

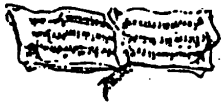
M A R C A T O

Volume I, Number 3
July 1985

BAGADUCE MUSIC LENDING LIBRARY is a member of the Maine State Library System and of the National Music Library Association. It officially opens 4 August 1985. Call or write for additional information, including descriptive flyers, and catalogs and supplements of multiple copies of choral music in their collection. [At our request they sent Volume 1 -- as of September, 1984 -- and Supplement #1 -- as of November, 1984. These are 36 pages and 16 pages, respectively, of 30 to 40 listings per page.]

Bagaduce Music Lending Library

CORRESPONDENCE
Box 170
Brooksville, Maine 04617
(207) 326-8224



CIRCULATION DEPT.
Greene's Hill
Blue Hill, Maine 04614
(207) 374-5454

LIBRARY'S

PURPOSE: TO COLLECT, PRESERVE AND MAKE AVAILABLE
VOCAL AND INSTRUMENTAL MUSIC - INCLUDING
REFERENCE AND EDUCATIONAL RESOURCES.

CONDITIONS OF LOAN

RATIONALE: To provide this service to the community of music lovers, economic facts must be faced in order to maintain the effectiveness of the Library. Our staff is voluntary; we depend upon contributions and charge the lowest fees (we dare consider) from borrowers. For the privilege of enjoying the benefits of our services, members are not only urged to support the Library, but also must accept certain responsibilities when borrowing music.

MEMBERSHIP: Our music is available to any member on an individual or organizational basis. Applications should be returned with all necessary information and fees. There are two categories of membership:

INDIVIDUAL - \$5.00/year - entitles member to borrow single copies of any composition or book.

ORGANIZATIONAL - \$10.00/year - entitles an organization to borrow multiple copies of any composition or book.

The annual contribution covers a 12-month period, rather than a calendar year.

TRUSTEES

Mrs. Elizabeth Beatty
Mrs. Robert Boit
Mrs. Marcia W. Chapman *
William S. Clark
Mr. Alton Downer
Mrs. Alice French
Mrs. Mary Cheyney Gould *
Mrs. Guy Hayes
Mr. Fritz Jahoda *
Mrs. John Loomis
Mrs. Alfred S. Martin
Mr. J. Gary Nichols
Edwin Schneider, Esq.
Leo Siegel, M.D.
Mrs. Roxanne Sly
Mr. George Sopkin
Mr. Harris G. Strong
Mrs. Day Thorpe

* Founders

ADVISORS

Leonard Bernstein
Elliot Carter
Aaron Copland
Eileen Farrell
Erich Kunzel
Erich Leinsdorf
Max Rudolf
Rudolf Serkin

(reprinted with permission)

MARCATO
 is the newsletter of the
 Major Orchestra Librarians
 Association. It is published
 approximately three times
 per year.
 Paul Gunther, Editor.
 The editor wishes to thank
 Nancy Bradburd
 Crozet Duplantier
 Clint Nieweg
 for their contributions
 to this issue.

1985 MOLA CONFERENCE, NEW YORK

This past April 28th and 29th found over two dozen librarians, representing major US and Canadian orchestras, as well as ballet and opera companies, gathered in Avery Fisher Hall in Lincoln Center, guests of Lou Robbins and the New York Philharmonic for our annual conference.

The official minutes (which require far more than mere minutes to compile) will contain each delightful discussion detail, with no known nor nebulous nuance neglected. Here, however, follow two highly subjective accounts of what happened.

Crozet Duplantier, New Orleans, has written this appreciation of the conference:

Originally Paul Gunther and I had planned to review the two days of meetings in New York, dividing them one day for each of us. This plan was abandoned for two reasons: first of all, those of you who were there know what went on; secondly, those of you who weren't there should soon be getting the minutes of the meetings, which will provide the most complete information. Therefore we decided that I should convey a 'rookie' librarian's impressions of his first MOLA meeting.

For many of you, it was no problem to get travel and expense money from your orchestra; for me (and a few others, I believe) it was a bit of a chore, for the current financial plight of the New Orleans Symphony Orchestra made any unnecessary expenditures impossible: and of course attending the MOLA meeting in New York was deemed unnecessary. In the end I was able to get the chairperson of the library fund committee to pay for my air fare, and I arranged to stay with a friend in Manhattan. I would not have gone to this much trouble if I had not anticipated that the meeting would be of great use to me, and in this respect I was not disappointed.

MOLA
 NYC - 1985
 April 28 + 29
 conferences

As I left Pensacola on Saturday morning, to return to New Orleans for my evening flight, I looked forward to the meeting with a mixture of eager anticipation and some trepidation. I had no idea what to expect of this 'convention'. Although I had already met some of you, and had talked to many more on the telephone, I was nervous about the meeting. This was due for the most part to my inexperience in the field -- I did not want to appear inexperienced or ignorant in any way. Yet I am necessarily just that, for I am only in my first year as full-time librarian. It was like jumping into a swimming pool for the first time; and once I jumped in, the water was fine.

I think I can speak for all the first-timers at the meeting, and thank all the old 'pros' for making us feel welcome, and taking the time to answer some of our questions. The chance to talk to many of our older, more experienced colleagues and learn from their experience and accumulated knowledge was certainly invaluable; this aspect of the meeting alone makes it worthwhile to many of us.

I, for one, have had to work more or less according to the trial and error method here in New Orleans, and I was fortunate to discover that I was basically proceeding along the correct path. But I was just as impressed with how little I really do know about the business, how much more I have to learn, before I really can claim myself as one of your colleagues. Many of you provide your younger colleagues with inspiration, and are wonderful role models for us as we improve ourselves.

Finally, the chance to meet many of you face to face, to get to know each other over dinner, over a glass of New Amsterdam (I can't wait to sample the native brews of Powdermilk Biscuit-Land) was exciting and personally rewarding. This in itself makes the meeting worthwhile. I will close by thanking all of you for the shared time and learning experience; and I hope that I will be in that number at next year's meeting in Minneapolis.

Sunday afternoon, after Lou Robbins had shown all interested visitors his Library, we were all welcomed by MOLA President Jim Berdahl and NY Philharmonic Manager Nick Webster. The members then voted acceptance of our 1984 meeting minutes, as well as the current financial report, and by-laws. [REMINDERS: We now owe \$25 dues for 1985-86; some still owe the \$25 dues for the season just ended. Please send payments to Mary Judge, MOLA Secretary/Treasurer, Cincinnati.] [Also send Mary your 1985-86 season repertoire lists for her super-colossal-composition-and-orchestra-amalgamation annual update, ASAP.]

Resolutions carried by the membership at this session include these (wording is unofficial, and memory occasionally fails):

1. PUBLISHERS -- to further communications in every way possible between Librarians and Publishers
2. RENTAL MUSIC -- to furnish both publishers and major managers with an outline of acceptable standards for rental music
3. AUDITION RESPONSIBILITIES -- to provide prospective audition candidates (preferably via our own orchestra's personnel manager) only with the sources for any required material, including publishers' names for music under copyright. In theory, the Library's responsibility to provide music extends only to the actual books necessary for the audition itself ... candidate, committee, and conductor.
4. OLD AND NEW MEMBERS -- to accept as official members of MOLA the San Francisco Ballet Orchestra and the Metropolitan Opera, addresses as follows:

San Francisco Ballet Orchestra
455 Franklin Street
San Francisco, CA 94102
415/861-5600
David Bartolotta 415/861-5600

Metropolitan Opera
Lincoln Center
New York, NY 10023
212/799-3100
John Grande
Joseph Ortiz
Daniel Sagarman

Furthermore, to consider retired Librarians as continuing individual MOLA members. According to our records, this group now does (or will soon) number five:

Victor Alpert, Boston
James Medvitz, Houston
Louis Robbins, New York
Albert Steger, Detroit
Harry Michels, Indianapolis

5. PROGRAMMING -- to encourage staff members to consult with Librarians in a timely fashion within the program planning sequence, so that we may perform our tasks in the most professional manner possible.

Other business considered by the membership included John Fenwick's [Toronto] written "proposal for establishing a formal training program in Orchestral Librarianship"; and Larry Tarlow's [New York] step-by-step description of obtaining new and economical sets of folders for Atlanta.

The largest single bloc of time within this first session consisted of a not un lively sharing of thoughts and opinions concerning rental music -- fees, condition of parts, audition material ... and only somewhat incidentally, the relationship between Librarians and Publishers. This did serve to clarify a bit our own thinking; or at least to aid in formulating the right questions; and to warm us up for Monday morning's session with the Publishers themselves. (More on that discussion later.)

Following a short break, for the next session we put on different hats (Listeners-&-Thinkers) as we witnessed two computer-related presentations. First, Don Thulean of the American Symphony Orchestra League presented an introduction to ASOL's Orchestra Library Information Service (OLIS). Then Jimmy Callahan, recently retired San Francisco Symphony Personnel Manager, introduced and demonstrated his own Symphony Orchestra Library Information (SOLI).

[Brief pause for digesting any possible transcendent import of two such similar acronyms.]

Following are overviews and brief analyses of OLIS and SOLI.

OLIS is a data bank to be housed at ASOL's Washington, DC, office and staffed permanently, containing complete information on orchestral performance materials. This data will come as a set of over 2500 5"x8" catalog cards initially, with periodic additions planned, printed on both sides (one side for performance data, the other for program data; a sample has probably already reached you); to include information on composers, compositions, editions, and more for each work, as well as markers to flag additional or unusual information (available by contacting ASOL directly).

\$450 (\$550 after 10 September 1985) will purchase a subscription to OLIS, including the basic OLIS Catalog Card Set and User's Manual, and file boxes with dividers as well as OLIS Inquiry Service through 30 September 1986. This Service enables the subscriber to inquire by phone or mail concerning any orchestral work(s): for instance, to request parametric lists of works (by genre, instrumentation, timing, solo group, etc.); or the additional information indicated by a flag for an item in the Card Set. Additional Catalog Card Sets are sold for \$350 (\$450 after September 10th).

Potential future options for OLIS:

1) Personal or office computer modem compatibility, for direct communications links with ASOL, could be available in autumn of 1986.

ii) Cassettes or diskettes for direct transport of OLIS data into personal or office computers could be available in autumn of 1987.

[REMINDER: send ASOL your errata for inclusion in OLIS' master errata file.]

Jimmy Callahan created SOLI to meet his own needs as symphony personnel manager over the last several years. SOLI arrives with significant data already in place on composers (over 500 entries), and repertoire-and-instrumentation (over 3500 works);

and it is programmed with the capability to expand these files already in place; to build additional data files on orchestral programs; and to retrieve data in report form over all fields individually or in combination (e.g., "How many works of Haydn have we played at children's concerts over the last four seasons?")

As of June 1st SOLI has been available as a set of five diskettes at a list price of \$1,950. Required is an IBM(-compatible) or MS-DOS compatible personal computer with 320K RAM. The 40% discount to the first ten purchasers may still be available.

For additional information regarding OLIS, contact ASOL, Washington, DC.

For additional information regarding SOLI, contact Sinfonia Software, 776 Kingston Avenue, Piedmont, CA 94611.

Brief Analysis of Products

OLIS seems impressively complete and relatively inexpensive. All we need to know is how to read and how to dial a phone (no other electronic gimcrackery necessary). On the other hand, is this "just" another catalog? -- We already have enough cards, notebooks, reference books and the like to fill probably several shelves. (To the first MOLA member to discard permanently both Daniels and Farish, an evening of Milwaukee bowling on your next visit.) Highly recommended.

SOLI's strength seems to be its immediacy and maneuverability. All we need to know is how to press a button or two. In fact, operating a computer is easier than either typing or reading; but first the necessary data must be in the computer (a time-consuming process ... and before any of that, we must have a computer. If this product seems somewhat expensive, it is not far out of line for a specialty software. What is really called for here is an amalgamation of OLIS' thoroughness and accuracy with SOLI's ready availability of information. (To the first person who suc-

cessfully combines these two options, a genuine Wisconsin fish fry.) Highly recommended.

In attendance at Monday's morning session were several publisher's representatives, from Boosey and Hawkes, European-American Music, Carl Fischer Galaxy, G. Schirmer, C.F. Peters, and Theodore Presser. Jeffrey Bishop, Oxford, was the chairperson for the publishers' group.

The membership agreed that the publishers should each have a copy of the list of MOLA members to facilitate communications; in turn the Librarians received from the Publishers their assurances that they would entertain requests for their fee structure lists, if such exist and are available. (European-American, G. Schirmer, Oxford, and Presser acknowledged the availability of their fee schedules upon individual request.)

The previous day we Librarians had gathered all our questions apropos of our publishers/rental music concerns. These had been amalgamated and passed to the publishers' representatives prior to Monday's discussion. This was not by any means a gripe session, but rather a lively and, one hopes, effective, exchange of views by parties sharing similar objectives. Certainly we were not bit taken aback to discover in persons that the publishers' group seemed every bit as lacking in reticence as the Librarians in attendance.

Eric Knight, Pops arranger and conductor, Monday afternoon presented his highly personal (and true) tale of intrigue concerning his legal embroilments over copyright; he concluded in advising us all to be prepared to be able to justify our actions and to take whatever precautions may be necessary regarding copyright status of arrangements, and our own use of protected works.

Our final discussion brought out various aspects of our experience with our orchestras' involvement in perfor-

ming contemporary music, especially in a festival format; and our own dealings with composers of commissioned works.

This last discussion was interrupted briefly (and pleasantly) by Zubin Mehta to greet us and praise Lou Robbins upon his retirement; and who was in turn wished a happy birthday and presented with a gift from us by Lou.

The overriding keyword of this year's two-day conference was communication, in all aspects: among MOLA personal members and their respective organizations, as well as within related performing arts and supporting organizations.

Officers elected by the membership for the coming season are Jim Berdahl, re-elected President, Bob O'Brien, elected Vice President, Mary Judge, re-elected Secretary/Treasurer, and Jim Medvitz, member-at-large (more true now than ever).

Our thanks again to Lou Robbins, Bob O'Brien and Jim Medvitz for organizing this year's successful conference. We look forward to the April, 1986, meeting in Minneapolis/St. Paul, hosted by Jim Berdahl and Jim Kortz.

Collected at the first session for later distribution were various "information needed" requests by members: the following list includes those as well as other reminders received by Marcato, in no particular order. Please contact the Librarian concerned if you have leads on these questions.

Fire protection; Insurance -- John Van Winkle, San Francisco.
Cowboy Songs; French Cabaret music -- Jim Berdahl, Minnesota.
Meyerbeer: "Gli amori Tealinda" -- Jim Kortz, St Paul.
Liszt: Christus already proofed -- Mary Judge, Cincinnati.
Copy machines -- Larry Tarlow, Atlanta/New York.
Dvorak: Symphony #5 (ed. Supraphone)

+ Prokofiev: Symphony #5 (printed)
+ Prokofiev: Piano Conc. #3 (Kalmus-and-Boosey matched set) -- Clint Nieweg, Philadelphia.

Prokofiev: Violin Concerti #1 & #2 (any problems in Kalmus ed.?) -- David Bartolotta, SF Ballet.

Is there any cooperative interest in preparing a new set of parts for certain unreadable works, and sharing costs? E.G., Prokofiev: Symphony #5 -- Marty Burlingame, Boston; Stravinsky: Firebird -- Clint Nieweg, Philadelphia.

Suggestions from Clint:

- to use removeable transparent tape ("terrific for inserts");
- Music In Print Annual Supplement -- current volume contains 50 pages of new listings, including 7 pages of educational listings.

[REMINDER: Send your lists of best or favorite reference books to Paul Gunther, Milwaukee. Thus far only lists received from St Louis and Philadelphia; to be compiled for next year's meeting.]

Following are the address list changes through the end of July 1985:

Atlanta: Librarian, Robert O'Brien; Assistant, Pat Takahashi.
[as of September 1985]
Buffalo: John Perkel 716-883-7239.
Houston: delete Jim Medvitz; add instead Lynn Barney.
Milwaukee: note zip code, 53203.
National: delete Andrejs Lindbergs; instead add Lynn Gittinger.
New Orleans: Library, 504-522-0924; Crozet's last name is Duplantier.
New York: Library Services Administrator, Lawrence Tarlow; temporary phone, 516-621-8580.
San Diego: delete Allan Rickeler; add instead Nancy Fish 619-296-4504.

For the present, Indianapolis and Rochester are without Head Librarians. Congratulations to Lynn Barney, Bob O'Brien and Larry Tarlow for their recent appointments to the positions in Houston, Atlanta and New York, respectively.