



# MARCATO

VOLUME III, NUMBER 2

November 1988

## MARCATO

is the newsletter of the Major Orchestra Librarians Association it is published quarterly, more or less.

Nancy Bradburd, Editor  
Philadelphia Orchestra Library  
Academy of Music  
Broad & Locust Streets  
Philadelphia, PA 19102

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

## CHANGES IN POSITION

John Perkel has joined the New York Philharmonic Library staff as Assistant Principal Librarian.

Rosemary Prinz is working in the Metropolitan Opera Library for the 1988-89 Season.

David Frost has assumed the post of Librarian for the Columbus Symphony Orchestra.

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## **BALTIMORE SYMPHONY ORCHESTRA**

DAVID ZINMAN, Music Director

*Announces a Vacancy for*

## **ASSOCIATE LIBRARIAN**

This is a full-time non-playing position

Application deadline: October 31, 1988

Employment to begin at earliest availability of winning candidate

*Send resumes to*

Mary C. Plaine, Librarian, Baltimore Symphony Orchestra, Joseph Meyerhoff  
Symphony Hall, 1212 Cathedral Street, Baltimore, Maryland 21201

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## **SPRING CONFERENCE UPDATE**

David Bartolotta, Mary Plaine, Marcia Gittinger, and Kristi Sloniger met on October 17 to discuss the agenda for our MOLA Conference in March. Two items will need to be handled before the meeting:

1. Please send fax machine numbers to Nancy Bradburd
2. Mary Plaine will be sending you an updated questionnaire about your library situation. **Please** respond quickly and thoroughly so that we can tabulate the responses before our meeting.

Here are the targeted agenda areas:

1. OLIS users group meeting
2. the role of the librarian during a strike
3. optical disc systems
4. music preparation - the copyist's role between the composer and the performing musician; copying guidelines for publishers
5. panel discussion between publishers, music preparers, librarians, and musicians

The meeting will include, of course, old business (please read your minutes so that you know what actions YOU should take), officer election, and new business. Please refer all agenda items/questions to John Van Winkle, David Bartolotta, or Mary Plaine.

See you in March!

Marcia Gittinger  
MOLA Secretary/Treasurer

## PRESIDENT'S COLUMN

The last column addressed the relationship between librarians and management. Many of the same points apply to our relationship with publishers and dealers as well.

Credibility is important here too. We're all aware that it is only with the cooperation of our vendors that we are able to procure materials at the last minute. While it really is no great feat to have a rented orchestration in the library the day after the order is placed, we should stop and consider just what it takes for those materials to travel overnight to us. Having worked for a time in the orchestra departments of two publishers, I can relate from first hand experience the steps taken in getting an order from the telephone to the airplane.

1) The rental clerk must write a telephone order to take the place of the usual mailed-in order so that there is some documentation of the rental process.

2) In some cases, a rental agreement must be drawn up, sent by facsimile [Fax] to the orchestra for signature, and returned, again by Fax, to the publisher.

3) The order or shipping request must be hand carried to the rental library for filling.

4) Materials must be located, inventoried, a packing slip made out, and a mailing label printed.

5) The materials now must be hand carried to the shipping department where the rental librarian has to plead the case for putting this shipment at the head of the line for wrapping, weighing, and shipping. Bear in mind, the shipping department doesn't really care if we have the music overnight or not.

Everyone wants their orders as soon as possible, and they have many orders to ship each day. Also, the United Parcel Service pickup is not always at the end of the day, meaning that sometimes the deadline for this shipment could actually be three o'clock in the afternoon. If the UPS pickup is missed, the regular routine must be broken for Express Mail [sometimes a trip to the post office is required] or Federal Express or other courier service [a phone call is always required for pickup], always involving a different mailing label that usually has to be done by hand.

At this point we should stop and consider: did the order really need to be shipped the same day the order was placed? Compare this to having a request from someone in the management of your orchestra requesting a lengthy report from the library or perhaps a last-minute request for a quarterly budget report that "must be on my desk tomorrow".

An assignment like that means of course that you stop what you're doing and spend the rest of the day producing the report. It is on the desk as requested, and you later hear that the budget meeting three days later went just fine. You wonder, "Why did this have to be done overnight? Two days later would have been so much easier."

It's the same thing for the publishers and dealers. They also have their daily routines, their list of things not accomplished the previous day that have to be done next, and requests from their bosses for immediate answers.

The same way we learn quickly which administrators cry wolf when it comes to immediate requests and can thus be put on a closer-to-the-back

burner, the publishers and dealers learn which librarians push the panic button at the drop of a hat and demand same-day shipment of materials which might be rehearsed in five days' time. In no time at all, it becomes an achievement for these librarians to receive materials the day after an order is placed.

Another area in which credibility becomes strained is the placing of telephone orders when there is time for a written order. Again, a telephone order is an interruption to the orderly flow of work in the rental department. Granted, we all have to take telephone calls and chafe at the idea of only calling the Theodore Presser Company after noon, Eastern time, but when at all possible to avoid placing a telephone order, it is best to do so. Of course, there are many occasions in which there is no substitute for talking with the rental department, and this is to be expected. Still, we should be careful not to abuse the telephone when it comes to the publishers. If they can see that written orders are sent whenever time allows, they will attach more credence to the actually urgent orders.

If you must place an order for immediate shipment, consider using

the Fax machine - it actually costs less than placing a simple order over the phone, given that we probably spend ten minutes or so in conversation when placing an order. A one-page Fax transmission takes about 45 seconds to a minute and a half to transmit and it allows the publisher or dealer to decide just when they want to fill it, assuming that the required date is clearly indicated. [Sending a Fax order is especially handy when you feel a need to place an order with the Theodore Presser Company before noon!]

To sum up, we can expect better service from publishers and dealers if we maintain our credibility by 1) placing telephone orders only when absolutely necessary; and 2) giving honest appraisals as to when a rush order is really required.

With regard to Fax machines, the next issue of *MARGATO* will contain a listing of publisher and dealer Fax numbers. I urge each of you with a Fax machine in the symphony office to find out how to use it [it's really only a matter of dialing a telephone number and making a photocopy at the same time] and transmit your orchestra's Fax number to Nancy Bradburd at the Philadelphia Orchestra, Fax #215/893-1948.

Lawrence Tarlow  
New York Philharmonic

#### MAJOR ERRATA DISCOVERY

(Send in your favorites)

Samuel Barber: Second Essay for  
Orchestra, Op. 17  
Copyright 1942, G. Schirmer

At rehearsal 15 the Bass part has printed the Cello Line. Instead, there should be a different pizzicato part (see figure).



MEET THE ATLANTA LIBRARY  
(First in a series of profiles)

ROBERT E. O'BRIEN  
Principal Librarian

Born March 26, 1954 in Riverside, NJ. Married to Gail Ridgway O'Brien. One child, Katharine (Katie to her friends).

Bachelor of Music, 1976 Philadelphia Musical Academy.

1974-1980 Free lance horn/librarian in Philadelphia area.

Duties included: Edwin A. Fleisher Collection of Orchestral Music  
The Opera Company of Philadelphia  
Delaware Valley Philharmonic  
The Philadelphia Singers  
Philadelphia College of the Performing Arts

1981-1985 Principal Librarian, Rochester Philharmonic Orchestra

1985-Present Principal Librarian, Atlanta Symphony Orchestra

Hobbies include sailing, sailing, sailing.

CROZET JOSEPH DUPLANTIER, JR.  
Associate Librarian

Born August 7, 1959 in New Orleans, LA. Married in 1982 to Rebecca Williams of Glendale, CA. We have no children, but do have two dogs (dalmations).

Master of Music in Brass Performance and Pedagogy, The Ohio State University (expected August 1989)

Bachelor of Arts in Music, Tulane University, May 1980.

1980-1986 Graduate studies, Tulane University

1981-1982 Graduate Exchange Fellow, Freie Universitaet Berlin, FRG

1977-1978 Junior Year Abroad, Universitaet, Hamburg, FRG

Prior to current position with the Atlanta Symphony Orchestra, Principal Librarian with the New Orleans Symphony Orchestra (1984-86). Also currently librarian for the Sunriver Music Festival in Oregon.

Performance Experience on tuba with the following organizations: Atlanta Symphony Orchestra, Columbus (OH) Symphony Orchestra, New Orleans Symphony Orchestra, NOSO Brass Quintet, Deutsche Oper Berlin.

American Federation of Musicians, Locals 103 and 148-462, and the American Symphony Orchestra League.

Hobbies include cooking, tennis (hacker status), German literature, and in the near future, brewing.

**PUBLISHERS: PART II**  
**NOVEMBER 1988 UPDATE**

American Composers Alliance  
170 W. 74th Street  
New York, NY 10023  
212-362-8900  
Rosalie Calabrese, Executive Dir.  
Kim Hone, Rentals

American Music Center  
250 W. 54th Street  
New York, NY 10019  
212-247-3121 Main #  
Eero Richmond, Dir. of Information  
Services  
212-265-8190

Belmont Music Publishing  
P.O. Box 231  
Pacific Palisades, CA 90272  
213-454-1867  
(Schoenberg Compositions)

C P P/ Belwin, Inc. (Formerly  
Columbia Pictures)  
P.O. Box 4340  
16333 N.W. 54th Avenue  
Hialeah, FL 33014  
Sales Only  
Rentals through T. Presser

Henri Elkan Music Publisher  
P.O. Box 7720 FDR Station  
New York, NY 10150  
(Jongen-Organ Concerto)

Interlochen Press  
Fema Music Publications  
Box 395  
Naperville, IL 60566  
312-357-0207  
Ed Adams  
(Guilmant-Morceau Symphonique for  
Trombone and Orchestra)  
(Akutagawa-Music for Orchestra)

Prepared by Clint Nieweg

International Music Company  
5 W. 37th Street  
New York, NY 10018  
212-391-4200  
Joanie Jones  
(Arutunian-Trumpet Concerto)  
(Haydn-Concerto in C for Cello:  
Rostropovich Edition)

Mapleson Music Library  
208 N. Broadway  
Lindenhurst, L.I. NY 11757  
516-226-2244  
Peter Mapleson - "Yes It Is"

Margun Music Inc.  
167 Dudley Road  
Newton Centre, MA 02159  
Distributor - Jerona Music  
201-488-0550

New Music West  
P.O. Box 7434  
Van Nuys, CA 91409  
818-363-6913  
Paul Sternhagen, Managing Director  
(William Kraft Compositions)

Rodgers & Hammerstein Concert  
Library  
21-03 41st Street  
Long Island City, NY 11101  
212-486-7373  
Jack Holmes

RYTVOC, Inc.  
39 W. 54th Street  
New York, NY 10019  
212-246-5757  
Mary Tomorug  
(Kleinsinger Titles-Tubby the  
Tuba)

39 MAJOR ORCHESTRA PRINCIPAL LIBRARIANS TELEPHONE LIST  
November 1988

ORCHESTRA	PRINCIPAL LIBRARIAN	OFFICE PHONE
Atlanta Symphony	Bob O'Brien	404-898-1187
Baltimore Symphony	Mary Plaine	301-783-8059
Boston Symphony	Marshall Burlingame	617-266-1492
Buffalo Philharmonic	Jules Kovach	716-885-3130
Canadian Opera	Robert Sutherland	416-465-2945
Chicago Symphony	Marilyn Herring	
	Walter Horban	312-435-8134
Cincinnati Symphony	Mary Judge Vila	513-621-1919
Cleveland Orchestra	Ronald Whitaker	216-231-7300
Columbus Symphony	David Frost	614-224-5281
Dallas Symphony	Michael Glass	214-565-9100
Denver Symphony	Joanne Goble	303-573-8294
Detroit Symphony	Elkhonon Yoffe	313-567-9000
Houston Symphony	E. Lynn Barney	713-224-4240
Indianapolis Symphony	Mike Runyan	317-635-6355
Los Angeles Philharmonic	James Dolan	213-972-7313
Metropolitan Opera	John Grande	212-870-7470
Milwaukee Symphony	Patrick McGinn	414-291-6018
Minnesota Orchestra	Paul Gunther	612-371-5622
Montreal Symphony	Guilio Masella	514-842-3402
National Arts Centre	Nikolas Bryce	613-996-5051
National Symphony	Marcia Gittinger	202-331-7498
New Orleans Philharmonic		504-522-0924
New York Philharmonic	Larry Tarlow	212-580-8700
Oregon Symphony	John Keil Richards	503-228-4294
Philadelphia Orchestra	Clinton Nieweg	215-893-1929
Phoenix Symphony	Gretchen Chambers	602-277-7291
Pittsburgh Symphony	Christian Woehr	412-392-4873
Rochester Philharmonic	Abe Manheim	716-454-2620
St. Louis Symphony	John Tafoya	314-533-2500
St. Paul Chamber Orchestra	James Kortz	612-292-3236
San Antonio Symphony	Gregory Vaught	512-554-1050
San Diego Symphony	Nancy Fisch	619-699-4200
San Francisco Ballet	David Bartolotta	415-553-4629
San Francisco Symphony	John Van Winkle	415-552 8000
Seattle Symphony	Patricia Takahashi	206-447-4770
Syracuse Symphony	Douglas Courtright	315-424-8222
Toronto Symphony	John Fenwick	416-593-0960
Utah Symphony	Craig Fineshriber	801-533-5626
Vancouver Symphony	Gerry Nordheimer	604-875-1661

Long time librarian of the Philharmonia Orchestra in London, Clem Relf, died in September 1988.

Harry Keresey, librarian for the NBC Symphony from 1933-1944 and the New York Philharmonic from 1944-1971 died recently.

Marty Burlingame tells us that Jim Harper, Boston Symphony, took an optional leave this summer. Fortunately, the Symphony Library was able to find a qualified substitute by the name of Victor Alpert.

Kurt Michaelis of C.F. Peters writes to say that Peters is BMI and that their subsidiary firm of Henmar Press is affiliated with ASCAP.

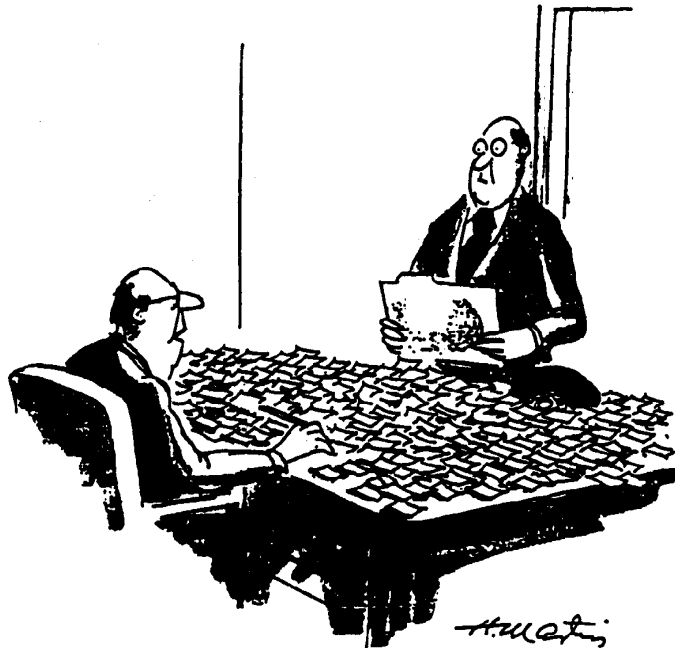
All Varese music now resides with Boosey & Hawkes.

Heather Dinwiddie of ASOL reports that the **Repertoire List** is approaching its final editing. They hope to distribute it shortly!

Oxford University Press Rental Department (Brian Hill) telephone extension number is 7168. You need this if you don't wish to talk to a computer all day.

Note from Carl Simpson: please note that Magna's correct name is MMB. Also. in MMB's list of publishers, the correct spelling is Narruth.

If any news articles have been written recently about you or your library, please send them to us for dissemination to the rest of us.



*"Let me just make a little note of that. I never seem to get anything done around here unless I make little notes."*