, Tadeusz Baird, Grazyna Bacewicz, Krzysztof Penderecki, Witold Lutoslawski, Henrik Mikolaj Górecki, and others.

Iwona Bias of the Karol Szymanowski Music Academy, Katowice reported on the Archive "Schlesische Musikkultur" (Silesian Music Culture) founded by Karol Musiol.

The primary goal of the online Chopin Variorum Edition, presented by John Rink of Royal Holloway, University of London, UK (www.ocve.org.uk; www.cfeo.org.uk) is to facilitate and enhance comparative analysis of manuscripts of first and later editions of Chopin's works.

The topic of the first meeting of the Copyright Committee was "Problems in the use and copyright of critical editions," discussed by Philip Gossett (University of Chicago, U.S., Verdi and Rossini Critical Editions), Andrzej Kosowski (Editor-in-Chief, PWM Edition, Kraków, Poland), Jutta Lambrecht (Westdeutscher Rundfunk Köln, Germany), and John Rink. It was interesting to hear that the WDR Archive has produced material for unpublished arrangements Arnold Schönberg made for his "Verein für musikalische Privataufführungen."

At the second meeting, we discussed the initial

results of a questionnaire about copyright in different countries. As always, the differences are enormous, but to know what librarians in each country are allowed to do could help everyone to negotiate similar or better conditions in his own country. As soon as all countries and regions have answered, the results will be published on the website.

The second topic was a proposal to produce a paper on copyright in accordance with the IFLA principles (International Federation of Library Associations). This should be prepared for the next conference.

In the session of the Bibliography Commission, David Day of Brigham Young University, Provo, UT, U.S. drew our attention to the *Guide to Music Reference Sources*, an interactive bibliography of reference sources developed at BYU.

During the national reports, we heard news about the website of the Austrian Branch (www.iaml.at), which was launched in 2004. Belgium reported on the large Bartók Collection in the Royal Library bequeathed by a Hungarian musicologist. In Germany, the Peters Collection at the library in Leipzig (cf. last year's report) was, thanks also to the intervention of IAML, recognized as a Cultural Heritage and can hopefully be protected from being sold by the Peters family. The German National Branch also made donations to the Anna Amalia Bibliothek in Weimar to restore material damaged by fire.

On Tuesday morning, Naxos Digital Services, Ltd. invited us to a promotional breakfast (www.naxos.com; www.naxosmusiclibrary.com).

As usual, the plenary session was dedicated to the host country. We heard speeches about Chopin's autographs in Poland (Mariola Nalecz, National Library, Warsaw), about the history of the Polish dances *mazurka* and *polonaise* (Ewa Dahlig-Turek, Institute of Arts of the Polish Academy of Science, Warsaw), and about the Paderewski Centre's collection at the Jagiellonian University, which was built around Ignacy Jan Paderewski's library. They have already published eight volumes of the Complete Edition, and a thematic catalogue of the works of Paderewski is in preparation (Malgorzata Perkowska-Waszek, Institute of Musicology, Jagiellonian University, Kraków).

In the first session of the Broadcasting and Orchestra Libraries Branch, Gina Boaks of The Royal Opera House Covent Garden, London, UK spoke about the Hire and Orchestral Librarians' Working Group in the UK (HOLiWoG) and we discussed possibilities for such activities in other countries. This will certainly be a topic at the MOLA Conference in Zürich in April, 2006.

Many orchestras complained about budget reductions: in the Netherlands, the library staff has been reduced from twelve to nine, and three orchestras have been reduced to two. L'Accademia Nazionale di Santa Cecilia Roma, Italy, has a new multimedia library open to the public, and in the orchestra library they have plans to digitize string masters. I myself reported about MOLA, the conference in Los Angeles, and early ideas for the Zürich conference.

At the second session, entitled "Collecting, promoting, and distributing contemporary music," Mieczyslaw Komanek (PMIC, Warsaw) informed us about the history of the Polish Music Information Centre, which has its roots in the library of the Polish Composers Union founded by Witold Lutoslawski, Andrzej Panufnik, and Witold Rudzinski.

Andrzej Kosowski (PWM Edition, Kraków, Poland) gave an account of the 60-year history of the Polskie Wydawnictwo Muzyczne and of the background of all the political, economical, and social changes in Poland in the last years.

In the session of the Libraries in Music Teaching Institutions Branch, Jean Sturm (Musica International, Strasbourg, France) reported about the very helpful database for Choral Music (www.musicanet.org).

During the week, we also received much informal information, e.g. about the Bohuslav Martinu Institute in Prague, Czech Republic (www.martinu.cz).

The excursions on Wednesday afternoon led to places of interest in Warsaw and its surroundings. We also had the opportunity to listen to three concerts during the week: a musical show of old Warsaw Songs, a concert of Polish early Baroque Music with Il Tempo Baroque Ensemble in the Royal Castle, and another one of Polish Chamber Music at the Fryderyk Chopin Academy of Music played by the Camerata Vistula.

This year's farewell dinner took place at the very elegant restaurant of the Hotel Mazurkas in Ozarów, outside Warsaw.

Dates and places of the next conferences:

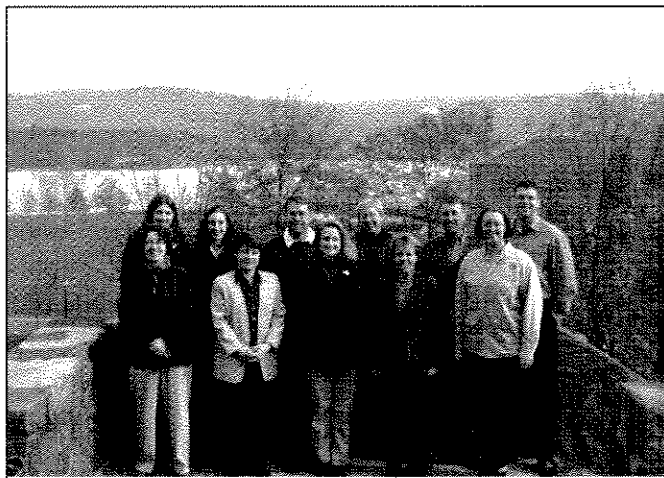
June 18-23, 2006: Gothenburg, Sweden (joint conference with IAMIC, and IMS (www.smbf.nu/iaml-iamic-ims2006) / June 30-July 6 2007: Sydney, Australia / Mid-July 2008: Naples, Italy / 2009: Amsterdam, Netherlands / 2010: Moscow, Russia / 2011: Dublin, Ireland / 2012: Aarhus, Denmark / 2013: Vienna, Austria



U.S. MILITARY BAND LIBRARIANS MEETING

Jane Cross, U.S. Marine Band

Continuing a tradition begun by the United States Army Field Band's Cathy Miller in 2000, librarians from the U.S. military's premier and academy bands met Monday, November 21, 2005 at the United States Military Academy in West Point, NY. Host librarians Gerald Cates, Susan Davidson, and Jason Ham provided good food, a sneak peek at their facilities, and lively discussion about various issues, some aspects of which are unique to military band librarianship. Topics included copyright law and how to license music—for print, mechanical, synchronization, web, and broadcast—as a U.S. government entity. Contract language and acquisition regulations were discussed at length, and those present agreed to share further research and sample contract language following the meeting. Additional topics included levels of involvement in writing commission contracts, score binding tips, and database technology. Other librarians in attendance were Sarah Anderson (U.S. Army Field Band); Kim Newlen and Laura Lineberger (The U.S. Army Band); Joe Tersero (U.S. Air Force Band); Jane Cross, Kira Wharton, Julia Piorkowski, and Jennie Mills (U.S. Marine Band). The next meeting is tentatively scheduled for March, 2006 at the U.S. Army Field Band at Ft. Meade, MD.



Front: Kira, Susan, Jane, Kim, Sarah
Back: Jennie, Julia, Joe, Laura, Gerald, Jason

TRANSITIONS

Elizabeth Cusato, Utah Symphony

For the twenty-some MOLA librarians featured in the September *Transitions* column, the first few months of the 2005-2006 concert season have been a time of settling into new jobs and new cities. While we've been busy finding grocery stores and learning the quickest routes to work, a whole new group of librarians has either changed jobs or joined MOLA for the first time. From west to east, here's the latest:

At the **Seattle Symphony**, departing librarian **Scott Wilson** is returning to full-time playing in the horn section. After three years studying biology at the University of Puget Sound, Scott moved to Vienna, Austria to pursue horn at the Conservatory, returning to become a member of the Seattle Symphony in 1971. Scott has a long history of working in the Seattle Symphony library: he shared the job with a percussionist from 1973-1985, then left the library and played full time until 2001, when he became a full-time librarian. Scott has also worked as a librarian at the Grand Teton Music festival, on and off, for the past twenty-five years, and enjoys fly fishing.

New **Seattle Symphony** Associate Librarian **Robert Olivia**, also a veteran instrumentalist and librarian, took up his new position in September. Rob is originally from New Jersey, and attended New York Philharmonic, opera, and ballet performances while he was growing up. Primarily a clarinetist, Rob also doubles on flute and saxophone. Rob's introduction to orchestra librarianship while a clarinet Fellow at Tanglewood eventually led to his becoming the Performance Librarian at the New England Conservatory. Still active as a performer, Rob is also interested in classic cars (including his 1964 four-door Buick Wildcat 445 hard top), golf, and photography.

Glenn Stallcop, former Assistant Librarian of the **Phoenix Symphony**, has happily left librarianship and returned to full-time playing. Long a member of the Phoenix Symphony bass section, Glenn also provided bowing and other support in the library. After filling in during the past two seasons at various times when the orchestra was between principal librarians, Glenn was instrumental in convincing the Phoenix management to hire a full-time staff, rather than musician, assistant. In addition to bass, Glenn also plays piano and composes, and has had many of his pieces performed by U.S. orchestras, including the Phoenix Symphony.

Taking Glenn's place as Assistant Librarian at the **Phoenix Symphony** is **Jennifer Sanford**. Jenny is originally from Iowa, and earned her Bachelor of Music in horn performance at Indiana University, where she also had her first library job. She also holds a Master of Music in performance from the University of Cincinnati College-Conservatory of Music. After playing third/co-principal horn for one year with the Orquesta Sinfonica de la Universidad Autonoma de Nuevo León in Monterrey, Mexico, Jenny has gone back to her roots by becoming a librarian. As she loves detail work and prefers being behind the scenes (previous jobs included working at the Baltimore Maritime Museum, as a volunteer at the U.S. Holocaust Memorial Museum in Washington, D.C., and as a nurse's aide), it was only natural for Jenny to migrate from the stage to the library.

Anthony Suter, music librarian at the University of Texas, has added the **Austin Symphony** to his library responsibilities. A composer and sometime saxophonist, Anthony is originally from Indiana and received his education at the University of Southern California and the University of Michigan. In addition to his work with the two Austin libraries, Anthony and his wife (a flutist and conductor) formed a new music ensemble in Austin called Audio Inversions, for which Anthony is the composer-in-residence.

Formerly a librarian with the **Houston Symphony**, **Diane Garland** is now living in Seattle. Born in Seoul, Korea and raised in New York, Diane gained her first experience as an orchestra librarian while a student at Indiana University. After earning a Master of Music in piano, Diane moved to Houston, where she worked as a staff accompanist at Rice and taught privately. Diane began working part time in the Houston Symphony library after the flooding caused by Tropical Storm Allison, and eventually became a full-time librarian. Already in love with the Pacific Northwest, Diane is again teaching privately, performing regularly, and continues to work as an on-call librarian for conductor Roberto Abbado. Recent performances include a two-week tour of Northern Ireland with baritone Anthony Brown to raise awareness for African-American culture and introduce spirituals to the Irish concert stage.

In Louisiana, **Mary Ellis** succeeds **Borys Smolaga** as Orchestra Librarian for the **Shreveport Symphony**. Originally from Grand Rapids, Michigan,

Mary has librarian blood in her veins: her father was at one time the librarian for the Grand Rapids Symphony. In addition to her duties in the library, Mary also plays in the viola section of the symphony. She has a Bachelor of Arts in viola performance and letters from the University of Oklahoma, a Master of Music in viola performance from Southern Methodist University, and is also finishing a Master of Music in music history and literature at SMU. When she's not otherwise occupied, Mary enjoys swimming, reading, playing the piano, and singing.

Leanne Day is the new Orchestra Librarian with the **Arkansas Symphony**. Originally from Brisbane, Australia, Leanne is a graduate of the University of Cincinnati College-Conservatory of Music with degrees in violin performance, and also performs with the Arkansas Symphony as a section violinist. Leanne has extensive performing experience both in Australia and the States, including national tours of both *The Sound of Music* and *Fiddler on the Roof*. Leanne's outside interests include travel, both in the United States and internationally.

John Rosenkrans, the new Principal Librarian at **Lyric Opera of Chicago**, has come full circle and now lives two miles from a house he lived in during the 1970s. After earning degrees in double bass performance from the Eastman School of Music (BA) and University of Wisconsin-Eau Claire (MM), John interrupted his studies toward a Ph.D. in musicology at the University of Texas at Austin to take a job in the library of the Austin Symphony, which he found to be a "good fit." In addition to his most recent employment as Principal Librarian of the Phoenix Symphony, John has also worked as a piano technician. When not at work John enjoys skiing, hiking, and spending time with his daughter (and waiting for his second daughter, who is expected in April!).

New Jersey native **Sydney Solow** is the newest addition to the **National Symphony Orchestra** library. Sydney is a 2004 graduate of George Washington University with a degree in economics and a minor in music, and has plans to return to school next year to continue her studies in music. After a year in an unfulfilling job as an executive assistant, Sydney jumped at the opportunity to apply for the NSO job. A violist used to being onstage, this is Sydney's first look behind the scenes of a professional orchestra and she is enjoying the opportunity to combine her job with learning what happens backstage.