

Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XXII, NUMBER 2

DECEMBER 2007

FROM OUR PRESIDENT

Marcia Farabee, National Symphony

As I write this column, autumn has finally arrived in Washington, D.C. Nearly overnight the trees went from faded green and brown to brilliant reds, oranges, and golds. Even the evergreens seem brighter in color. By the time you read this, many of you will be experiencing the ice and dazzling white of winter, while some of our colleagues below the equator will be gearing up for summer. So what do the seasons have to do with MOLA?

The theme of education is near and dear to my heart. In my past experience as a secondary school orchestra director, I was fortunate to be able to learn from people in all seasons of their professional lives: the first-year teacher, the mid-career educator, and those who had spent a lifetime working with teenagers. Each of them had something of value to contribute, and although they may have thought they were influencing only their students, they were also influencing me. Focus, patience, long-term planning, adaptability, managerial skills, the value of ongoing communication, grace under pressure—these are just some of the important lessons I received from them.

In our last *Marcato* I quoted John F. Kennedy and referred to his vision concerning the arts. This time I would like to quote our own Articles of Incorporation. “From the beginning, MOLA’s purpose has centered around education and the development and exchange of information resources. The orchestra librarian is an indispensable, yet generally unseen, participant in the life of the orchestra.” While we know this to be true, we are probably unaware of how we have impacted the musical lives of others. Perhaps it has been through setting a patient, ongoing example to new assistants or interns. Maybe you have given tours or talks to donors or answered a question on the Forum. I would even hazard a guess that all of us have contributed to the education of our music directors.

Each of us is in a season of our professional life.

Those new to this career may be able to offer enthusiasm, a sense of wonder, and a seemingly endless supply of energy. Those of us in the summer or autumn of our careers have experiences to share and lessons to impart. And for those of us who might be planning to leave this profession after many years of service, there are words of wisdom, sage advice, and practical ideas to pass along. My wish for all of us is the ability to recognize an opportunity to educate someone, and also, the ability to recognize and appreciate when we are being educated ourselves.

This holiday season I offer thanks to all of you who have enriched my life personally and professionally, and to those of you who have taken the time to share your thoughts and experiences with me. May you be blessed with ears to hear and mouths to educate!

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IN MEMORIAM: CRISTINA PURJE (1979-2007)

Michael Shelton, Grant Park Symphony

My former intern, Cristina Purje, passed away on November 19th, after a courageous struggle with cancer. She was diagnosed two summers ago with a tumor on her adrenal gland. Unfortunately, the tumor had already metastasized by the time it was discovered, and there was little that could be done for her. Cristina was an energetic, lively person who maintained her optimism and cheerful mood right to the end. Everyone who knew her will miss her very much.

Many of you contributed to defray her medical expenses, and I thank you. Members of the Grant Park Symphony gave money and held a fund-raising concert last year. Many members of the Symphony are helping her family get back to Romania. This brief biography appeared in the program of our fund-raising concert.



Born in Oradea, Romania, in 1979, Cristina began her musical training in the Liceul de Muzica Oradea at age six. After graduating from the music high school with honors, Cristina was accepted in the violin performance program at the renowned Gh. Dima Music Academy in Cluj, Romania.

As a student, Cristina traveled throughout Germany and France with the Gh. Dima Orchestra and performed with the Oradea Philharmonic, Romanian

National Opera Orchestra, Transylvanian Philharmonic, Sibiu Philharmonic, Satu-Mare Philharmonic, and the Hungarian National Opera Orchestra.

Also during Cristina's years at the Cluj Music Academy, she traveled to the United States to study violin with Professor Vasile Beluska at the Chautauqua Institution's Summer School of Music in New York. After graduating from the Academy with degrees in violin performance and pedagogy, Cristina was accepted into the Bowling Green State University Graduate program and awarded one of the prestigious College of Musical Arts Graduate String Quartet Scholarships. The BGSU Graduate String Quartet assumes the role of ambassador of the College

Marcato is the quarterly newsletter of The Major Orchestra Librarians' Association, Inc. (MOLA), ISSN 1543-0235. Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$20.00 US for addresses within North America, \$30.00 US for addresses outside North America. Subscriptions begin with the September issue.

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Articles and information for possible inclusion in future issues of **Marcato** should be mailed, faxed, or e-mailed to the Editor-In-Chief. The deadline for article submissions for the March, 2008 issue is January 15, 2008.

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of Musical Arts, performing regularly on campus for prominent college and community functions.

Cristina was also concertmaster of the Bowling Green Philharmonia and a member of various regional orchestras including the Adrian, Birmingham, Jackson, and Great Lakes Symphony Orchestras in Michigan and the Lima, Ohio Northern, and Firelands Symphony Orchestras in Ohio.

In 2005, Cristina moved to Chicago, where she taught violin and performed as a freelance musician with the New Philharmonic Orchestra, Illinois Philharmonic Orchestra, Illinois Symphony Orchestra, and the Rockford Symphony Orchestra. She was the library intern for the Grant Park Music Festival in 2005 and 2006. She became the music librarian for the Illinois Philharmonic Orchestra in 2006 and continued for as long as she was able to work. She was becoming an excellent librarian and would have been a wonderful addition to our community.

IN MEMORIAM: ARNOLD BROIDO

[The following article appeared online at playbill.arts.com on October 30, 2007—*Editor*]
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Arnold Broido, Music Publisher, Dies at 87

By Kevin Shihoten

Arnold Broido, chairman of the Theodore Presser Company, a leading publisher of symphonic and concert music, and treasurer of ASCAP's board of directors, died on October 25 in Haverford, Pennsylvania. He was 87.

Broido joined the Presser Company, whose roster includes Persichetti, Rochberg, Tsontakis and Chen Yi, in 1969. He studied piano at the Mannes and Juilliard Schools before graduating from Ithaca College in 1941, and later joined the U.S. Coast Guard during World War II.

Unable to find teaching jobs after the war, Broido joined Boosey & Hawkes as head of the stockroom and eventually became editor. His career in music publishing continued at Century and Mercury Music, E.B. Marks, Frank Music Corporation and Boston Music before he joined Presser as president in 1969.

From 1972 to 1979, Broido served on ASCAP's board of directors; he was re-elected in 1981. Voted treasurer in 1990, he also received that year an honorary doctorate from Ithaca College in recognition of his activities on behalf of contemporary music and

intellectual property.

"Arnold made significant contributions in American music education, and occupied an important position in international publishing," said ASCAP CEO John LoFrumento, calling him a "visionary leader in the world of serious and concert music."

"He was articulate, witty, steadfast in his opinions and very wise, indeed," said ASCAP president Marilyn Bergman. "The music publishing world has lost one of its brightest lights, a champion of the rights of creators and a vital advocate of contemporary American concert music. We will miss him greatly."

Broido is survived by Lucy Broido, his wife of 63 years, and their three sons, Thomas (of Havertown, Pennsylvania), Laurence (of Ardmore, Pennsylvania) and Jeffrey (of Morristown, New Jersey) and three grandchildren.

REVISED PROCEDURE FOR ELECTION OF 2008-09 BOARD OF DIRECTORS

Joann Vosburgh, Pittsburgh Symphony

On February 27, 2008, nominations will open for the following positions on the MOLA Board of Directors:

- Vice President (three years, succeeding in the second year to the Presidency and in the third to the Past Presidency)
- Secretary (one year)
- Treasurer (three years)
- Member-at Large (one year)

Position descriptions may be found on the MOLA website, in the administration section of the members area.

Nomination Procedure

- A librarian of any member organization can make a nomination during the nomination period.
- Nominations will be accepted from February 27, 2008, to April 9, 2008. After this date, the slate of nominees will be announced via the Forum and e-mail.
- Nominations must include the candidate's name, member organization, nominated position, contact information (e-mail, phone, and fax), and confirmation that the nominee has agreed to run and will accept the position if elected.



- Nominee's names will be posted in the Members' Forum of the website as they are received.

Nominee Statements

By the April 9 deadline, each nominee will be required to submit a statement to the Nominations Coordinator for publication via the MOLA Forum. Statements should not exceed 300 words and must include:

- Name
- Organization
- Reasons for wanting to serve on the Board
- What the nominee feels s/he can bring to MOLA as a Board member

Optional information:

- Prior MOLA involvement
- Background
- Photo

All nominations and nominee statements must be made in writing and sent by midnight United States Eastern Daylight Savings Time April 9, 2008, either by fax, e-mail, or regular mail to:

Joann Vosburgh, Nominations Coordinator
Pittsburgh Symphony
Heinz Hall
600 Penn Avenue
Pittsburgh, PA 15222 U.S.A.

Fax: +1-412-392-2890

E-mail: jvosburgh@pittsburghsymphony.org

Elections

Ballots will be mailed to all member orchestras on April 16, 2008. Ballots (one per member orchestra) are to be returned at the Annual Business Meeting on May 31, 2008, in Nashville, at which time results will be tabulated and the new Board will be announced. Absentee ballots for those not attending must be mailed to the Nominations Coordinator and received by May 28, 2008. **Only ballots received in the mail by that date or submitted at the Annual Meeting will be considered valid.**

Reminder

MOLA resources, including the Forum, may not be used to promote candidates for Board elections. Doing so will result in immediate removal of the candidate from the nomination process for the MOLA Board of Directors.

AIBM/ASCM CONFERENCE REPORT 2007

Jürg Obrecht, Zürich Tonhalle Orchester

For the first time this year, the German and the Swiss branches of IAML (International Association of Music Libraries, Archives and Documentation Centres) held their annual conferences together. The AIBM (Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux) and the ASCM (Association Suisse des Collections Musicales) met at Freiburg im Breisgau, Germany from September 19 to 21. About 150 people attended sessions or workshops of different professional branches and lectures given by the guest speakers.

Dr. Nils Grosch introduced the Freiburg-based Deutsches Volksliedarchiv and Dr. Eckhard John presented the new *Historisch-kritisches Liederlexikon*.

In the session called Commission of Service and Training we heard about different curricula in the education of music librarians in Germany.

There was also a workshop called "Research Into the Literature in Music," by a librarian from the Hochschule für Musik und Theater Leipzig.

On the 20th we heard interesting reports about the Welte-Mignon company in Freiburg and the Paul Sacher Stiftung in Basel.

I was invited to talk about MOLA during the session of the Broadcast and Orchestra Libraries working group. Last year the Broadcast group merged with the Orchestra Libraries group. There was great interest in MOLA, and also good cooperation within the group. Before my contribution and a long discussion afterwards, Gerald Mertens, the manager of the Deutsche Orchestervereinigung, the Association of German Orchestras gave a lecture about current problems with rental material, including their list of sub-standard orchestra material and guidelines which the DOV has developed for publishers.

On Friday, Armin Köhler of the Südwestrundfunk Baden-Baden, gave an overview of the program of the Donaueschinger Musiktage.

From Swiss members we heard reports about the libraries and archives in Switzerland (Dorothea Baumann, University of Zürich). There were two examples of curricula to learn how to research information on music given by Jörg Müller, from the Library of the University of Bern and about RISM Switzerland given by Gabriella Hanke Knaus.

Beside these sessions there were tours to different libraries, the town itself, the cathedral, and of course some concerts and a closing dinner.

GETTING TO KNOW HIM: MICHAEL VANNONI, RODGERS & HAMMERSTEIN CONCERT LIBRARY MANAGER

Joann Vosburgh, Pittsburgh Symphony

MOLA welcomes Michael Vannoni, who was recently named Manager of the Rodgers & Hammerstein Concert Library.

A prize-winning violist, Michael comes to R&H with playing experience in several major orchestras and chamber ensembles. Prior to his July appointment to the New York organization, he was a Licensing and Rental Library Associate for two years at European American Music. He entered the publishing business with a strong interest in the organizational issues of handling music as well as having a background in and love for theatrical and classical music.

Michael is full of enthusiasm for his new association with the venerable catalogue, which represents the music of Rodgers & Hammerstein, Rodgers & Hart, Porter, Berlin, and Kern, to name a few. Possibly less known is the fact that R&H also represents many newer musicals, such as those of Adam Guettel (*Light in the Piazza*, *Floyd Collins*). When asked how a composer like Guettel chose R&H as his representative, Michael explained that Guettel has a natural connection to the organization, as he is the son of Mary Rodgers and grandson of the late Richard Rodgers.

A typical day in the office for Michael begins at 9:00 a.m., and shortly thereafter, the singing starts. He has a habit of humming or singing the song he is licensing, reflecting his joy in the repertoire with which he is now intimately involved. He says that without a doubt his favorite musical is *The Sound of Music* and muses that perhaps that is why he spent time studying and living in Austria. He has a working knowledge of German and a love of traveling which has taken him to almost every continent. Classical favorites include Dvořák's Symphony No. 8 and Beethoven's Symphony No. 6, and he calls himself a true urbanite with an affinity for music reflecting the bucolic.

Michael looks forward to being the first point of contact for librarians in their search for information and materials. He wants to provide MOLA members with timely and accurate information, so if a day or two passes before an inquiry is answered, it is to make sure the information one is seeking is as accurate as possible.

His goals include a plan to improve the efficiency of the library by reorganizing the storage of concert materials and consolidating all materials for a given selection, rather than having some masters or vocal parts in separate locations as they are now. The music, which fills an entire floor at the 28th Street annex, is organized by composer, not lyricist. Michael welcomes advance requests from MOLA members for invitations to visit the library when they are in New York.

Although quote inquiries may be made by phone or e-mail, he recommends R&H's flexible, user-friendly website (www.rnh.com), where the user can click on "Application" from the Concert Library's home page. Quotes are returned by email in the form of a license. The website also features useful search fields and a wealth of other information, including instrumentation, duration, and derivation of selections. A printed catalogue is available on request.

Michael stresses that it is his company's policy that all MOLA members may receive music without prepayment of fees or putting a deposit down. He expresses R&H's high regard for the reputations of MOLA orchestras and their librarians, and in return he appreciates librarians' efforts to place orders as early as possible so that his staff has sufficient time to prepare and administer the rental licenses, pull, prepare, print if needed, and ship materials.

What if a set is received with cuts or other condition problems? He requests that librarians contact him within three to five days to report problems; otherwise he assumes parts are acceptable as received.

Suppose an orchestra is interested in performing a song not listed on the website? The librarian should inquire as to its availability or, if R&H has the rights and time permits, they may be able to make an extraction.

Michael sums up his new experience with pleasure saying that, "Given my interests, I find the relevance of my job to my personal life unbelievably high! I am so happy to be involved with such a great company and collection of music." Welcome, and best wishes, Michael, from MOLA librarians!





BOOK REVIEW: A COMPARISON OPERA REFERENCE BOOKS FOR THE PERFORMANCE LIBRARY

Russ Girsberger, The Juilliard School

Reference books on opera that are truly valuable to the performance library staff are few and far between, indeed. Most opera guides are written for the general audience member; they tell the story of the opera but offer few details about how to produce one.

To be worthy of a place on the performance library's bookshelf, the ideal book would give details about the production of the work, its musical requirements, and perhaps a historical essay or guides for further research. It would give specifics about cast requirements, orchestration, duration, and significant arias or commonly played excerpts. It would also answer quick reference questions and include details to aid in cataloging the entire work or its component pieces. While no book (yet) excels in all these areas, some are better than others.

The annotations below give publication information and identify some of the good and bad features of each book. The accompanying chart indicates which books include the most helpful information for a performance librarian including a synopsis of the opera plot; a list of cast members, usually with voice ranges and occasionally with specific pitch ranges; instrumentation (note that most do not include specific percussion requirements); timings by act and/or total duration; publisher; unusual or notable staging requirements for producing the work; a discography of recommended recordings; a bibliography for further reading; date and location of the first performance; an essay about the work which may include musical analysis or historical background; arias and set pieces identified by name; musical examples; and illustrations, drawings, or photographs. Use the chart on page nine and the descriptions to help choose what is best for your library's reference shelf.

Please note that some of these books are no longer in print. To find those items, visit your local used book stores or use online services such as Abebooks.com and Alibris.com, which allow you to search many dealers simultaneously through their websites. Other online dealers, such as Amazon and Barnes and Noble, may also sell out-of-print materials through their own used book marketplaces.

The Da Capo Opera Manual by Nicholas Ivor Martin. New York: Da Capo Press, 1997. xxxvi, 676 p.

In one of the best opera resources for the per-

formance library, Martin examines 835 operas by 192 composers. Each entry includes the instrumentation of the orchestra and stage band, as well as the music publisher and the owner of the work's copyright. Staging "hazards" are also indicated (such as the note "Queen beheaded" in *The Ghost of Versailles*). The plot description is cursory and only the major arias are identified, but there are separate indexes for title, composer, librettist, arias by voice range, and one-act operas.

The New Penguin Opera Guide, edited by Amanda Holden. London, New York: Penguin Books, 2001. xxii, 1142 p.

This book is a revision of *The Viking Opera Guide* (1993), now containing about 850 articles on composers, most of which include only a brief bibliography and a list of their operas. Articles on significant composers include separate entries for each opera. The orchestration list indicates wind doublings and percussion instruments required, although not the number of percussion players needed. Only significant arias and choruses are identified in the synopses.

Opera Production: A Handbook by Quaintance Eaton. Vol. I: Minneapolis, Minn.: University of Minnesota Press, 1961. Reprint: New York: Da Capo, 1974. ix, 265 p.; Vol. II: Minneapolis, Minn.: University of Minnesota Press, 1974. xx, 347 p.

These books have long been the standard opera reference source for the performance librarian, providing more details about production than plot. The entries are divided into long and short operas and arranged alphabetically by title in each category, with a composer index in the back of each volume. Be aware that the publisher information may be outdated. Between the two volumes, 633 operas by 241 composers are examined.

The Opera Companion: A Guide for the Casual Operagoer by George [Whitney] Martin. New York: Dodd, Mead & Co., 1961. xv, 751 p. Published in two paperback volumes, Vol. 1: [Essays], xv, 277 p.; Vol. 2: The Synopses, x, 469 p. Reprint: United Kingdom: John Murray, 1989, 1994.

The first part of the book (Volume one in the paperback edition) includes "casual" essays on diverse topics, but the synopses of 50 operas (paperback Volume two) contain the details. The works are arranged chronologically by composer. The table of contents lists the works alphabetically by title, but there is no composer index. The synopses identify major arias and scenes with approximate timings. Vocabulary lists with pronunciation guides are

included for each work. The closing summary discussing “modern operas” is described more thoroughly in the author’s later book, *The Companion to Twentieth Century Opera* (New York: Dodd, Mead & Co., 1979. xvi, 653 p.). This volume includes synopses of 98 operas by 22 composers with statistics on performances by 23 opera houses or companies. The format is the same as *The Opera Companion*, with introductory essays in the front and the individual synopses following, arranged chronologically by composer. An alphabetical list of the synopses is in the contents and now composers are included in the general index.

The Metropolitan Opera Stories of the Great Operas by John W. Freeman. Vol. I: New York: W. W. Norton, 1984. xxxii, 547 p.; Vol. II: New York: W. W. Norton, 1997. xxiv, 470 p.

Between these two books there are articles on 283 operas by 112 composers. The opera synopses are well-written and divided into acts and scenes. Notable arias are indicated in the text by italics. World, U.S., and Metropolitan Opera premières are given above the cast list. These are among the best general information books for the average opera fan.

The New Kobbé’s Opera Book, edited by The Earl of Harewood and Antony Peattie. New York: G. P. Putnam’s Sons, 1997. xviii, 1012 p.

This latest revision of the long-running series of Kobbé’s opera guides contains entries on 496 works by 162 composers. The book’s format has also changed, with articles now arranged by composer, then chronologically, rather than by “schools” of composition. This edition also includes some operettas and musical theater compositions.

Recent American Opera: A Production Guide by Rebecca Hodell Kornick. New York: Columbia University Press, 1991. xvii, 352 p.

This book focuses on works not included in the Eaton *Opera Production* manuals, most of which were premiered after 1972. A total of 213 opera or musical theater works by 125 American composers are examined, although only 180 of these entries are complete, while the remaining 33 articles lack some categories of information. Selected works for musical theater are also included, such as shows by Rodgers and Hammerstein, Sondheim, and Weill.

Operas in One Act: A Production Guide by W. Franklin Summers. Lanham, Md.: Scarecrow Press, 1997. xiii, 383 p.

Containing “comprehensive analyses of more

than 275 operas,” the coverage is restricted to operas written in English or with an English language translation. Most of these works are from the twentieth century and many of the classic one-act works (such as *Cavalleria Rusticana* and *Gianni Schicchi*) are not included because Summers considered that information readily available in other reference books.

The New Grove Dictionary of Opera, edited by Stanley Sadie and Christine Bashford. London: Macmillan; New York: Grove’s Dictionaries of Music, 1992. 4 volumes. Online access is available on subscription from Grove Music Online (www.grovemusic.com).

Most of the entries were written specifically for this work, not just recycled from *The New Grove Dictionary of Music and Musicians* (1980). A comprehensive dictionary, it includes entries for individuals (composers, librettists, singers, and impresarios) as well as musical terms, opera houses, and many other topics. Primary information, including bibliographies, is given under the composer’s name, although there are also entries for individual operas.

A better choice of a general opera reference book is *The Grove Book of Operas* (edited by Stanley Sadie, revised by Laura Macy. Second edition. Oxford, New York: Oxford University Press, 2006. xxiii, 740 p.). This concise, one-volume collection includes 265 articles on individual operas extracted from the *The New Grove Dictionary of Opera*. This book contains only those articles on the operas (arranged alphabetically by title), with no entries for names or terminology. Particularly valuable are the indexes to character names and aria or chorus titles, both of which include opera title and composer references.

Pipers Enzyklopädie des Musiktheaters: Oper, Operette, Musical, Ballet, edited by Carl Dahlhaus. Munich: Piper, 1986–1997. Seven volumes. In German.

This comprehensive encyclopedia includes opera, operetta, musical theater, and ballet works dating from 1573 to 1986. The main entry gives detailed production information about each work. Volume seven contains an index to all works and titles in the first six volumes. Note that the main entry for ballets is listed under the name of the choreographer and there are no performer entries.

Operas in English by Margaret Ross Griffel. Westport, Conn.: Greenwood Press, 1999. xxviii, 978 p.

This is a companion to Ross’s earlier book, *Operas in German: A Dictionary* (Greenwood Press, 1990). Coverage is restricted to 3,500 operas with English



libretti or in an English translation. While the articles on major works have a great deal of production and bibliographic information, some entries on lesser-known works are incomplete, although there are often reference citations to relevant articles in other books and periodicals.

The Complete Book of Light Opera by Mark Lubbock. American Section by David Ewen. London: Putnam; New York: Appleton-Century-Crofts, 1962. xviii, 953 p.

In this book, which is “intended to serve as a companion volume to *Kobbe’s Complete Opera Book*,” Lubbock covers lighter opera fare, including operettas (Gilbert and Sullivan, Victor Herbert, Lehár, Sousa) and some musical theater works (Rodgers, Porter, Gershwin) in the “American Section.” Entries on American works contain fewer details than those in the European section. Be aware that there is no composer index to the European works.

Handbuch des Opern-Repertoires, edited by Gotthold E. Lessing. New edition. London, New York: Boosey & Hawkes, 1952. xv, 393 p. In German.

Lessing gives production information only (no synopsis or analysis) for 338 operas by 125 composers. All significant details aren’t included for each work, but the complete entries have orchestration, edition, and publication information. The emphasis is on German works.

Handbuch der Oper by Rudolf Kloiber. Kassel: Bärenreiter, 1978. 2 volumes, 875 p. In German.

These two small volumes examine 180 operas by 74 composers, although the primary emphasis is on German operas. The historical and analytical essays are quite extensive, but require a good command of the German language. Note that première and publisher information are given under the list of “Opernkomponisten und ihre Werke” and not in the main entry.

Other Resources

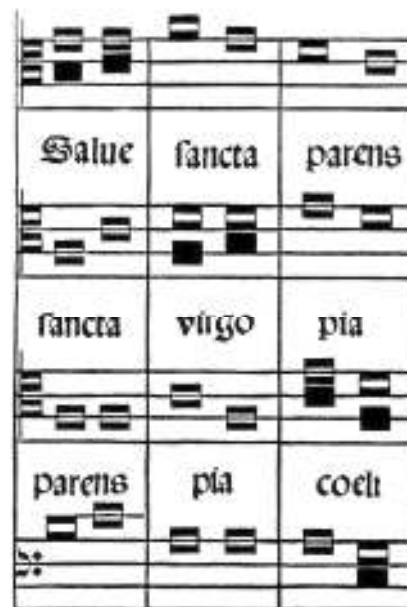
A very helpful guide to other opera-related resources is Guy A. Marco’s ***Opera: A Research and Information Guide*** (Second edition. New York: Garland, 2001). He includes 2,822 annotated citations of books and articles on all facets of opera history, analysis, criticism, venues, and composer-specific studies. The table of contents classes the materials by type and subject and there are specific indexes by opera title, subject (including composers by name), authors and main entries, and secondary authors (note that book editors and compilers are often

indexed here, instead of the author index).

The Marco book is modeled on the standard guide to all music reference books, ***Music Reference and Research Materials*** by Vincent H. Duckles and Ida Reed (Fifth edition. New York: Schirmer Books, 1997). Commonly known as “the Duckles,” this book contains citations to all significant and specialized resource books, monographs, and articles in music. Most entries include bibliographic citations for current and previous editions, citations for reviews of the book, and a description of the item’s coverage. For live links to the World Wide Web resources cited in Chapter 12, visit “Electronic Resources in Duckles 5” (<http://www.lib.ku.edu/musiclib/duckles.shtml>).

If you’re having trouble finding a plot synopsis for that obscure opera, try William E. Studwell and David A. Hamilton’s ***Opera Plot Index: A Guide to Locating Plots and Descriptions of Operas, Operettas, and Other Works of the Musical Theater and Associated Material*** (New York, London: Garland, 1990). The main entries are arranged by title and include many cross references from translated and alternate titles. There is a composer index in the back and a source code list (p. ix) identifying all 169 books that the authors indexed to create this handy resource.

First Nights at the Opera by Thomas Forrest Kelly (New Haven, London: Yale University Press, 2004) is a detailed examination of five operas (Handel’s *Giulio Cesare*, Mozart’s *Don Giovanni*, Meyerbeer’s *Les Huguenots*, Wagner’s *Das Rheingold*, and Verdi’s *Otello*) from genesis to première, with lots of historical detail and many behind-the-scenes stories.



OPERA REFERENCE BOOK SUMMARY

Author/Title	Plot Synopsis	Cast List	Instrumentation	Timings	Publisher	Staging	Discography	Bibliography	First Performance	Essay	Arias Identified	Musical Examples	Illustrations, Photos
Martin: <i>The Da Capo Opera Manual</i>	✓	✓	✓	✓*	✓	✓		✓		✓			
Holden: <i>The New Penguin Opera Guide</i>	✓	✓	✓		✓		✓	✓	✓	✓			✓
Eaton: <i>Opera Production: A Handbook</i>	✓	✓	✓	✓*	✓	✓		✓					✓
Martin: <i>The Opera Companion</i>	✓	✓		✓*				✓	✓	✓			
Kornick: <i>Recent American Opera</i>	✓	✓	✓	✓	✓	✓		✓	✓				
Summers: <i>Operas in One Act</i>	✓	✓	✓	✓	✓	✓		✓					
Sadie: <i>The Grove Book of Operas</i>	✓	✓					✓	✓	✓	✓	✓	✓	✓
Dahlhaus: <i>Pipers Enzyklopädie</i>	✓	✓	✓‡	✓	✓	✓		✓	✓				✓
Griffel: <i>Operas in English</i>	✓	✓			✓		✓	✓	✓				
Lubbock: <i>Complete Book of Light Opera</i>	✓	✓						✓				✓	✓
Lessing: <i>Handbuch des Opern-Repertoires</i>		✓	✓	✓*	✓	✓		✓					
Kloiber: <i>Handbuch der Oper</i>	✓	✓	✓		✓	✓		✓	✓				

✓‡ = includes details of percussion instrument requirements

✓* = includes timings by act



MOLA ELECTRONIC DATA SERVICES COMMITTEE: FORUM HOW-TO DOCUMENTS ARE NOW AVAILABLE ONLINE

Jari Eskola, Royal Stockholm Philharmonic

Since its launch in April 2005 it certainly seems as if the MOLA Discussion Forum has made its way to the everyday toolbox of most of our member librarians. Still, there may be some who feel the Forum is too cumbersome, too technical, or just tiresome. In reality, the Forum is VERY simple to use and it's as much fun as it is useful!

Shortly after the launch, a brief how-to document was sent to every member institution. While it doesn't seem like the paperless society is happening any time soon—at least from the librarian's vantage point—we've decided to make this document available for everyone online:

Go to the MOLA website (www.mola-inc.org); choose **Resources** from the main menu panel. The links to the two PDF documents will now appear in a little box: "Steps to Enlightenment" and "Power User Tips."

TRANSITIONS

Elizabeth Cusato, Utah Symphony

Two of the librarians whose orchestras were welcomed as new MOLA members at the Chicago conference are profiled in this month's column: the Eastman School of Music and the National Repertory Orchestra. You will also read an update on a new member orchestra that has already undergone a transition (Northwestern University), and about several other MOLA colleagues who are moving into new jobs.

Jennifer Feldman, originally from Atlanta, Georgia, and recently from Boston, Massachusetts, is the new librarian for the **Civic Orchestra of Chicago**. Jennifer has a BM in oboe performance from Boston University. She began working as a librarian in 2006 as an assistant in the Boston Symphony Orchestra library, and last summer worked in the BSO library at Tanglewood. This past summer, Jennifer was the Tanglewood Music Center Library Fellow. Jennifer is looking forward to her first season with Civic and the opportunity to interact with and learn from the Chicago Symphony librarians. When she can find the

time, Jennifer practices yoga, swims, and enjoys art, opera, and attending concerts. She is currently listening to Carter and Wuorinen.

The **Houston Symphony** welcomes **Amy McGinn** as their new Assistant Librarian. Originally from Milwaukee, Wisconsin, Amy grew up in a musical family. Her parents, aunts, and uncles are all professional musicians, and her father is the Principal Librarian of the Milwaukee Symphony. A cellist with a degree from the University of Michigan, Amy originally wanted to be a ballet dancer before she found her niche in the library. Amy initially gained library experience at various summer music festivals where she both played and worked in the library, and has found that she enjoys the work and the production side of music making. She enjoys cooking and running and hopes to continue freelancing in Houston.

A native of Florida, **Julie Collura** has joined the **Oregon Symphony** as Associate Librarian. Her early musical training was on the clarinet, and Julie went on to earn a BM and MM in clarinet performance from Florida State College and the University of South Florida. Her first library job was as the Assistant Librarian for the Florida Orchestra in Tampa, working with Ella Fredrickson. Julie and her husband, a sommelier, enjoy living in Portland, Oregon, where they take advantage of the many fine restaurants, farmers' markets, and winery tours. Julie still performs, playing in a Portland-based ensemble called the Music Population Orchestra that aims to bring chamber music to the masses. They play new music in clubs, on the street, and wherever else they feel they can reach people.

At the **Fort Wayne Philharmonic**, **Deb Welter** has turned over her keys to incoming Librarian **Adrian Mann**. Deb continues as Assistant Principal Viola but is now focused on spending more time with her soon-to-be two year-old son, Noah. While she occasionally misses the job and fondly remembers being a part of MOLA and working with her librarian colleagues, Deb and Noah are having a great time exploring the zoo, going to the park, and sharing Auntie Anne's pretzels. When time allows, she enjoys cooking, tries to "swim a few laps here and there," and is looking forward to the start of ski season. Adrian, who has played Principal Bass with the Fort Wayne Philharmonic since 1973, has been involved in music his entire life. As a child of musicians, he started studying piano with his mother at age three, violin with his father at seven, became "fascinated" with the bassoon at 12, and at 14 began

playing the bass. He says that after one year of taking lessons on all four instruments, he settled on bass. Before playing bass and being the librarian, Adrian was the Personnel Manager and Stage Manager of the Fort Wayne Philharmonic. He is also the orchestra's principal arranger and enjoys preparing music so that it is legible and user-friendly. Adrian and his son have a small publishing company through which his arrangements are available.

Katie (KT) Somero is the new librarian at **Northwestern University**. Originally from San Jose, California, KT started playing the piano as a child, and began clarinet lessons at age 12. Having studied classical music and jazz, and adding saxophone lessons in high school, KT went on to earn degrees in clarinet performance from UCLA and DePaul University, and still plays all the clarinets and most saxophones. While in graduate school, KT worked at Performers Music, a specialty classical sheet music store in Chicago, developed an interest in printed music, and gained experience with publishers and music distributors. KT worked as a clarinet tester and technician for Leblanc/Conn-Selmer in Kenosha, Wisconsin, and still works as a free lance clarinetist and teacher now that she has returned to Chicago.

Peter Carlsson is the new Principal Librarian at the **Gothenburg Symphony**, joining librarians **Nancy Kaspersen** and **Annika Göran** (who is currently replaced by **Kristin Göran** due to injury). Though he originally wanted to be an architect, Peter studied the clarinet at Malmö Music High School and taught clarinet for 13 years before becoming the librarian of the Malmö Symphony Orchestra. Thirteen years later, Peter became Librarian at the Malmö Opera. In his new position at the Gothenburg Symphony, Peter is happy to join his colleagues Nancy and Annika (Kristin) and looks forward to mastering OPAS. In his spare time, Peter is very serious about playing golf and hopes that he will still have time to practice.

Michelle Kiec is the librarian at the **National Repertory Orchestra** in Breckenridge, Colorado, one of our new member orchestras. A native of western New York state, Michelle has degrees in saxophone and German from State University of New York Buffalo, and a DMA in clarinet from the Peabody Conservatory. While she spends her winters in South Dakota as a professor and music program director at the University of Mary, Michelle relishes the opportunity to head further west to summer in Colorado. Michelle has found the perfect way to spend her summers. She combines the fast-paced environment

of a summer festival, the opportunity to teach festival participants about the orchestra library, and the challenge of juggling so much music in such a short period of time with the close proximity of Colorado's mountains. In addition to her love of hiking, Michelle practices and teaches yoga.

The other new MOLA member is **The Eastman School of Music**, with their Ensembles Operations Manager, **Kathy Zager**. Her position includes personnel management, concert production, ensemble coordination, and running the performance library. With the help of a large staff, Kathy manages all aspects of ensemble performances at Eastman. This amounts to approximately 75 concerts per year and covers not only orchestras and wind ensembles but also choral, jazz and contemporary music ensembles, early music and opera, and a reading orchestra for the conducting students that covers new repertoire each week. When she isn't in the library or busy with some other aspect of her job, Kathy enjoys flower and herb gardening. For exercise, she walks and swims laps to help reduce stress.



COFFEE BREAK

GO BANANAS!

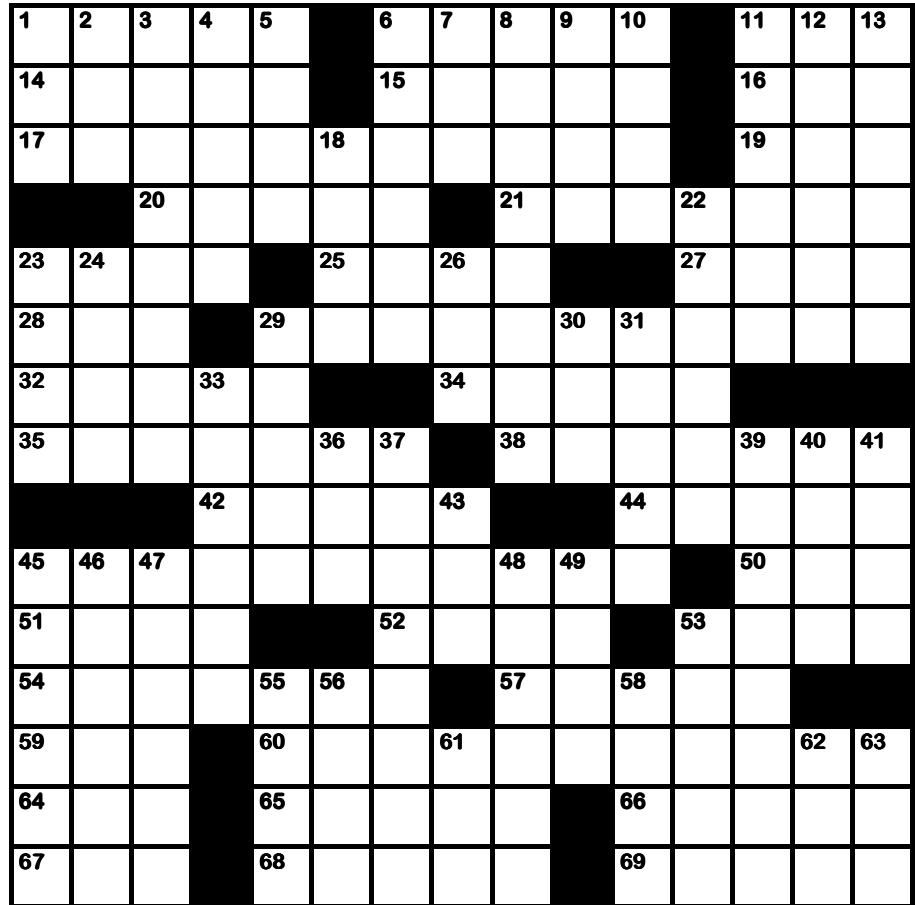
Thomas Takaro, Houston Symphony

Across

- 1 Indian chiefs
- 6 Photographer Adams
- 11 Ad ___ committee
- 14 "Once ___ Mattress" (Mary Rodgers musical)
- 15 Plays a game with pins
- 16 Legendary Bruin
- 17 *Caribbean island
- 19 Bygone carrier
- 20 Writers Ephron and Roberts
- 21 Wrote down, as music
- 23 Ice-covered
- 25 Composer Benjamin
- 27 Empty
- 28 African dictator Amin
- 29 *Hotel room feature
- 32 Punta ___, Florida
- 34 Made a proposal, perhaps
- 35 * "Hallelujah!"
- 38 *Transmission
- 42 Rod Stewart's ex
- 44 Ointment
- 45 *These are needed on tour
- 50 Contraction in "The Star-Spangled Banner"
- 51 Word with work or play
- 52 German basso Pape
- 53 A very long time
- 54 1966 Bergman film
- 57 "Critics don't buy records. They ___ free." (Nat King Cole)
- 59 "Les nuits d' ___"
- 60 *Favorite cookie, for some
- 64 "I get it!"
- 65 Happen
- 66 ___-surface missile
- 67 Little bit
- 68 Composer, critic and radio commentator Taylor
- 69 Write new music for lyrics

Down

- 1 Hairpiece
- 2 Spring mo.
- 3 Spanish surrealist painter and sculptor
- 4 Tease
- 5 Former Iranian president Bani-___
- 6 Humiliated
- 7 Play with masks
- 8 Diva's farewell performance
- 9 "Sesame Street" character
- 10 Exam for aspiring atty.
- 11 Place to relax



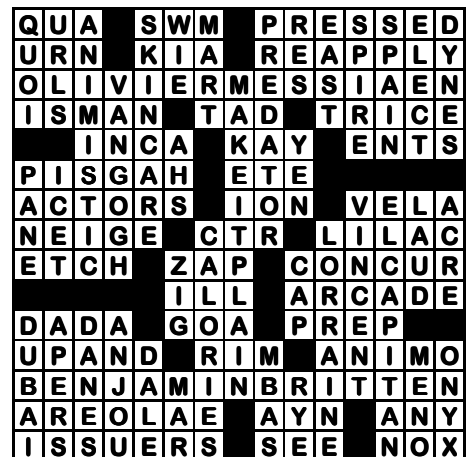
Opus 22

9/6/07

- 12 "1984" author
- 13 "The ___ Will Rock" (Marc Blitzstein musical)
- 18 "___ Ha'i"
- 22 Dancer in "Peer Gynt"
- 23 Actress Diana
- 24 Object of veneration
- 26 Halloween exclamation
- 29 Country singer Crystal
- 30 Maiden name preceder
- 31 Fashion designer Bill
- 33 "Otello" and "Tosca," e.g.
- 36 Deodorant brand
- 37 A diva makes a grand one
- 39 Some women's underwear
- 40 Witch's threat in "Hansel und Gretel"
- 41 Recent generation
- 43 Composer of "Prism Rhapsody," for marimba and orchestra
- 45 Ogle
- 46 Queen of soul Franklin
- 47 Look at a second time
- 48 Makes mad

- 49 Actor on "The Waltons"
- 53 Weird
- 55 "___, Our Help in Ages Past"
- 56 Riviera city
- 58 Ski lift
- 61 This goes in the mouth, not in the works
- 62 Had lunch
- 63 Staccato mark

ANSWER TO PREVIOUS PUZZLE



*The words with the six starred clues have something in common.