

Marcato

Newsletter of The Major Orchestra Librarians' Association

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SEPTEMBER 2005

FROM OUR PRESIDENT

Robert Sutherland, Metropolitan Opera

I hope that those reading this column have had a productive summer, whether they spent their time participating in summer festivals, regular concert series, or on vacation. I was very fortunate to be able to take some time off, which I enjoyed tremendously. While I was bicycling the length of Nova Scotia and visiting relatives in Germany and Canada, Jürg Obrecht was busy making arrangements for our upcoming conference in Zürich and other Board members were taking care of MOLA business past, present, and future. Minutes of the Board meeting this past May in Dallas have been posted on the MOLA web site. The results of the deliberations concerning regular membership in MOLA will be sent to the librarians of our member organizations within the month. Arrangements are under way for a Board meeting in late October which will focus on the conference and other ongoing and future MOLA projects. The future looks both exciting and busy indeed.

During my time away from library and MOLA work I reflected on the present state of our profession. Nova Scotia is a beautiful Canadian province which possesses varied geography and cultures and also brings back various memories of the earliest days of my career in music. When I passed HMCS [Her Majesty's Canadian Ship] Cornwallis, I recalled a summer playing in the Navy Band stationed there. Those were the days of wet process copying, which was much like making photographic prints by hand. There were no plain paper copiers at the time, and if another part was needed, music was either copied by hand or subjected to a lengthy (and messy!) process where we were often left with white notes on a black background on thick paper. Bicycling through Wolfville, I remembered playing there during my National Arts Centre Orchestra days when there was only one plain-paper photocopier in the entire NAC complex, three floors up and half a block

away from the library. It only took letter- and legal-size paper, so we still did a lot of hand copying.

Upon my return to New York, files for a new opera commission were flying back and forth via e-mail from the composer to me to the copyist for formatting, and on to the publisher, who sent them to a digital printer. What a difference today's tools have made in how we approach our job! It leaves me wondering how our profession will evolve in the future as more publishers explore digital distribution of their catalogues. The one thing of which I am certain is that MOLA will continue to evolve with the processes whereby we receive and prepare music to be performed.

MOLA ANNUAL CONFERENCE Zürich, Switzerland

Jürg Obrecht, Tonhalle Orchestra, host

The 24th annual conference of MOLA—and the first in Europe—will take place from March 30 to April 4, 2006 in Zürich, Switzerland. The conference is a bit longer this year, since we are including many special events and performances to celebrate our first European gathering.

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We will meet in the well-equipped Credit Suisse Forum, St. Peter, a conference centre of one of our main sponsors, which is situated in the city centre and within short walking distance of the Tonhalle. By tram, we can reach our accommodations, a complex containing three hotels from which you may select lodgings in different price ranges.

We will talk about Swiss contemporary composers; discuss copyright in Switzerland, the European Union, and the United States; meet publishers; and have a look into the future of MOLA as an international organisation. Besides breakout sessions and other small meetings of interest, we will take a city tour, visit the Musikkollegium Winterthur, the Opernhaus Zürich, and the Kultur- und Kongresshaus Luzern. All visits present the opportunity to attend a concert, including the final concert at the Tonhalle with David Zinman conducting the Tonhalle Orchestra. Special excursions include visits to the Sacher Stiftung at Basel, the Central Library of Zürich, and, last but not least, a chocolate factory.

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MOLA Website www.mola-inc.org

Please tell your non-member colleagues, especially in Europe, about this excellent opportunity.

We look forward to seeing you in Zürich—the Tonhalle is waiting for you!

24th Annual MOLA Conference, Zürich, Switzerland
Tonhalle Orchestra, Jürg Obrecht, host
March 30-April 4, 2006
Credit Suisse Forum, St. Peter, Zürich
Preliminary Agenda:

Thursday, March 30

- 10.00 Conference Registration
- Lunch on your own
- 14.00 - 16.00 City Tour
- 17.30 - 19.00 Visit Library, Musikkollegium Winterthur
Aperitif
- 19.45 Concert, Musikkollegium Winterthur
- 20.30 Welcome Reception
- Concurrent alternative events at Tonhalle:*
- 09.30 - 10.30 School Concert
- 12.15 Lunch

Friday, March 31

- 08.00 Registration continues (Forum)
- 09.00 - 09.15 Official Welcome:
*David Zinman, representatives from
Tonhalle and the Town of Zürich*
- 09.15 - 10.45 Contemporary Swiss Composers
*Dr. Roman Brotbeck, Musicologist
Director, University of Arts, Berne*
- 11.15 - 12.15 Discussion, TBA
- 12.30 - 14.00 Official Lunch
- 14.30 - 15.30 Breakout Sessions
- 16.00 - 18.00 Tour of Hall and Open Reception
at Tonhalle Library
- 18.00 - 19.00 Possible Tour of Opera House
- 19.00 Performance at Opera House
- Concurrent with afternoon sessions:*
Board and Committee Meetings

Saturday, April 1

- 09.00 - 11.30 Business Meeting (Closed session)
- 12.00 - 13.30 Lunch on your own
- 13.30 - 14.30 Breakout Sessions/OPAS Introduction
Travel to Luzern
- 16.30 - 17.30 Tour of Hall (KKL Luzern)
Aperitif
- 18.30 - Concert, Luzern Festival Easter
Concentus musicus Wien
Nicolaus Harnoncourt, conductor

Concurrent alternative performance:
Opera House, Zürich

Sunday, April 2

09.00 - 11.30 Copyright in Switzerland/EU/USA
12.00 - 13.30 Lunch on your own
13.30 - 14.30 A Conversation with David Zinman
14.30 - 15.30 Breakout Sessions
OPAS Training
16.00 Group Photo
Annual Banquet

Optional alternative event at Tonhalle:
Recital, András Schiff

Monday, April 3

09.00 - 11.30 European Publishers and MOLA
12.00 - 13.30 Lunch on your own
Afternoon Excursions to:
• Sacher-Stiftung, Basel
• Musikabteilung Zentralbibliothek, Zürich
• Schokolade-Fabrik (Chocolate Factory)
19.30 Dress Rehearsal Tonhalle Orchestra

Tuesday, April 4

09.00 - 10.30 Future Concert Programming
(Traditional vs. Pops)
11.00 - 12.30 Open Discussion:
• MOLA as an International Organization
• Looking ahead to Chicago and MOLA's
25th Anniversary
• Conference Wrap-up and Adjournment
12.30 Lunch on your own
19.30 Concert, Tonhalle Orchestra
David Zinman, Conductor
Birgit Remmert, Alto
Schweizer Kammerchor/Zürcher Sängerknaben
Mahler: Symphony No. 3 in D minor

PHILADELPHIA ORCHESTRA RECORDINGS

The following press release was submitted by Richard Griscom, head of the Otto E. Albrecht Music Library at the Eugene Ormandy Music and Media Center of the University of Pennsylvania.

**University of Pennsylvania Library Preserves
Philadelphia Orchestra Concert Recordings**
7 June 2005

The University of Pennsylvania Library is pleased to announce the completion of a project to

preserve 532 tape recordings of Philadelphia Orchestra concerts broadcast on Philadelphia radio station WFLN-FM between February 1960 and April 1977. The original broadcast recordings were donated to the University Library by the Philadelphia Orchestra and WFLN in 1987, and the preservation project was funded in part by a \$40,000 grant awarded in 2004 by the GRAMMY Foundation.

The collection documents eighteen seasons of the orchestra's programming, featuring standard repertoire

Continued on page 10

ELLINGTON'S SYMPHONIC WORKS, AUTHENTIC AND OTHERWISE

Maurice Peress, Special Contributor

Duke Edward Ellington (1900-1975) wrote almost exclusively for his own band. From his earliest masterworks, *Black and Tan Fantasy* and "The Mooch," recorded in New York in 1927-28 to the *Sacred Concerts* of 1974, he composed for as few as nine but never more than sixteen musicians; nor, with one exception, did he ever allow these scores and parts to be published. In contrast to many other jazz or pops composers—Gershwin, Grofé, John Lewis, the young Morton Gould, James P. Johnson—Ellington did not seek symphonic "legitimacy" or yearn to cross over. His "extended" works, such as the narrated *A Drum is a Woman* and his signature piece *Black, Brown and Beige*, composed for his Carnegie Hall debut, or his suite from the movie score *Such Sweet Thunder*, were symphonic in size and conception, yet scored for his band. In my recent book *Dvořák to Duke Ellington*, I wrote:

Ellington stands alone as the foremost American genius who remained loyal to the improvisational, tonal, and rhythmic endowments of African American music. His universe was an "orchestra" of brilliant jazz artists, one he never found wanting. With a light but firm tether, he drew and followed them along a trail of discovery, leaving glorious artifacts in his path.

That said, I can happily report that there are several *authentic* symphonic works composed by Ellington with an orchestra in mind, and orchestrated by others *with his participation and approval* which in my view are the equal of better-known "American" masterworks by Gershwin, Bernstein, Copland, Gould, and others.

In every instance, the impetus for Ellington to compose these symphonic works came from the *outside*, most often as unsolicited commissions, from Toscanini's NBC Symphony Orchestra, from the Jack-

sonville Symphony Orchestra, the American Ballet Theatre, from Paul Whiteman for his concert orchestra, or for concert appearances and recordings with the Boston and Cleveland Pops featuring Duke and part or all of his band. Ellington notated these works in his usual “short” score form or as a three-stave *particelle*. These were complete works in every detail. There was no space left for “fills” or creative arranging. They were then turned over to symphonic orchestrators, including Calvin Jackson, Luther Henderson Jr., Ron Collier, Tom Whaley, Joe Benjamin, and myself. From *Dvořák to Duke Ellington*.

A typical Ellington score is laid out on four staves in concert pitch ready for copying. Four saxophones, two alto and two tenors, are grouped together on the top staff, often with particular player’s names attached. Harry Carney’s baritone sax line stands alone on the second staff, in treble clef, one octave higher than it sounds (this led to many ledger lines when the baritone was in its lowest register). The third staff is for four “Corns,” the trumpets. Three trombones, in bass clef, share the fourth and bottom staff. The brass players are also frequently assigned by name. Sometimes Ellington adds a string bass line to the trombone staff. Rarely are there any indications for the drummer or for Ellington himself at the piano.

Why Ellington, a musical genius in every respect, did not do his own scoring remains an enigma. Ron Collier told me he was once “holed up” in a hotel with Ellington, orchestrating *Celebration*, a thirty-minute piece for the Jacksonville Symphony Orchestra, and in frustration he demanded that Ellington help with the scoring. To his surprise he woke up the next morning to find eight or ten pages of symphonic scoring in Ellington’s hand slid under his door. I have seen them. They are professional in every respect. Any good copyist could prepare parts from them.

My own path crossed with Duke Ellington’s in June of 1965. It was at a Festival for the Arts at the Lyndon Baines Johnson White House, and I was conducting the Joffrey Ballet. We went on just before the Ellington band and received polite applause. But the Ellington band’s performance of the *Suite from Black, Brown and Beige* set the gala audience on fire. I loved what I heard and asked the Duke if he would make a symphonic orchestration of the work. He seemed uninterested, but I persisted. Four years later I premiered the *Suite from Black, Brown and Beige* with the Chicago Symphony at Ravinia. Ellington hired me to do the orchestration, providing me with a score and an archival recording of its 1942 première at Carnegie Hall, and we met several times in person and on the phone to discuss it. He must have been pleased, because soon I was working with him on the

The River (transcribing Ellington’s original piano version for choreographer Alvin Ailey and the American Ballet Theatre). This was followed by a three-year project, helping him prepare piano/vocal scores and orchestrations for his forthcoming *opera comique*, *Queenie Pie*, commissioned by WNET Public Television.

After Ellington died I vowed to rescue what I now call his authentic symphonic works, and to make them available for posterity, among them *Night Creature*, which had been premiered by the Symphony of the Air (the former NBC Symphony Orchestra), and *Harlem*. Both were recorded in *The Symphonic Ellington* (1963), by Ellington, his band, and “five-hundred of the best talents from the symphonic resources of Paris, Hamburg, Stockholm and Milan.” But where were the scores and parts?

I approached both his son Mercer, who was leading the Ellington Orchestra, and his sister Ruth, who was also his publisher. I found stuffed in the tops of closets and under beds the original material for *Harlem*, a piano concerto *New World A-Comin’*, *Night Creature*, and two works I was unfamiliar with, *Grand Slam Jam* and *Three Black Kings*. I brought them to the attention of G. Schirmer and they agreed to represent the works as well as the *Suite from Black, Brown and Beige*. I was engaged as editor/orchestrator and set about making sure the parts and scores were practical and would meet established orchestral standards.

Alas, I believed we were preparing definitive editions. But despite Ellington’s famous description of his music as being “beyond category,” his music and the music of other American composers who work in so-called high and low art forms has been seen as fair game for arrangers and adapters. The Bernstein family is now actively defending that composer’s show music from uninvited reworking, no matter how earnest. There are good arguments on both sides of this issue. G. Schirmer’s management has elected to add many Ellington titles to their catalog. Some are welcome jazz band reconstructions. The *Golden Broom and the Green Apple* falls into the *authentic* orchestral works category. But also included are symphonic arrangements of Ellington’s hit songs and of works he composed for his unique orchestra—why one would add symphonic colors to Ellington’s charming jazz-band gloss on Tchaikovsky’s *Nutcracker Suite* eludes me. These arrangements are not included in the enclosed catalog. The bigger problem is the egregious reworking of the *authentic* symphonic works, and they keep coming. This has led to some confusion that I hope will be straightened out by this catalog.

THE SYMPHONIC WORKS OF DUKE ELLINGTON

Maurice Peress, Special Contributor

The Authentic Works

Composed for symphony orchestra and orchestrated with the composer's approval during his lifetime.

Bluebells of Harlem

Fred Van Eps orchestration

Commissioned and premiered in 1938 by Paul Whiteman at Carnegie Hall.

The Whiteman Archives at Williams College has the original material. Note the seven saxes, almost all doublers:

2(pic)112/2alsx(barsx,cl).3tensx(fl,cl,cl).2barsx(fl,alsx)/0441/traps/pf/gtr/perc/str (violins-ABC)/ "cue" score (c.7:00) Mills

Ellington performed the work as a piano solo with his band at his first Carnegie Hall concert on January 23, 1943.

This set of parts and short score is in the Ellington Collection at the Smithsonian:

2alsx.2tensx(cl).barsx/0430/traps/bass/gtr (c.7:00)TPO

A transcription of the solo piano part is available from HTT

New World A-Comin' (1943 Carnegie Hall) for piano solo and orchestra.

Peress orchestration and solo piano transcription

A piano concerto, inspired by Roy Otterly's book of the same title, composed for the Ellington orchestra's second Carnegie Hall appearance in 1943. The orchestration follows the original version in every detail. Ellington's solo piano is completely transcribed in a two-piano edition.

Piano solo; 2(pic)22+bcl.2/4431/timp/perc/hp/str (14:00) GS

Also available in its original jazz band format: 2alsx.2tensx(cl).barsx/0430/bass/traps (14:00) GS

New World A-Comin' (1970 Cincinnati) for piano solo and orchestra.

Henderson orchestration edited by Tyzik, solo piano transcription by John Nyerges

A quite different work from its original swing style version. Twenty-eight years and many performances passed before it was recorded for Decca by the Cincinnati Pops with Ellington as soloist; by that time Ellington and the work had morphed to the then more current (be-bop) jazz style (See *Grand Slam Jam* below).

22+ca.3+bcl.2/4431/timp.2perc/pf/jazz bass/str (vn div a 3) (10:00) GS

Harlem

Henderson orchestration

Subtitled *Concerto grosso* (for jazz band and orchestra), *Harlem* was commissioned by the NBC Symphony in 1950 as part of a "Scenes of New York Suite." Premiered by the Duke Ellington orchestra alone in January, 1951 at the old Metropolitan Opera House and with the NBC Symphony at Lewisohn Stadium in June of the same year.

3333/2alsx.2tensx.[barsx]/4881/traps.2perc/hp/strings (15:00) GS

Harlem

Henderson/Peress edition

A more practical edition of the above. Reduces the completely redundant and overpowering brass section (eight trumpets and eight trombones) to four and four, boosts the horn parts, tripletizes the parts for the orchestral players where appropriate, and adds an improvised cadenza for percussion after a concert performance that Ellington directed, "Take us all the way back to Senegal!"

2(pic)22(bcl)2/2alsx(cl).2tensx(cl).barsx(bcl)/4331/timp.2perc/hp/traps/solo bass/str (15:00) GS

Night Creature for Jazz Band and Orchestra

(Unknown Orchestrator)

Commissioned by the Symphony of the Air and premiered at Carnegie Hall in 1955. In his memoir, *Music is My Mistress*, Ellington painted three glamorous portraits of the evening hours: "Night life is cut out of a very luxurious, royal-blue bolt of velvet. It sparkles with jewels, and it sparkles in tingling and tinkling tones."

Available in two versions from G. Schirmer:

Night Creature for Jazz Band and Orchestra

Gunther Schuller orchestration:

2alsx.2tensx.barsx/4tp.3tbn/pf/drums/db; 323+bcl.2/4431/timp.2perc/hp/str (17:00)

Night Creature

David Berger orchestration:

222(bcl)2/2alsx.2tensx.[barsx]/4431/timp.2perc/hp/str (17:00) GS

A full symphonic score and a set of orchestral parts, probably from the recording session done during the band's European tour in 1963, are in the Ellington Collection at the Smithsonian: 4(pic)34(bcl)4(ctr)/2alsx.2tensx.

barsx/6441 (2perc.?) /str (17:00) TPO

The Golden Broom and the Green Apple

Joe Benjamin orchestration

A suite about two women, one an urbane sophisticate, the other a "slick chick from the sticks." Ellington conducted the New York Philharmonic in the world premiere in 1965.

3(pic)3(ca)3(bcl)3(cbn)/4441/timp.perc.dms/hp/str (15:00) GS

(Suite from) Black, Brown and Beige

Peress orchestration

Ellington chose the routine and worked with Peress on the *Suite*. It was premiered by the Chicago Symphony in 1969 and first recorded by the American Composers' Orchestra.

2+pic(afl).2.2+bcl.2+cbn/1sax(alsx/barsx)/4431/timp.3perc.traps/hp/solo bass/str (18:00) GS

Listed as *Black, Brown and Beige* (Peress) by G. Schirmer

The River

Ron Collier orchestration

Ballet score composed for Alvin Ailey and the American Ballet Theatre from which individual movements such as RIBA (*The River*) and GRAP (*Giggling Rapids*) can be extracted.

2(pic)2(ca)2(bcl)2/4331/timp.2perc/hp.pf/str (30:00) GS

Celebration

Ron Collier orchestration

Commissioned for the 150th anniversary of the city of Jacksonville, Florida, and premiered by Willis Page in 1972 with the Jacksonville Symphony in Jacksonville, Florida, the Kennedy Center, and Carnegie Hall.

333(alsax)3/4431/Jazz traps/hp/timp/3perc/stgs (32:00) HTT

Not yet available

Grand Slam Jam for solo jazz trio or quartet (with or without solo jazz "horns") and orchestra

Henderson orchestration, edited by Peress

Ellington described his *Non-Violent Integration* (the original title of this work) as a "little thing," but in the hands of an improvising genius like the Duke—who could slice and dice on the spot, featuring the symphony winds or brass or what have you in "solo choruses" one-by-one or together in various combinations—it can be made into what it later became, a "Grand Slam Jam" with a big chord at the end!

For solo jazz trio or quartet (with or without solo jazz "horns") and orchestra.

22(ca)2(bcl)2/2alsx.2tensx.[barsax]/4431/timp.2perc/vib.dms.pno and jazz soloists ad lib/hp/str (8:00+) GS

The story of *Grand Slam Jam*: In 1949, Ellington and his orchestra were invited to appear at a concert at the Robin Hood Dell, the summer home of the Philadelphia Orchestra. Luther Henderson prepared a symphonic version of Duke's recent (1943) piano concerto, *New World A-Comin'* for the occasion—something that seems to have been forgotten when Mercer Ellington asked Maurice Peress to transcribe the original band and solo piano parts from a recording of the 1943 Carnegie Hall premiere and later orchestrate them for symphony—but Ellington wanted to do more than a solo turn. He wanted to "integrate" his band with the symphony orchestra. So he recycled a chart from

his band book, *Boogie Bop Blues*, and renamed it *Non-Violent Integration* (a sly metaphor, as the Philadelphia Orchestra was entirely white at the time) and he and Calvin Jackson scored up the 12 bar “head” for woodwinds and strings so that members of the orchestra could swing along with the Ellington band between the solos, the whole being underpinned by the Ellington rhythm section. This arrangement, or an equivalent, was recorded by the Hamburg Symphony and the Ellington band in February, 1963. At some later date, possibly in 1975, the work was recycled yet again when Luther Henderson rescored it, “opening up” the arrangement to allow for “choruses” by the symphony orchestra as well as the jazz soloists, and a copyright was registered under the new name, *Grand Slam Jam*. This last version was what Mercer gave Peress to bring to G. Schirmer. Peress edited the Henderson *Grand Slam Jam* for any combination of jazz soloists with rhythm section, and made it clear that the orchestra is encouraged to “trade fours” with the soloists.

Non-Violent Integration for Jazz band and Orchestra,

Jackson orchestration (see above) *Available outside USA only.*

Jazz Band: 2alsx.tensx(cl).barsx/4tpt.3tbn/pf

Orchestra: 3+pic.2+ca.3+bcl.3+cbn/6441/str (6:00) TPO

Les Trois Rois Noirs

Henderson orchestration edited by Peress

Commissioned by the Dance Theatre of Harlem, *Les Trois Rois Noirs* celebrates three black kings of history: Balthazaar, the king of the Magi; King Solomon; and Martin Luther King, Jr. The last movement features a jazz soloist on soprano or tenor sax or what have you. Sketched in 1973 by Ellington and left incomplete at the time of his death, it was finished by his son, Mercer Ellington, and arranged by Luther Henderson, a man Ellington referred to as his “classical right arm.”

3(pic)2+ca.2+bcl.2+cbn/4431/timp.perc.trap set/hp.pf/str+jazz bass Eb, Bb, or C instrument solo (19:00) GS

There are two other Henderson orchestrations of this piece:

Three Black Kings Concerto Grosso for jazz band and full orchestra;

Jazz Band: 5 reeds.4tpt.4tbn.2perc.traps.elecgtr.pf.jazz bass

Orchestra: 2+pic.2+ca.2+bcl.3(cbn) /443+btbn.1/timp.perc/hp.pf/str (15:00) GS

Three Black Kings Ballet Version without jazz soloist:

2+pic.2+ca.2+bcl.2+cbn/4441/timp.perc/gtr.hp.pf/str (15:00) GS

Lost or Misplaced Arrangements

Medley

(Unknown Orchestrator)

Ellington’s own potpourri of his hit tunes adapted for symphony orchestra with Duke Ellington on solo piano plus bass and drums: *A Train*, *Caravan*, *Mood Indigo* et al. Performed by Buffalo Philharmonic (c. 1956) under Willis Page, at which time Duke asked a local arranger to score *Mood Indigo* for four horns. According to Page, “He [Ellington] took the parts with him.”

I would not be surprised if a set of parts and/or scores for this *Medley* turned up in one of the MOLA libraries.

La Scala: She Too Pretty To Be Blue

Tom Whaley(?) orchestration

Nothing but a lead sheet and a single B-flat part exists at the Ellington archive. A set of orchestral parts may very well be languishing in some orchestral library in Milan. (Timing NA) TPO

Posthumous and Other Symphonic Arrangements

Harlem

John Mauceri version

Slightly amended version of Peress/Henderson (e.g. the percussion cadenza added by Ellington is deleted) GS

3(pic)2+ca.2+bcl.2/2alsx(cl).2tensx(cl).barsx(bcl)/4531/timp.2perc/hp.kbd(db)/str

Harlem

Wynton Marsalis orchestration

Reorchestration (e.g. Ellington's opening solo for bluesy plunger trumpet given to a solo violin) GS

Black, Brown and Beige

Tyzik arrangement

A facsimile of the original work for jazz band with an orchestral "surround."

2(pic).1+ca.2+bcl.2/alsax/4331/timp.perc.traps/hp.pf/jazz bass/str (35:00) GS

Two Dancers in Love

Peress chamber orchestration

A charming work which Ellington used to do as a solo piano encore piece with audience "finger popping" responses. For small orchestra.

2121/2210/perc.traps/str (6:00) HTT

The Blues for medium voice and orchestra

Peress orchestration

A section of *Black, Brown and Beige* not included in the *Suite*

3332/tensax/4431/3perc.traps/hp/solo bass/str (4:30) HTT

Ellington Portrait

Arranged and orchestrated by Jeff Tyzik

2+pic.1+ca.2+bcl.2/alsax/4331/timp.2perc.traps/hp.pf/jazz bass/str (16:30) EMI

The Nutcracker Suite

After Tchaikovsky, adapted by Jeff Tyzik

A symphonic version of Ellington's jazz band treatment of Tchaikovsky

21+ca.2+bcl.2/alsx(tensx)/4331/traps/jazz bass/str (17:00) TPO/GS

Publisher Key

GS G. Schirmer

HTT Hold that Tyger Inc. (HTTYGER@AOL 212 393 0267)

TPO Tempo Music

DKE Ellington collection at the Smithsonian can be reached on line at

www.americanhistory.si.edu/archives/d5301.htm

CDs

"Symphonic Ellington"—*Harlem, Night Creature, Non-Violent Integration, La Scala: She Too Pretty To Be Blue* with Ellington, his band, and "500 of the best talents from the symphonic resources of Paris, Hamburg, Stockholm, and Milan." Collectibles B0007QCLCW

"Four Symphonic Works by Duke Ellington"—*Harlem; New World A-Comin' (1942)*, Sir Roland Hanna, soloist; *Three Black Kings*, Jimmy Heath soloist; *Suite from Black, Brown and Beige*; American Composer's Orchestra conducted by Maurice Peress. Musical Heritage 60176L

"Duke Ellington Orchestral Works"—*New World A-Comin', Harlem, The Golden Broom and the Green Apple*, with "poetic commentary" by the composer; Eric Kunzel and the Cincinnati Pops. MCA 42318

IS THERE A THEREMINIST IN THE HOUSE?

Ella M. Fredrickson, *The Florida Orchestra*

Since 2001, I have been spending my summer “vacation” working in Santa Cruz, CA for the first two weeks each August, free-lancing as orchestra librarian for the Cabrillo Festival of Contemporary Music. During the spring of 2003, I was researching and preparing the advance repertoire and instrumentation list for the upcoming Festival. I sent countless e-mails, filled with details, in preparation for the summer festival. I recall posting the instrumentation and timing for the 2003 repertoire to the orchestra manager, Larry Brezicka, who phoned me with the question of the day: “Where do you think I am supposed to find a *theremin* player for this piece?” It was inevitable: I had finally stumped the personnel manager.

Assisted by a Google search, I began sending Larry dozens of web-links, hoping that one would lead him to a contact for a theremin player who would be ready and willing to travel to Santa Cruz to perform in David Del Tredici’s *Dracula*. After studying the score, I reported that the part was not too difficult; the theremin part is a significant “effect,” as it were, meant to cleverly compliment the chamber orchestra scoring for the work. Trying to describe this over the phone to Larry without really having heard the piece (it had not been commercially recorded at the time) was getting a little frustrating. Finally, I said sarcastically, “Get me an instrument, and I’ll learn it, then you won’t have to worry about covering the part.”

Where are all the theremins in the world? Not many people have a spare one in the attic. I learned a lot about Robert Moog’s passion for the contemporary theremin, and after doing the math, realized I probably couldn’t afford to purchase one without the guarantee of return engagements. I called upon a friend in Tampa who I knew had a huge collection of microphones and electronic equipment—did he also happen to have a theremin in the mix? Yes, he located one, but it turned out that it didn’t work. After hearing my long, strange story, he offered to purchase one and allow me to rent it from him for a few months.

My family was more than supportive during my practice sessions—as long as I allowed them to experiment with the sound box, too. I’m not sure what my dog and the neighbors were *really* thinking. If you have a good amplifier, the theremin can produce a three-octave range and some eclectic, inventive

sounds. It also helps if you don’t have perfect pitch.

I studied, practiced, and experimented for weeks. I was ready for this new challenge. However, I was not prepared for my introduction to the composer himself at the first rehearsal. Conductor Marin Alsop introduced Del Tredici to the orchestra, and when he spied me perched on a four-foot riser in the back, he exclaimed, “And you have a professional thereminist, too! That’s wonderful.” (OK, but I have a degree in performance in cello—what was I thinking?) If a theremin player is not available, a sample on CD can be substituted, but at the Cabrillo Festival of Contemporary Music, presenting the “real thing” is very important. True to that premise, there I was on stage, fulfilling the need for a thereminist. It was pretty cool making music with my extraordinary friends.

My theremin chops did not take a rest, as Marin invited me to join the Colorado Symphony Orchestra the following winter (February 2004) when they were scheduled to perform Del Tredici’s *Dracula* on the “Cultural Convergence Concert Series.” Joanne Goble, Colorado Symphony Orchestra’s principal librarian, was my congenial host in Denver. I had to shake the feeling that I had concert duty—this time, I wasn’t the one who had to worry about putting the books out on stage. After the concert at Boettcher Hall, I participated in a demonstration of the instrument during an informal “talk back” discussion with Marin Alsop and the soprano soloist, Hila Plitman.

Now when you see my MOLA-forum bulletin board photo, you will no longer have to wonder what in the world (or out-of-this-world) it is that I am doing with my hands in front of a black box and fashionable chrome antennas. Who says life backstage as an orchestra librarian has to be “normal”? I’m not “just the librarian” anymore.

Program notes on David Del Tredici’s *Dracula*

[http://www.cabrillomusic.org/2003/
program notes/del_tredici_dracula_done.html](http://www.cabrillomusic.org/2003/program%20notes/del_tredici_dracula_done.html)

Theremin “Fun Facts”

<http://www.thereminworld.com/faq.asp>

“Fresh Air” Interview with Robert Moog:

[http://www.npr.org/templates/story/story.php?
storyId=4811694](http://www.npr.org/templates/story/story.php?storyId=4811694)

Continued from page 3

as well as less frequently performed works. Included in the recordings are a number of world-premiere performances of works by American composers Walter Piston, Roger Sessions, Samuel Barber, David Diamond, and Roy Harris.

As music director during this period, Eugene Ormandy appears most frequently as conductor, but the recordings also include programs conducted by Ormandy's predecessor, Leopold Stokowski, his successors, Riccardo Muti and Wolfgang Sawallisch, as well as Otto Klemperer, Georg Solti, Seiji Ozawa, Claudio Abbado, James Levine, and other noted guest conductors. Featured soloists include the foremost performers of the day and a number of Philadelphia Orchestra first-chair players. Many of the recordings include interviews with conductors and soloists that were originally broadcast as intermission features.

The original tape recordings have been transferred to archival compact discs, and the master copies are preserved in the library's offsite storage facility. Copies for use by researchers augment other primary sources, such as the personal papers of Eugene Ormandy, donated to the University of Pennsylvania Library by Ormandy's widow in 1987. Together with the marked scores in the Ormandy Collection, the recordings provide a body of primary source material of interest to researchers studying 20th century orchestral performance practice.

The collection is currently being cataloged on RLIN, the union catalog of the Research Libraries Group, and will be accessible as well through the Penn Library catalog. Upon completion of the cataloging in fall 2005, the recordings will be available for listening in the Rare Book and Manuscript Library in the Van Pelt-Dietrich Library Center at the University of Pennsylvania. For more information on the Rare Book and Manuscript Library and its holdings, visit the library's website at: www.library.upenn.edu/collections/rbm/, or contact Nancy Shawcross, Curator of Manuscripts, at 215-898-2065.

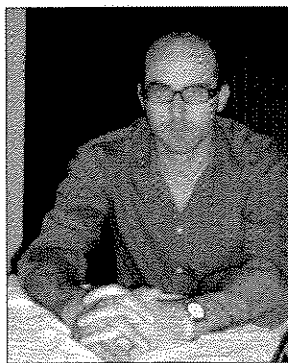
NOTES, the newsletter of the United States Marine Band, did a lovely feature back in June on the Marine Band library. It's still available for viewing on the USMB web site:

http://www.marineband.usmc.mil/downloads/newsletters/july_august_2005.pdf

MEET THE LIBRARIAN OF THE ORQUESTRA SIMFONICA DE BARCELONA

Sara Baguyos, Washington National Opera

Alberto Sampablo came to the Orquestra Simfònica de Barcelona i Nacional de Catalunya Music Library in 1998 with a desire to change the perception of a "Symphonic Library." He studied violin, conducting, and composition at the Conservatori Superior Municipal de Música de Barcelona, and also has a degree from the University of Barcelona Faculty of Law. Outside of the library, he enjoys composing and writing. In fact, in September he will edit his first book for publisher Caballo de Troya, entitled *Todos los caminos conducen al laberinto* (*All the roads lead to the labyrinth*).



Although his music library duties keep him quite busy, he is also dedicated to teaching music. Seven years ago, he founded the school of music UT Centre d'Estudis Musicals and managed it until Sergi Salinas took over. The school puts an emphasis on specialized teaching methodologies and music materials. They have composed hundreds of works for chamber groups,

chorus, and orchestra for students who range from five to sixteen years of age.

Like all members of MOLA, he is keen on sharing information and his experiences with the group. Here is a bit of our conversation:

Sara Baguyos: What are some of the challenges you face as an orchestra librarian?

Alberto Sampablo: When I began with the orchestra, librarians in Spain worked alone, with more work than they could do and without an easy way to contact one another. With Nekane Zurutuza, Librarian of the Basque National Orchestra (Euskadiko Orkestra Sinfonikoa) I contacted all the Spanish orchestra librarians and created a mail system for questions, urgent help, and other communications. This was and still is a very important tool for us. We are currently undertaking a project to put together a Spanish web page that will include symphony information we find we have in common. My first challenge here in Spain, inspired by the orchestra manager, is to establish a Symphony Archive. It will include the responsi-

bilities, the number of workers in every orchestra library, and the economic conditions.

SB: What led you to become a member of MOLA?

AS: I was encouraged to discover that a very big association existed with the same interests that we have in Spain. MOLA has a great membership, many years of working together, and an impressive web site with relevant and helpful information. When Jacqui Compton came to Barcelona and explained what MOLA is, every one of the Spanish librarians had a very good feeling about it.

SB: What do you feel orchestra librarians around the globe have in common?

AS: We all have a lot of work and the desire to do it well.

SB: What unique materials does your collection have?

AS: We have handwritten scores of Pablo Casals and, in general, of the most important Catalan composers: Garreta, Benejam, Cervelló, Guinjoan, Lamote, Morera, Homs, Pahissa, Soler, and Taverna-Bech.

TRANSITIONS

Elizabeth Cusato, Utah Symphony

There must have been something in the air this spring because every time I checked my e-mail it seemed that another librarian was on the move. Several of our members have retired or resigned and several others participated in a rather elaborately choreographed shuffle.

All told, nearly 30 librarians experienced some form of transition in the past few months. As not all positions were formally resolved by the deadline for publication, anyone not listed below will appear in the next *Marcato*. In alphabetical order, here are the latest transitions:

The **Alexandria Symphony** welcomed **Joe Tersero** as their new Librarian in June and has hired **Chris Moehlencamp** as Assistant Librarian. Joe is also the Chief Music Librarian for the United States Air Force Band in Washington, DC. A graduate of Indiana University and the Shenandoah Conservatory of Music, Joe performs (bassoon and contrabassoon) with the National Philharmonic, the USAF Band, and several other local ensembles. Chris has played Assis-

tant Principal Cello with the Alexandria Symphony for several years and is also Principal Cello with the US Air Force Band and Symphony Orchestra and the Prince William Symphony. Now Chris is both a performer and librarian in all three ensembles.

Librarian **Heather Dinwiddie**, recently of the **Arlington Symphony**, is moving to China where she will teach English at the Sichuan Normal University Experimental Languages School in Chengdu. A bassoonist with degrees from Mount Holyoke, the Academy of Music in Vienna, and an MBA from Binghamton University, Heather will continue to run her family's consulting business via the Internet and is looking forward to the "new adventures" that living in China will bring.

Jeanne Rogers, recently of the **Austin Symphony**, has moved to Brazil.

Ethan Allen, a native Detroiter, is the new Assistant Librarian at the **Detroit Symphony**. While completing a Master of Library and Information Science degree at Wayne State University, Ethan worked part time in the libraries of the Detroit Symphony and the Warren Symphony where he is also a member of the percussion section. Ethan enjoys reading and golf, and hopes to continue performing as much as his new position will allow.

At the **Florida Orchestra**, **David Rogers** will continue to split his time between his job as the Artistic Administration Assistant and working as an assistant in the library. Though not initially hired as Assistant Librarian, David's skills as a professional copyist were noticed and library work eventually became a regular part of his job. Outside of the orchestra, David teaches music theory and composition at the University of South Florida, composes, plays horn in Handshake Squad, a pop band, and manages the Bonk Festival of New Music in Tampa.

The **Florida West Coast Symphony** has expanded its library staff to include new Assistant Librarian **Courtney Secoy**. Courtney, who plays oboe and English horn, is originally from Texas and has played with several orchestras including the Saint Louis Symphony for the most recent Opera Theater Saint Louis season, and the Baton Rouge Symphony. She got started by working in the performance library of New England Conservatory while pursuing her graduate studies. Most recently, Courtney was the performance librarian for the Boston Conservatory and worked this summer in the Boston Symphony

Orchestra library at Tanglewood. She takes up her new position in Sarasota in the fall.

Jari Eskola announces that **Tony Skowronek** has retired from the **Gothenburg Symphony**. A pianist, Tony will continue to perform with jazz and dance bands and write arrangements for the orchestra. Tony's replacement is **Annika Goran**. Annika has been subbing (mostly in the library) since the great flood of 1998 and will now be a permanent member of the library staff.

Sara Griffin is the new Assistant Librarian in **Kansas City**. Sara regularly plays oboe with several ensembles there and subs with the Kansas City Symphony. She got started in library work through her participation in a summer chamber music festival and was able to step in mid-season when the Symphony needed an interim librarian. Sara worked as a librarian fellow at Tanglewood this summer and will resume her duties in Kansas City in the fall.

Crozet Duplantier has left the **Lyric Opera of Chicago** after eight years. Crozet is originally from New Orleans, where he earned a music degree at Tulane before moving on to an MA in tuba performance from Ohio State University. Like most of us, Crozet "fell into" library work when the New Orleans Symphony Orchestra librarian asked him to work as an assistant for one year. Since then, Crozet has worked with the Grant Park Music Festival, the Louisiana Philharmonic, AIMS Festival in Graz, Austria, and the Atlanta Symphony. This summer Crozet worked at the Cascade Festival of Music and the Grand Teton Music Festival.

Kathleen Wychulis, the previous Librarian with the **Omaha Symphony**, has moved on to the Omaha Area Youth Symphony, where she will be Operations Manager, Librarian, and Chamber Music Coordinator. Kathleen is a harpist, and very active as a chamber musician, recitalist, and teacher. Her new job will allow more time for performance and teaching.

The **Omaha Symphony** welcomes new Orchestra Librarian **Jessica Slais**. Originally from Williston, North Dakota, Jessica began her new duties at the end of July. She has previous library experience at Concordia College, where she earned a degree in clarinet performance and most recently spent two seasons as Library Fellow at the New World Symphony.

A native of central Pennsylvania, **Lisa Gedris** is the new Assistant Librarian at the **Pittsburgh Symphony**. Lisa began working as an orchestra librarian while still a student at Duquesne University. Her early library jobs included various on-campus responsibilities and a long-term substitute position with the Pittsburgh Symphony. In between library jobs, Lisa taught brass methods at Duquesne University, fourth through eighth grade instrumental music, maintained a studio of private trumpet students, and played professionally. In addition to working in the Pittsburgh Symphony library, Lisa plans to continue playing and teaching privately.

The **United States Marine Band Library** wishes fair winds and following seas to **Meghan Benson** as she returns to the University of Illinois to begin a master's degree in music education. In her place, the USMB welcomes incoming librarian **Ted Toulouse**, who was formerly the Operations Coordinator with the Saint Louis Symphony Orchestra. Ted is a graduate of the University of Kansas and the Peabody Conservatory, with degrees in trombone and bass trombone, respectively.

The **Utah Symphony** wishes a fond farewell to longtime librarians **Pat Zwick** and **Craig Fineshriber**. Pat, who was initially a member of the Orchestra's bass section, became Assistant Librarian in 1989 and Head Librarian in 1992. Always fascinated with the role technology can play in our lives, Pat worked hard to computerize the library. Retirement will bring time for cycling, travel, and "becoming a computer whiz." Craig, the USO Principal Percussionist and also the former Principal Librarian, is looking forward to focusing his attention on playing, research in music history and travel, and plans to leave the bowing to someone else.

The new "someone else" at the **Utah Symphony** is Principal Librarian **Clovis Lark**, along with Associate Librarian **Elizabeth Cusato**. Clovis returns to Utah after 30-plus years away, including 13 years as the Performance Librarian at Indiana University. After living on the east coast and in the midwest for nearly six years, Elizabeth, originally from Alaska, is happy to be back in the mountainous west.

Finally, at the end of a very long list, the **Washington Opera** bids farewell to Assistant Librarians **Allison Sledz**, who has moved on to be the Assistant Manager of "Friends," the Kennedy Center's volunteer program, and **Julie Collura**, who moved to New Mexico at the end of July.