



MARCATO

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MARCATO

is the newsletter of the Major
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Broad & Locust Streets
Philadelphia, PA 19102

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V. Pres: David Bartolotta
Secty-Treas: Marcia Gittinger

ASOL still needs the repertoire
lists for 1988-89 from the
following orchestras:

Boston
Chicago
Cleveland
Denver
National Arts Centre
Phoenix
Rochester
San Diego
Toronto
Utah

Please send immediately to:

Clayton Grenshaw
ASOL
633 E Street N.W.
Washington D.C. 20004

David Bartolotta has reported
that a new edition of
Tchaikovsky SWAN LAKE BALLET is
being produced by computer
generated score and parts. The
printing looks great. For more
information, call David.

A big **THANK YOU** to John Fenwick
and Bob Sutherland for an
extremely successful and
enjoyable MOLA Conference in
Toronto.

COLUMBUS SYMPHONY ORCHESTRA

HELP WANTED

LIBRARIAN: Full Time

SALARY: Negotiable. Benefits include Blue Cross/Blue Shield, Major Medical, Life, Disability, Pension

SEND RESUME TO:

Rebecca Bass Schott
Assistant Manager
55 East State Street
Columbus, Ohio 43215

THE UNITED STATES MARINE BAND

"The President's Own"
COL. JOHN BOURGEOIS, Director

Vacancies for

MUSIC LIBRARIAN

PUBLIC AFFAIRS SPECIALIST

AUDITIONS TO BE HELD IN WASHINGTON, D.C.

For audition information write to:

Operations Officer U.S. Marine Band
8th and 11th Sts., S.E., Washington, D.C. 20390

CHANGES IN POSITION

John Perkel has moved to the
Metropolitan Opera.

Abe Manheim has moved to the Rochester
Philharmonic.

Gerry Nordheimer has become the
librarian for the Vancouver Symphony.

Sam Denison has retired from the
Fleisher Collection. The acting curator
is Kile Smith, who has been with
Fleisher for seven years.

PRESIDENT'S COLUMN

With the continuing success of our annual MOLA meetings, we librarians have an opportunity to take some actions which may directly affect our relations with both music publishers and orchestra managers. In addition, the chance to help shape the future of OLIS, the Orchestra Library Information System, must be addressed. Starting with the last item, OLIS is arriving in more and more libraries and management suites. While it started out as a data base for librarians (remember the original title of the system: Symphony Orchestra Library Information) it has become in many cases an all-purpose management tool. There is nothing inherently wrong with this, but we must take a more active role in advising the American Symphony Orchestra League (ASOL) with regard to its future. Please refer to the column regarding OLIS elsewhere in this newsletter for more on this topic.

With regard to relations with orchestra managers, it is a familiar reiteration to remind all of us to continue to stress the need for the orchestra library to be in on all program discussions, whether or not programs are set or merely sketched out. I think we would all agree that we prefer sketchy program information to be filled in at some future date to complete programs as late as one month before rehearsals start.

On our side, we have to present the library in the most professional manner possible in order to maintain our credibility with management. This means above all, honesty in predicting completion dates of major projects, and honesty in gauging the personnel required in the orchestra library. Management takes very seriously the addition of another librarian or other staff member to the library staff, and if you are lucky enough to be able to add to your staff, make quite sure that this person is kept visibly busy. Bear in mind everyone on the staff feels that they

could use some help and they will wonder why the library rated additional staffing before they did. If the library manages to get additional help, and this help isn't always seen to be working very hard, then the credibility of the library is severely compromised and the librarian is seen as just another complainer like the rest of the orchestra. Remember, knowing that your new staff member is working hard isn't enough; the staff has to see this person working hard.

Giving unreal completion dates, whether overly optimistic or overly pessimistic, for major projects is also an area in which we lose credibility. I am referring here to those projects of a non-materials preparation nature like program research projects, budget reports and forecasts, orchestration reports and the like. Our stock answer when presented with one of these non-musical projects tends to be along the line of "I haven't the time for this," or "It'll take a month or two," and these really don't do much for our credibility. Bear in mind the staff faces these sorts of projects all the time, and our feeling that a deadline project on top of our weekly deadline projects (materials preparation) is really superfluous doesn't hold water with this staff.

Remember, for quite a few members of the staff and management, our most important work, preparation of materials on a weekly basis, is completely unseen, and the only visible work we do is that of an administrative nature: therefore it makes sense to make an effort to take care of the administrative tasks in a timely fashion. This can only add to our credibility with the staff and management. With regard to publisher relations, that will be grist for the mill of the next MOLA newsletter.

Lawrence Tarlow
New York Philharmonic

AGENTS, PUBLISHERS, AND
PERFORMING RIGHTS ORGANIZATIONS

This list is an updating of the list furnished by Carla Lebedeff at the 6th annual MOLA Conference in Toronto. It supplies the Performance Rights Organizations and was prepared in consultation with the rental librarians of the respective companies.

BOOSEY & HAWKES - ALL ASCAP

Barry
Boosey & Hawkes
Carisch
Czech Music Fund
Dilia
Gehrmans
Israeli Music Fund
Kultura
Ricordi
Weinberger
Zerboni

C. F. PETERS

Belaieff ASCAP
C. F. Peters ASCAP
Choudens ASCAP
Engstroem ASCAP
Forberg ASCAP
Heinrichshofen ASCAP
Hinrichsen BMI
Kahnt ASCAP
Lienau ASCAP
Litolff BMI
Musikwissenschaftlicher ASCAP
Samfundet ASCAP
Schwann ASCAP

EUROPEAN AMERICAN

(see clause 7 of contract)

Ars Viva ASCAP
Glocken ASCAP
Helicon BMI
Moeck ASCAP
Schott either
Universal either
Zen-on BMI

PRESSER

Amphion ASCAP
Belwin Mills ASCAP
Benjamin BMI
Berben ASCAP
Billaudot ASCAP
Boccaccini & Spada ASCAP
Boston Pops Beatles Arr. BMI
Bournemann ASCAP
Cohan ASCAP
Columbia ASCAP
Costallat ASCAP
Deshon BMI
Dunvagen ASCAP
Donemus ASCAP
Durand ASCAP
Editions Bizet ASCAP
Editions Musicales
Transatlantiques ASCAP
Elkan Vogel ASCAP
J. Fischer ASCAP
Foley (Rachmaninoff) ASCAP
H.W. Gray ASCAP
Hamelle ASCAP
Heugel ASCAP
Impero Verlag ASCAP
Israeli Music Pub. ASCAP
Jobert ASCAP
Leduc ASCAP
Lemoine ASCAP
E.B. Marks BMI
MCA ASCAP
Mercury SESAC
Merion BMI
Mowbray ASCAP
New Music Editions ASCAP
Novello ASCAP
Ongaku-No-Tomo-Sha ASCAP
Peer International either
Piedmont ASCAP
Rahter ASCAP
Richard Schauer BMI
Roberton ASCAP
Sam Fox ASCAP
Simrock BMI
Sonzogno ASCAP
Theodore Presser ASCAP
United Artists ASCAP

FOREIGN MUSIC - all BMI

Amadeus
Barenreiter - Alkor
Breitkopf & Haertel, Leipzig
Deutscher Verlag
Doblinger
Drei Klang Und Drei Masken
Harmonia
Henschel
Hofmeister
Kneusslin
Kunzelmann
Musica Rara
Supraphon
PWM (Polskie)

JERONA

Boelke Bomart BMI
Curci BMI
GunMar ASCAP
Jerona ASCAP
Margun BMI
Mobart BMI

MAGNA MUSIC

Chester/ Wilhelm Hansen ASCAP
Fazer ASCAP
M.M.B. ASCAP
Nordiska ASCAP
Noruth BMI
Norsk ASCAP
Northlight/Wilhelm Hansen BMI

GALAXY

Delrieu & Co ASCAP
Les Editions Ouvrieres ASCAP
Galaxy ASCAP
Highgate Press BMI
Stainer & Bell ASCAP
Yorke ASCAP

G. SCHIRMER

Associated Music BMI
Bote & Bock BMI
Breitkopf & Haertel,
Wiesbaden BMI
Chant du Monde ASCAP
Curwen ASCAP
Enoch BMI
Eschig BMI
Faber ASCAP
Frank Music ASCAP
Lawson Gould ASCAP
Leuckart BMI
Music Sales ASCAP
Rideau Rouge ASCAP
Salabert ASCAP
G. Schirmer ASCAP
Sikorski ASCAP
Union Musical Espanola BMI
VAAP ASCAP
Warner Bros. ASCAP
Weintraub ASCAP



"Gee ... look at all the little black dots."

RECENT DEVELOPMENTS IN OLIS

by
Lawrence Tarlow
New York Philharmonic

At the June annual meeting of the American Symphony Orchestra League, there was a meeting of various people involved with OLIS at their respective orchestras. Job titles present were orchestra manager, personnel manager, data processing manager, assistant program annotator, and archivist/historian. Representing the ASOL was Heather Dinwiddie, the OLIS project manager. Bear in mind that I was not present at this meeting, and accounts of the meeting are secondhand from Barbara Haws, the New York Philharmonic's archivist/historian, and OLIS manager at the Philharmonic. Note that there were NO librarians present at this meeting; annual conventions of the ASOL bear little fascination for us. Quite a number of items involving OLIS were discussed at this meeting, including standardization of program numbers and other data entries, system debugging, and system development. Ms. Haws plans to send out a questionnaire in the near future to the various persons at each OLIS orchestra listed as contact for OLIS matters regarding suggestions for the further development of OLIS. Note that this is not intended as a debugging project, but rather as a development project. With returned questionnaires in hand, the aim is to establish priorities for future modifications and additions to OLIS. Therefore, it is urged most strongly that those of us currently using OLIS make certain that we have some input into this questionnaire. Our various OLIS representatives really haven't any idea what we use OLIS for, and we must make certain our wishes are communicated through the questionnaires. There is strength in numbers, and if enough questionnaires come back asking for the same modifications, we can expect that our wishes will be listened to. Since I have had OLIS on-line since the SOLI days (almost three years now) and use it on a daily basis, I have a

great many suggestions for development and would like to offer two or three items for consideration. Please take a look at your system and try to envision it with these modifications. If you think they would be helpful, please take the time to get your suggestions into the questionnaires before they are returned.

Possibilities for OLIS modifications include:

- 1: Changing the publisher or edition entry (located on the screen accessed by entering 'G' while in repertoire) to a file entry, similar to entering a new work or artist. In other words, the publisher's name would be spelled out in full but would be entered with the first three letters of the publisher's name. This would be the key to a file entry listing various publisher information such as contact person, complete address, telephone number, and current agency. This would provide standardization of publisher information, and enable the changing of the publisher entry for all entries with the same agency information when the agency is changed, as in Ricordi's move from using G. Schirmer as agency to Boosey & Hawkes. With OLIS as presently written, any Ricordi works would have to be first identified by making a list (LIST R WITH P EQ "RICORDI") and then changing each entry individually.

2. Removing the last three fields from the library screen (accessed by entering 'L' from repertoire) - last annotator, premiere date, premiere time - and moving them to either the repertoire notes screen (enter 'N' while in repertoire) or to another screen which would be a new screen. This should be coupled with using the vacated space on the library screen to add a field for library notes. If you currently use the library screen, you may have wanted at some point to enter something along the lines of "NC says bowings must be checked before next use" or "ZM took to Israel, 1987." At present this information goes into the repertoire notes screen, but belongs

more to the library screen.

3. Adding to the repertoire performances screen (enter 'P' while in repertoire) an additional column listing performance duration, and adding the default duration to the screen heading. If you are in the habit of entering performance durations on the repertoire screens, you'll note that it is not possible to compare various conductors' timings unless you either manually write them down or make a list like LIST P BY DATE WITH COMPOSER.NAME EQ xxx AND TITLE EQ xxx DATE CONDUCTOR PERFORMANCE.DURATION. Obviously, having all of this information presented regularly and available for screen printing is easier than making a lengthy list.

If you feel these modifications would be of help to the orchestra library, please try and communicate them to your OLIS manager for inclusion in the questionnaire. If you are limited by the OLIS manager, the suggestions were presented in my presumed order of importance. The last suggestion will likely also be requested by artistic administrators and their ilk, so it can be omitted if need be.

Please bear in mind that OLIS is here to stay and will become an integral tool of librarians, personnel managers, artistic administrators, and various others on the administrative staff. You should assume that somehow (not by librarians, for certain) the history of your orchestra will be entered, and that it will continue to be used well into the future. Therefore, the information that you have no trouble accessing now by means of a card file, loose leaf binder, or good memory will become more and more difficult to access and collate, and the more flexibility built into the system, the better.

Other concerns of orchestra librarians regarding OLIS include system debugging, training, and formation of an orchestra librarians users group.

I have heard from other librarians that they would be interested in an orchestra librarians OLIS users group and feel that MOLA should be active in forming such a group. Therefore, I propose that our annual meetings either start a day sooner (Saturday morning) or continue through Tuesday morning in order for the OLIS users in our membership to meet for discussion and demonstration regarding only OLIS. Obviously this means that host orchestras or cities should have OLIS available to us, and that we have to have cooperation of the hosts for the additional meeting space and time required. I would be interested in meeting sooner with the other OLIS librarians, and would like to hear from those of you who are interested as soon as possible. Bear in mind, the Philharmonic is visiting the city's parks through the 15th and on tour through the first week of September.

Regarding training on OLIS, the ASOL has no more to offer than the manual that accompanies the discs when you acquire the system. As we all know, there is no substitute for hands-on training, and there is none available at present. This is one item a librarians users group can address.

In the interim, being well-versed in OLIS, I invite any of you with questions about how to do things on OLIS, or how to access information and make lists, please feel free to call me at the Philharmonic, but after September 15 when our winter season is well under way, at 212/580-8700, x244.

System debugging is also a major concern, but one that is easily solved. When you find errors in data you should print the page with the incorrect data, make the correction on the page and send it to Heather Dinwiddie at the ASOL so that she can correct future sets of the OLIS discs as they are shipped. Then you merely need to correct your data by changing the entry. Problems of a systemic nature are a little more difficult. Again, print the screen with

the error if this is possible, and write a note describing the problem to Heather. She will have to send a disc to your OLIS manager to fix the software. There are several systemic problems with which Heather is already acquainted, such as the inability of OLIS to correctly copy duration when generating a program instrumentation report, and the writing of the clarinet orchestration information into the oboe field in the same report.

To sum up: 1) there is a need for us librarians to make certain that we can influence current development of OLIS; 2) there is a need to form an orchestra librarians users group (as separate from the data processing managers users group); 3) there is no training on OLIS presently offered; and 4) debugging problems should be brought to Heather Dinwiddie's attention at the ASOL.

For more information on using OLIS, see the article "OLIS at Work" in the June 1988 issue of SYMPHONY MAGAZINE.

FREQUENTLY USED RENTAL AGENTS AND DEALERS

Boosey & Hawkes	1-212-979-1090 x26	Mark Wilson
Broude Bros.	1-800-225-3197	Jim Laughlin
Educational Music	1-201-667-0950	Bob Walls Carla Lebedeff
European American	1-215-648-0504	George Class
Carl Fischer	1-212-777-0900	Arthur Cohn
Foreign Music	1-201-667-0956	Don Boyer
Galaxy	1-212-874-2100	Eugene Moon
Kalmus	1-305-681-4683	Clark McAlister
Lucks	1-800-348-8749	Randy Luck
Magna	1-314-427-5660	Carl Simpson
Oxford	1-212-679-7300	Brian Hill
Peters	1-212-686-4147	Brian Jost
Theodore Presser	1-215-525-3636	Maria Iannacone
G. Schirmer	1-212-254-2100 1-914-469-2271	Stephen Culbertson Leslie Brooks

Please note that as of this month, Boosey & Hawkes has moved to:

52 Cooper Square
10th Floor
New York, NY 10003

TV critic Gene Shalit and music satirist Peter "P.D.Q. Bach" Schickele were two of 40 players who joined an all-bassoon band last night at Manhattan's Vivian Beaumont Theater. The idea of the "Bassoon Monsoon" was to endow the bassoon chair of the Chamber Music Society of Lincoln Center. Shalit said he started out studying clarinet but angered his teacher with his poor practice habits. He was switched to the bassoon as punishment.