

M A R C A T O

Volume I, Number 1
July 1984

CAUTION! --
HELP WANTED --
MATERIALS AVAILABLE --

[continued from last column]

For further information, please contact those specific Librarians indicated.

BERLIOZ: Romeo and Juliet, edition Baerenreiter, is a copy of Breitkopf. [Jim Berdahl, Minnesota]

PROKOFIEV: Alexander Nevsky, edition Kalmus, may be a mixed set. If you order this item, be sure to specify Kalmus' new, matching, printed set (identical with G. Schirmer's rental material), and not the older, manuscript parts. [Mary Judge, Cincinnati]

Mary Judge, Cincinnati, can locate only the piano copy (from the Library of Congress) for J. STRAUSS, Jr: Greetings to America, written when Strauss came to the USA, and incorporating the Star-Spangled Banner into several waltzes. Mary needs orchestral material for a September recording session.

Joe Wagner, San Diego, needs ideas on shelving, lighting, storage, space utilisation, and similar plans for their new hall, for which he is designing the Library.

Clint Nieweg, Philadelphia, is looking for a readable set of PAGANINI: Violin Concerto #2. He has the original printing (from the Fleisher Collection) and a Kalmus reprint; neither is readable. Please call.

Paul Gunther, Milwaukee, reports the existence in the USA of at least two fully-orchestrated, manuscript sets of the original 1869 TCHAIKOVSKY: Romeo and Juliet, one in Milwaukee, one with John Tafoya, St. Louis. [Corresponds to Kalmus/Belwin study score #574, 1984-85 catalog... Kal/Bel #575 corresponds to standard 1880 edition; this is Kalmus' orchestration #A2181.]

Milwaukee has a fully-legible movement-by movement interlinear transliteration (on five typewritten sides) for PROKOFIEV: Alex. Nevsky. (Can be used with new or old sets.)

Harry Michels, Indianapolis, has a set of parts photocopied from a score, then cut-and-pasted, for TCHAIKOVSKY: Nocturne for solo cello and orchestra (evidently orchestrated by the composer from #4 of his Six Pieces for Piano, Op.19.) [Score in current Kal/Bel catalog, item #596.] The G. Schirmer Performance Department finds no VAAP listing on this item; the BBC Catalog, vol.IV, p.1880, does list a Russian Music edition of this work in their library. Since it would seem from these indications to be rather difficult to obtain performance materials, Indianapolis may have the most viable set available. This material would be an ideal candidate for photo-enlargement.

MARCATO
is the newsletter of the
Major Orchestra Librarians
Association. It is published
approximately four times a
year.
Paul Gunther, Editor

PENCIL SHAVINGS AND ERASER CRUMBS

Nostalgic memories occasionally return us to Army days in the good(?) old 399th Band, Ft Leonard Wood, MO. These, they told us, were our two official purposes as Army musicians: to bolster the troops' morale by entertaining and inspiring; and to serve as regular Army soldiers, pick up trash, clean latrines, etc.

Daydreaming thus, we slipped and fell from our Library stool; a thought struck us on our landing: how similar our purposes as symphony members in relation to our audience. We as musicians are here to inspire and entertain; apart from that, we are supposed to behave more or less as normal citizens.

And within the microcosm of the symphony orchestra, we Librarians have our own purposes, which again correlate pretty well to those described above: while providing the music for others to play, we entertain them with a steady stream of wit, encouragement and cooperation; and we straighten out their confusion (and sometimes our own) by keeping good records, archives and open channels of communication.

In hopes that this newsletter can serve M.O.L.A. in the same way we serve our own orchestras and audiences, we dedicate this publication to symphony people performing music, communicating information, and cleaning up messes.

AMERICAN SYMPHONY ORCHESTRA LEAGUE

Your initial glance through this publication noted immediately, no doubt, how we cleverly managed to pad it with two entire pages of material copied (with permission, naturally) from other sources. Our eventual goal is to compose newsletters entirely of others' work -- including fillers, masthead, collation and mailing.

Until that long-awaited time arrives we will be forced to use a modicum of original material. Such as this introductory explanation to the ASOL information on the following page.

To the American Symphony Orchestra League, by nature of its role in the formation and existence of the Major Orchestra Librarians Association, accord the privilege of being the membership organization described in this first issue.

Beyond the A.S.O.L.'s purposes and membership explanations, which are fairly self-explanatory, there are a few related items of special interest.

For \$15.00 annually a Symphony Library can obtain a Library Membership separate from the institutional membership your orchestra already holds. The advantage of this is your own subscription to Symphony Magazine.

This publication, which you are probably familiar with, contains articles and even advertisements of interest to any in the orchestra business. It also publishes an annual Orchestra and Business Directory (in the December issue), also available separately for \$5.00 plus \$1.00 postage and handling.

The A.S.O.L. also offers other publications, as well as regional workshops and an annual conference, which have probably touched us all at one time or another.

For further information call the A.S.O.L. at 202/628-0099.

Everyone Can Join the American Symphony Orchestra League and Receive *Symphony Magazine*

The American Symphony Orchestra League is the national service association, chartered by Congress, for North America's symphony orchestras. The purpose of the American Symphony Orchestra League is to serve orchestras—to ensure their artistic excellence and administrative effectiveness.

Membership in the American Symphony Orchestra League is open to every individual and organization interested in the support and development of symphony orchestras. Categories of membership and corresponding benefits are explained below.

All members, orchestras and associates, receive the League's bimonthly publication *Symphony Magazine*, mailings of League memoranda and priority attendance at League-sponsored events. Memberships extend 12 months from the date of the initial payment of dues.

ORCHESTRA MEMBERSHIPS

Since its inception in 1942, the League has made history in the arts world through its research, publications, training programs, and service projects. Through membership in the League, orchestras can link up with the entire symphony orchestra network, both in the U.S. and abroad. America's orchestras are represented before the nation's philanthropic leaders, as well as before Congress, government committees, and agencies of the state and federal governments.

Services to League member orchestras include:

- A comprehensive training program for volunteers, management, and artistic personnel that includes regional workshops, seminars, and an annual National Conference.
- An In-Field Consulting Program to provide expert technical assistance upon request.
- A computerized system for the collection and dissemination of data on financial and operating conditions of orchestras, and annual summary reports on the findings.
- A bimonthly publication, *Symphony Magazine*, and manuals, resource materials, and reports on all facets of orchestra activity.

ASSOCIATE MEMBERSHIPS

Associate members (individuals, organizations, and businesses) enjoy the privileges and benefits of full membership: a subscription to *Symphony Magazine*, mailings of League memoranda and announcements, and priority attendance at the League's conferences, workshops, and seminars.

Individuals

Volunteer Council members serve as the link between the League and individual volunteer guilds and associations. In addition to receiving their own newsletter and publishing the *Gold Book*, Volunteer Council members are invited to attend special sessions throughout the year.

Service members receive frequent announcements of administrative and/or conducting job openings.

Talent Pool members receive announcements of orchestra openings for musicians in the U.S., Canada, and other countries.

Organizations

Auxiliary, Guild, and Volunteer Association members may take advantage of special speakers and publications directed at the needs of orchestra auxiliary groups, as well as special sessions at League workshops, seminars and the National Conference.

State Orchestra Associations can receive guidance in the initial formation of regional orchestra organizations, and practical advice on effective communication with state arts councils.

Other Nonprofit Organizations such as arts councils, foundations, and other professional associations may also join the League as organization members for access to the League's counseling privileges, special publications, training programs, and resource files.

Businesses

Both music and non-music business firms may join the League as business members to take advantage of the League's mailing services and special Conference display opportunities.

ORCHESTRA MEMBERSHIPS:

- Dues based on annual orchestra budget for the last completed season as per schedule:
- \$0-9,999..... \$ 50
- 10,000-24,999..... \$ 100
- 25,000-49,999..... \$ 125
- 50,000-99,999..... \$ 200
- 100-199,999..... \$ 300
- 200-299,999..... \$ 400
- 300-399,999..... \$ 600
- 400-499,999..... \$ 700
- 500-599,999..... \$ 850
- 600-699,999..... \$ 1,000
- 700-799,999..... \$ 1,250
- 800-899,999..... \$ 1,500
- 900-999,999..... \$ 1,750
- 1,000,000-1,249,999..... \$ 2,000
- 1,250,000-1,499,999..... \$ 2,500
- 1,500,000-1,999,999..... \$ 2,750
- 2,000,000-3,499,999..... \$ 3,000
- 3,500,000-4,999,999..... \$ 4,500
- 5,000,000-7,499,999..... \$ 6,000
- 7,500,000-8,999,999..... \$ 7,500
- 9,000,000-9,999,999..... \$ 9,000
- 10,000,000 and up..... \$10,000
- College/Youth Orchestra..... \$ 50
- Canadian Orchestras pay 1/3 of the listed dues.

ASSOCIATE MEMBERSHIPS:

- Individuals
- Regular..... \$ 25
- Volunteer Council..... \$ 25
- Talent Pool..... \$ 25
- Manager or Conductor
- Service Members..... \$ 40
- Manager & Conductor
- Service Members..... \$ 55
- Organizations
- Libraries..... \$ 15
- (Symphony Magazine subscription)
- Auxiliaries, Guilds, and Volunteer Associations.. \$ 65
- State Orchestra
- Associations..... \$ 65
- Other..... \$ 75
- Businesses
- Music..... \$200
- Non-Music..... \$250
- Please Make All Checks Payable to the American Symphony Orchestra League
- U.S. Funds or Equivalent
- Overseas associate membership: Please add five (\$5) dollars.....

Name Ms./Mr./Mrs.

(circle one) (of orchestra, organization, or individual)

Address

City

State

Zip

Phone ()

ORCHESTRA MEMBERSHIPS:

Manager

Conductor

Address

City

State

Zip

Orchestra Annual Budget \$

Year

(amount checked above)

Founding Date

(As we process your application, you may be requested to provide additional information to aid in the servicing of your membership.)

ASSOCIATE MEMBERSHIPS:

Regular Members/ Volunteer Council Members

Organizational Affiliation

Position

Talent Pool Members

Instrument(s):

Service Members (Announcements requested):

Management openings Conducting openings Both (\$55)

Organizational Affiliation

Position

Organizations/Businesses

Contact Person

Position

Nature of Organization/Business

I enclose: \$ _____ annual dues for a membership in the

(category checked above)

American Symphony Orchestra League. Date _____

Please mail to: American Symphony Orchestra League

Attn: MEMBERSHIP

633 E Street, N.W.

Washington, D.C. 20004

(202) 628-0699

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Ed Lenicheck's [Denver Symphony] recent letter asking about Pops possibilities inspired these thoughts.

Limits on rehearsal time, budgets, and good available material can hamper any orchestra's Pops programming. It might not be inappropriate to describe here the work of a marvellous arranger, Bruce Chase; we hope others will contribute their own suggestions for future issues.

BRUCE CHASE, ARRANGER EXTRAORDINAIRE

Mr Chase is a 72-year-old violinist in the Milwaukee Symphony; he has been staff arranger at NBC Radio, Chicago, Chief Arranger at Great Lakes Naval Center during the war, then Head Arranger and staff conductor for ABC Radio. He has arrangements published by Hansen, Chappell, Neil Kjos, Belwin and Hal Leonard. Currently we have a "permanent commission" understanding: as fast as Mr Chase can turn them out, our Library purchases his scores.

Hokey, but true -- Chases's arrangements are guaranteed crowd-pleasers; we heartily recommend them.

These are the arrangements Chase created for Milwaukee Symphony performance; they reside in our Library. For certain considerations (\$) we may well be willing to copy, loan, rent or sell score or parts. Parts are excellent manuscript; score is condensed. Most are scored for 3333/4331/T + 3P (incl. Set) + Hp + Pf and Strings, a few for smaller orch:

ARLEN: Over the Rainbow (The Wizard of Oz)

BACHARACH: Wives and Lovers

GERSHWIN: Fascinatin' Rhythm (Lady Be Good)

HANDY: San Luis Samba (St. Louis Blues)

** HAYDN: Andante ("Surprise" Symphony)

KANDER: Cabaret (title theme)

LENNON-MCCARTNEY: Here, There, Everywhere

Salute To Ethel Merman:

Everything's Coming Up Roses
You're the Top // Hello Dolly
I Got Rhythm
No Business Like Show Business

PURDY: On, Wisconsin

** RODGERS: Johnny One-Note (Babes In Arms)

SOUSA: Semper Fidelis

STROUSE: Put On A Happy Face (Bye Bye Birdie)

Traditional:

Beer Barrel Polka
Pop! Goes the Weasel

J.F. WAGNER: Under the Double Eagle

original compositions --

The Grass Is Blue

Hickory Hollow

Hoedown For the Birds**

Turkey In the Straw
Listen to the Mockingbird
Chicken Reel
Under the Double Eagle

** These three arrangements require some special planning: the conductor of the HAYDN must be more of an actor than usual; the RODGERS and Hoedown require vaudeville and bluegrass violin/conducting; for our performances Mr Chase himself has served in these capacities.

Communication about any of this material may be directly to Mr Chase c/o Milwaukee Symphony, or through the MSO Librarian.

The following Chase arrangements are in-print Hal Leonard publications. Most contain, in addition to the usual Hal Leonard printed instrumentation of 2-1-2, 1-1/4321/2P (incl. Set) + Pf + Strings (some also Electric Guitar, Bass, Alto & Tenor Saxes), manuscript parts created by Chase himself to further augment the orchestration: Piccolo, Oboe II, Bassoon II, Trombone III, Timpani, and Harp. The Milwaukee Symphony Library can make copies of these parts available to fill out your purchased sets:

[continued next page]

Broadway Tonight --
 Everything's Coming Up Roses
 Soon It's Gonna Rain
 My Favorite Things
 Try To Remember // That's
 Entertainment // People

Christmas Favorites --
 It's Beginning to Look a Lot Like
 Silver Bells //Christmas
 The Christmas Song ("Chestnuts...")

Christmas Memories --
 Frosty the Snowman
 Santa Claus Is Comin' To Town
 Here Comes Santa Claus
 I Saw Mommy Kissing Santa Claus
 Have Yourself a Merry Little Xmas

The Muppet Medley --
 Muppet Show Theme
 Rainbow Connection
 Movin' Right Along

Richard Rodgers Portrait --
 Ball Hal
 It's a Grand Night for Singing
 I Whistle a Happy Tune
 Edelweiss // Oklahoma

Andrew Lloyd Webber: Symphonic Reflections --
 Superstar
 Don't Cry for Me, Argentina
 King Herod's Song
 Memory

ARCHIVES

Generally we collect at least fifty copies of each printed program from our performances. All but twenty-five go to our administrative staff for their distributions to various other organizations (ASCAP, BMI, orchestras, managers, etc.).

Of the other twenty-five, we collate fifteen; we include all subscription (Classical and Pops) programs in their entirety, just program page and notes for all the rest. These we send to a local book bindery for library binding. (The remaining ten program sets we hold for two or three seasons, as safety sets.)

The bound volumes we distribute to conductors, managers, artistic staff; for each season we add one bound volume to our own archive. Then we send one volume to the Milwaukee Public Library, one to

[continued next column]

the Music Library of the University of Wisconsin - Milwaukee campus; and one each to the Library of Congress and the New York Public Library.

Here are the addresses for these last two:

Library of Congress
 Music Division
 Washington, DC 20540

New York Public Library
 Performing Arts Research Center
 Lincoln Center
 111 Amsterdam Avenue
 New York, NY 10023

These places seem to appreciate very much receiving our bound volumes. This is a handy way to disseminate our performance data; it may assist some research; and - who knows? - in the event of a disaster here someday we may be glad to have program sets safely squirreled away elsewhere.

P L A N N I N G A HEAD

Future issues of this newsletter will contain articles on some of these items ... and could contain others, provided certain editorial discussions would not threaten our careers:

THE HI-TECH LIBRARY
 THE MLA
 IAML
 REFERENCE WORKS
 FORMS
 LIBRARIAN STATUS
 CONDITION OF MUSIC
 PUBLISHER CONTRACTS
 BROADCASTING


as well as more of your favorite columns --

CAUTION!
 HELP WANTED
 MATERIALS AVAILABLE

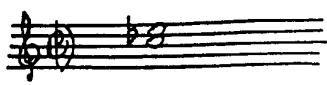
We can use all the suggestions and input you can give. Given enough other lively material, we might find ourselves in the mood for some occasional

HUMOR.

TEN COMMANDMENTS FOR ARRANGERS

I. NEVER THINK - ALWAYS: 

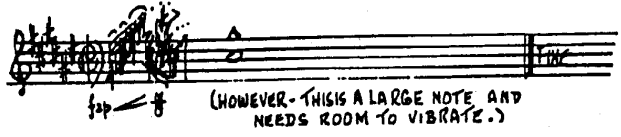
II. NEVER, UNDER ANY CIRCUMSTANCES, GIVE AWAY THE POSITION OF AN ACCIDENTAL:



III. SHARPEN YOUR PENCIL ONLY ONCE - WHEN THE ARRANGEMENT IS COMPLETE!

IV. NEVER USE AN ABBREVIATION LIKE "Rit." WHEN "POCO ALLARGANDO" CAN BE USED: (OR "VERTRAGSBEZEICHNUNGEN")

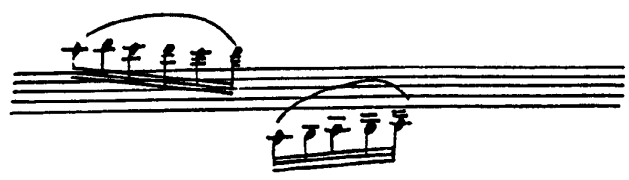
V. NEVER WASTE SCORE-PAPER ON COMPLICATED FIDDLE RUNS: PLAN AHEAD:





VI. ALWAYS CLEARLY DISTINGUISH BETWEEN CHORD SYMBOLS:

B₇ B₇ B₇
 (Bmi⁷) (Bmaj⁷) (Bdim⁷)

VII. BE EXTREMELY CAREFUL OF LEDGER LINES:



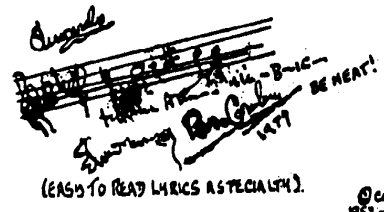
VIII. IF YOU WANT THIS  IN A RHYTHM PIANO PART NEVER USE "F^b" AS YOU MAY

GET THIS: 

IX. ALWAYS FINISH THE LAST THREE ON THE DATE BEFORE YOU DARE START THE FIRST.

X. ALWAYS SPEAK KINDLY OF YOUR COPYIST - IN HIM MAY LIE YOUR GENIUS!

NOTE: ALWAYS REMEMBER, AND ADHERE TO, THESE COMMANDMENTS AND YOU WILL GET FINE LEGIBLE COPY AS PER SAMPLE →



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 NEW YORK 19, NEW YORK

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