



# MARCATO

VOLUME III, NUMBER 3  
FEBRUARY 1989

## MARCATO

is the newsletter of the Major  
Orchestra Librarians Association;  
it is published quarterly.

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Academy of Music  
Broad & Locust Streets  
Philadelphia, PA 19102

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

## CATALOG REVIEW

**Facsimiles in Music** is a retail catalog compiled from sources throughout the world. The 1988 publication has been considered the most comprehensive and up-to-date list of facsimile editions. If you or your conductor is interested in consulting primary sources for editing music, we can heartily endorse this catalog. Olga Immel's knowledge in the field of facsimiles and the excellent service provided facilitates locating this very specialized material. To order a 1988 **Facsimiles in Music** catalog contact:

O.M.I.  
Old Manuscripts & Incunabula  
P.O. Box 6019, F.D.R. Station  
New York, NY 10150  
(212) 758-1946

(Contributed by Clinton F. Nieweg)

## CHANGE IN POSITION

As of September 1988, Christian Woehr has retired as principal librarian of Pittsburgh Symphony. He has been succeeded by Joann McCollum.

Congratulations to Margo Zahorsky of the San Francisco Symphony Library. She was married in June 1988 and is now Margo Kieser.

## HOTELS FOR MOLA MEETING

Inn at the Opera  
333 Fulton Avenue  
San Francisco, CA 94102  
(2 blocks from Davies Symphony Hall)  
415-863-8400  
1-800-325-2708

Standard - \$89.00  
Superior - \$99.00  
Junior Suite - \$115.00  
1 or 2 Bedroom Suite - \$140.00

Deadline is February 25, 1989

Hotel Richelieu  
1050 Van Ness Avenue  
San Francisco, CA 94109  
(7 blocks from Davies Symphony Hall)  
415-673-4711  
1-800-227-3608

Available are: 10 Studios (Bed with sitting area), and other room with a king, queen or double bed. All rooms are \$65.00 First come, first serve.

Deadline is February 11, 1989

NOTE: When making reservations, please identify yourselves as members of Major Orchestra Librarians' Association (MOLA).

## CHANGE OF ADDRESS

Educational Music Service  
Foreign Music Distributors  
13 Elkay Drive  
Chester, NY 10918  
1-914-469-5790

## CHANGE OF PHONE

Buffalo 1-716-885-5061

**MAJOR ORCHESTRA LIBRARIANS' ASSOCIATION**

**7th Annual Conference - 1989  
San Francisco, California  
March 12-13, 1989**

**Saturday, March 11, 1989**

- 1:00 Larry Tarlow - Pre Conference OLIS Users Meeting: all librarians who are using, or interested in OLIS. (Let John Van Winkle know if you are coming for this meeting.)
- 8:00 San Francisco Symphony Concert (Call John for tickets.)  
Blomstedt - Ma  
Wilson - Lumina  
Britten - Symphony for Cello & Orchestra  
Strauss - Death & Transfiguration

**Sunday, March 12, 1989**

- 11:30 - Noon Open house at the San Francisco Symphony Music Library
- 1:00 Call to order  
Welcomes  
President's Report
- 1:15 Administrative Business  
Secretary's Report  
1988 minutes  
Treasurer's Report
- 1:30 Dennis Dietrich - New advances in computer technology
- 2:30 Discussion: Should the ASOL advise smaller orchestras that MOLA members are available regarding library related questions?
- 2:45 Larry Tarlow: Publisher relations subcommittee report
- 3:00 S T R E T C H
- 3:15 Proposed changes in by-laws. Policy committee report.
- 3:30 Sylvia Goldstein: When does a performance change from a concert to a theatrical performance? Who sits on the Copyright Royalty Tribunal named by President Carter?
- 4:30 Mary C. Plaine: Survey Results
- 5:00 Review of agenda plans for day two
- 5:30 Adjourn. Dinner ... etc.

Monday, March 13, 1989

9:00 Open House at San Francisco Opera Music Library

9:30 Move to Open House at San Francisco Ballet Music Library

10:00 Call to Order  
Welcomes from Ballet and Opera Management

10:10 Round Table Discussion of latest MARCATO, V.P.'s report

11:30 Proof reading: Don Onteveross, Greg Vought, Marcia Gittenger, Nancy Bradbird

12:00 Incredible Lunch (See David)

1:00 Resume Meeting. Pops Music: Joann McCollum, Mary Judge, Bob O'Brien, Don Ontiveros, Margo Kieser

2:00 Guidelines for music preparation: Nancy Bradburd, John Van Winkle. Discussion on whether or not to present our guidelines to publishers for their consideration and implementation.

3:00 Further administrative business; election of officers; appointment of committees; call for new business

4:00 Open discussion from librarians. General library-related topics and concerns, ad lib.

4:30 Adjourn.

Annual Conferences

1 Philadelphia	1983	5 Atlanta	1987
2 Boston	1984	6 Toronto	1988
3 New York	1985	7 San Francisco	1989
4 Minneapolis	1986	8 Washington, DC	1990 (proposed)

FROM OUR V.P.

Happy New Year to all of you. I hope that our meeting on March 12 will prove useful to all. There are two of my own pet projects that I would like to explore at the meeting.

The first would be a "Round Table" discussion. I would like to play our own version of the kid's game "Telephone". If you can all remember, it was a game with a group of children seated in a line. The first child would whisper a message to the second child, and he/she would whisper the same message to the third child, etc., until the last child would stand up and repeat the message out loud. This was usually to the amazement of the first child, dumbfounded at the evolution of his/her original message.

The "Round Table" would include a composer, a music preparer (both manual and computer), a publisher, a large bunch of librarians and an orchestra member. I am curious to see how each component sees his/her own portion in getting the composer's message to the audience. Of course this will open big cans of worms from each section, however I hope that this will enable us to explore ways (even if it means new technology) to keep **THE PATHWAY** clear. Somehow it seems that all concerned are in this together. All portions are part of the same picture. If we can each have our part perfectly clear for the next person in line, then the end result could be that the composer's thoughts get to the audience in the clearest and most efficient method.

I suppose that you noticed the word "EFFICIENT". Librarians have a nasty habit of silently fixing-up the other guy's confusion. That only fuels the habit. That is not

efficient. I only mention this because all of the "Round Table" components (including ourselves) are sure to have some traits in our work that inadvertently bog down the flow. If we are all viewed in the "Round Table" by each other, we may be able to streamline our own operations for the benefit of all concerned. This is a great segue for my next project.

I would like to find out what single piece of music that is a rental work and in horrible condition (printed mistakes, lousy page turns, etc.) will be performed most often by MOLA orchestras in the coming season. I feel that it would be appropriate for MOLA to request from either the publisher involved or MPA to repair at least that one work to our guidelines. If we can find a solution to even one work, it is a step in the right direction.

I am open to suggestions. Please let me know what you think. I hope to see everyone in March.

David Bartolotta  
San Francisco Ballet

POP MUSIC SOURCES

Material is being collected for a discussion of pops music sources. The compiled list will be distributed at the conference. Please send any contributions by March 1 to:

Joann McCollum,  
Pittsburgh Symphony,  
Heinz Hall,  
600 Penn Avenue,  
Pittsburgh, PA 15222.

Ideas could include names of arrangers (with phone number, summary of the kinds of materials they represent), sources for specific categories of music, or any other input.

MEET THE BALTIMORE LIBRARY

MARY CARROLL PLAINE  
Principal Librarian

Born October 11, 1953 in Baltimore, MD. Grew up and educated in Bexley, suburb of Columbus, OH. No husband; no children; no pets; usually not home.

Bachelor of Music in Bassoon, 1975 Peabody Conservatory of Music.

1975-1978 Ensemble Librarian, Peabody Conservatory

1978-1985 Secretary to the Music Administrator, Baltimore Symphony Orchestra

1985-1988 Associate Librarian, Baltimore Symphony Orchestra

1988-Present Principal Librarian, Baltimore Symphony Orchestra

When not toiling away in the basement of Meyerhoff Hall, I enjoy theatre, movies, nature, art galleries and museums, jogging, training with free weights, reading, cooking and eating, and spending time with friends.

KENNETH WILLAMAN  
Assistant Librarian

Born June 19, 1935 in North Canton, OH. No wife; one wire-haired terrier.

BS in Education, 1957 Ohio State University.

U.S. Army until 1960.

1960- Present Joined Baltimore Symphony Orchestra as cellist

1971- Present Joined Library staff

Hobbies include photography and hiking.

MAJOR ERRATA DISCOVERY: This solo line is missing in original part.

Bass Clarinet

ALEXANDER NEVSKY

Prokofiev

6 FIELD OF THE DEAD

Adagio  $\text{♩} = 48$

73

7 solo rit. Meno mosso

74

p pp

**MEET THE BOSTON LIBRARY**

**MARSHALL BURLINGAME**

Principal Librarian

Born 16 September 1942 in Lockport, NY.

Bachelor and Master of Music with Performer's Certificate in Clarinet, Music History Major, 1966, Eastman School of Music Teacher: Stanly Hasty

1966-1968 U.S. Air Force Concert Band, Washington, DC  
Clarinet studies: Harold Wright

1968-1969 Reference Librarian, Music Division, Library of Congress

1969-1981 Chief Librarian, Cincinnati Symphony Orchestra  
Other activities: First Clarinet, Cincinnati Ballet Orchestra  
Substitute Clarinet, Cincinnati Symphony  
Assistant Conductor, May Festival Chorus 1975-8  
Program Annotator, Cincinnati Symphony 1977-80

1981-1984 Various Activities:  
Assembled initial OLIS card file through National Endowment  
Grant to ASOL 1981-84  
Manager, Tanglewood Music Store, Summers 1980-84  
Orchestra Librarian, Tanglewood Music Center, Summers 1982-84  
Music Assistant to John Williams for Boston Pops program  
planning and administration, 1983-84  
Occasional liner notes, Telarc Records 1981-84

1984-Present Principal Librarian, Boston Symphony Orchestra

Hobbies include reading and tennis.

**WILLIAM SHISLER**

Assistant Librarian

Born in Eugene, Oregon. Married to Carol Baum, a free-lance harpist in the New England area. Reside in New Hampshire.

Attended University of Oregon for 2 years; University of Portland (OR) for 1 year; New England Conservatory of Music (Boston). Received Bachelor of Music in Violin and Master of Music in Viola.

Violist and Librarian with Arthur Fiedler and Boston Pops Tour Orchestra. Free lance violist in Boston area.

1957-Present Assistant Librarian Boston Symphony and Boston Pops Orchestra

**JAMES HARPER**

Born on May 4, 1933 in Toronto, Ontario, Canada.

Musical Studies at Royal Conservatory of Music  
Studied clarinet: Bernard Temoin, Toronto Symphony  
Robert Marcellus, Cleveland Orchestra

1958-1968 Member Royal Canadian Air Force (411 SQDN.) Band

1966-1968 Assistant Librarian, Toronto Symphony

1968-1975 Librarian, Toronto Symphony

1978-Present Assistant Librarian, Boston Symphony Orchestra

**FAX # FOR FREQUENTLY USED RENTAL AGENTS AND DEALERS**

Boosey & Hawkes	1-212-979-7057
Broude Bros.	none at present
Educational Music	1-914-469-5817
European American	1-215-889-0242
Carl Fischer	1-212-417-4129
Foreign Music	1-914-469-5817
Galaxy	none
Kalmus	1-305-681-5972
Lucks	1-313-583-1114
MMB	none
Oxford	1-212-725-2972
Peters	none
T. Presser	1-215-527-7841
G. Schirmer	1-212-254-2013 NYC 1-914-469-7544 Chester

## READ IT AND COUNT YOUR BLESSINGS

Okay - now you say you've been asked to do the most unbelievable things under the heading "Librarian". Well, as we here in Cincinnati say, "You ain't seen nothing yet!"

October 21, 22, 1988 Erich Kunzel conducts 14 pieces for the Halloween Chiller Concert, also to be recorded the following day for Telarc Records. All right, the usual bowing, EK editing, measure numbers in all pieces, xerox scores for recording engineers, etc., etc. The usual librarian @\$\* work.

September 9, 1988 EK announces to the orchestra that everyone is "requested" to come in costume for the concerts. "Anything, everything, let your imagination run loose." Also, notices sent to 6,000 pops subscribers inviting them to "dress up."

September 13 EK announces to the orchestra he is coming dressed as .... aw, come on ... guess ... yes, the devil. With a tail and pointed ears.

September 15 EK gathers the CSO staff together and announces "the cast," i.e. who will be Dracula, Bride of Frankenstein, Mrs. Bates from Psycho, Igor, witches, etc. Judge is appointed head witch. Evert is Igor.

September 20 Judge and Evert. (on lunch time of course!) go to costume store to be fitted. Judge picks out purple and black wig, purple cape and dress, one boa, silver fingernails, and one nose with warts and green moles. Evert gets scummy mask, balding hairpiece, one extra large hunch and 12 feet of chains (with balls).

October 20 First rehearsal. Judge and other witches practice gliding

down the aisles of Music Hall on their brooms. Evert straps on hunch, chains and balls, and drags on stage.

October 21 Dress rehearsal. EK finally has choreography done (HELP!) The witches glide (gracefully ... yea sure ... more like bump, bump) down the L-O-O-N-G aisles tossing spider rings and cackling loudly. Also instructed to "scare" audience members. Upon reaching the stage, the pit rises and we pretend to search in the forest for our cauldron. We find it ... run to it ... (more like hop to it) ... dance around it ... and take spiders, rats, bats, and miscellaneous bugs out of our burlap bags which are attached to the broomsticks and toss them into the boiling (dry ice) cauldron. Oh yes, the orchestra is playing "Night on Bald Mountain." The orchestra, EK, and witches build to a rousing climax (the fermata) and EK sprinkles glitter, I mean sleeping dust, on us and we fall (gracefully) to the ground. We lay motionless (for what seemed forever - and I was convinced my dress was hiked to my waist, but I couldn't move to check it!). As the music fades away, EK steps onto the pit and we all descend into hell (I mean the basement). **BLACKOUT**

Evert (i.e. Igor) follows Frankenstein onto the stage as the music from Bride of Frankenstein begins. Chains dragging, the hunchback creature stumbles onstage and shadows his master. Suddenly Frankenstein sees the Bride. Electricity shoots through the air (yes, a special EK effect). Even poor Igor shakes with excitement. They all leave the stage for the inevitable but missing love (i.e. climax) scene. Music ends and Judge screams (I won the scream audition) into an amplified

microphone backstage.

EK recognizing Evert has incredible and untapped talent, searches for another piece for Igor. As the music to the Berlioz "March to the Scaffold" begins, Igor is seen weaving (with chains and balls) through the first row of the audience. When the guillotine falls (in the music ...) he hurls a bloody head onto the stage - target is between EK and first stand cello. (This is the head the witches are to put in their cauldron. On opening night it rolls through the cello section and never makes it into the pot. Saturday night - Bingo!

October 21 - Opening night Jitters.  
Judge told to arrive at 5:30 PM for make-up. Yes, it took 1 1/2 hours for them to put it on!

93 out of 96 orchestra members arrive in costume. Hidden desires are expressed; fantasies come alive ... hey, librarians, you wouldn't believe it ... Yes, I'll have pictures at the MOLA meeting. Judge took 72 pictures. And everyone stays in character before, during, and after the concert. "Ladies of the Night" openly solicit; a hockey player (bass) on roller skates roars down the hall with stick and puck (he played the bass on skates!); animals roam the locker rooms; a nun (viola) chastises Tarzan and Jane (violas) about their skimpy costumes; Ron Reagan (CSO manager) and Mozart (CSO general manager) "chat up" their orchestra. The entire flute section (in elaborate home-made costumes) are the Pink Cincinnati flying pigs - with noses and wings! The entire horn section arrives one hour early (!) for their make-up call and instructions from Horn I on how to act like a hobo.

Well, all I can say is ... see the pictures and believe what you see.

Dick and I are working on our costumes for April 7 & 8 for the Western Night. I'm planning on coming as a prickly cactus (EK won't be able to get near me) and Dick ... well, we're sure EK has a plan for him. Music Hall will be transformed into a huge corral (live animals, etc.). Oh yes, there are 26 pieces of music on this concert. Hey Dick, put down that gun and cowboy hat and get out the red pencils!

Mary Judge  
Cincinnati



## FAX #'S FOR MAJOR ORCHESTRAS

Atlanta Symphony	404-898-9557
Baltimore Symphony	301-783-8077
Boston Symphony	617-266-9648
Buffalo Philharmonic	
Canadian Opera	416-363-5584
Chicago Symphony	312-786-1207
Cincinnati Symphony	513-621-2132
Cleveland Orchestra	216-231-0202
Columbus Symphony	
Dallas Symphony	214-871-3998
Denver Symphony	
Detroit Symphony	313-567-2633
Houston Symphony	713-247-0220
Indianapolis Symphony	
Los Angeles Philharmonic	213-617-3065
Metropolitan Opera	212-870-4508
Milwaukee Symphony	414-291-6010
Minnesota Orchestra	612-371-0838
Montreal Symphony	514-842-0728
National Arts Centre	613-996-9578
National Symphony	202-653-5749
New Jersey Symphony	201-824-3476
New Orleans Philharmonic	
New York Philharmonic	212-873-1271
Oregon Symphony	
Philadelphia Orchestra	215-893-1948
Phoenix Symphony	602-277-7517
Pittsburgh Symphony	412-392-4909
Rochester Philharmonic	
St. Louis Symphony	314-533-6000
St. Paul Chamber Orchestra	612-292-3281
San Antonio Symphony	512-554-1008
San Diego Symphony	619-699-4237
San Francisco Ballet	415-861-2684
San Francisco Symphony	415-431-6857
Seattle Symphony	206-443-2551
Syracuse Symphony	
Toronto Symphony	416-593-6788
Utah Symphony	
Vancouver Symphony	604-684-9264

## MUSIC LIBRARY FOR SALE

The **FORD SUNDAY EVENING HOUR** music library is being offered for sale. The library contains pops and light classical arrangements. For a seven page listing, contact:

Leonard B. Smith  
1933 Vernier Road  
Grosse Pointe Woods, MI 48236  
313-886-0394

Edition Wilhelm Hansen and their subsidiary company Chester Music have been acquired from MMB by Music Sales/G. Schirmer.

Correction: In the November **Marcato** the entry concerning MMB still spelled their company **Norruth** incorrectly. Please take note of the correct spelling.

Correction: A letter was received from Jack Holmes of Rodgers & Hammerstein Concert Library. Please note that they have been at the address below for **SIX** years.

R & H Concert Library  
598 Madison Avenue  
New York, NY 10022

Jack also advises us that his company encourages phone orders during which the three most important considerations can be answered immediately: Is the music available? How much? When will it arrive?



This is an example of computer printing recently made for the Philadelphia orchestra New Year's Eve concert. The piece was originally in the key of D and was

transposed by the computer into the key of Bb. The work was done by Dawson Music Graphics (Garry and Jamie D. Wilcutts). Phone # is 215-430-0432.

# Violin I

## I'm Off To Chez Maxime

from

The Merry Widow

Franz Lehár

*Allegretto*  
*pizz.*  
*mf*

*arco*  
*p*

*v* *f* *mf* *pp* **9) Allegretto Moderato**  
*pizz.*

*arco* **15**  
*mf*

*pizz.*  
*pp*

**25** *arco*  
*p*

*mf* *f*

*mf* *arco* **41**  
*p*

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