



MARCATO

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MARCATO

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

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

Pres: Lawrence Tarlow
V. Pres: Mary Judge
Secty-Treas: Marcia Gittinger

Articles or information to be included in the May **Marcato** must be forwarded to Philadelphia by April 15, 1990.

The Indianapolis Symphony has joined the OLIS family. For those interested in just how many of the major orchestras subscribe to this service, a listing follows:

Atlanta Symphony
Boston Symphony
Chicago Symphony
Cincinnati Symphony
Cleveland Symphony
Houston Symphony
Indianapolis Symphony
Los Angeles Philharmonic
Minnesota Orchestra
Montreal Symphony
National Symphony
New York Philharmonic
Philadelphia Orchestra
Pittsburgh Symphony
St. Louis Symphony
St. Paul Chamber Orchestra
San Antonio Symphony
San Francisco Symphony
Seattle Symphony
Toronto Symphony
Utah Symphony

The Philadelphia Orchestra is looking for a piano accompaniment book for the **Twice 55 brown and green books**. We also need the first and second violin parts for **55 Songs and Choruses for Community Singing**, Arr. George Lowell Tracy. These books were published by C.C. Birchard and Company in Boston and New York. If anyone has any ideas on where this music might be found, please write or call the Philadelphia Orchestra Library.

Dallas Symphony is looking for a librarian to replace **Michael Glass** who is retiring. The applications were to have been received by February 15, 1990 which will be past by the time this note is read. See the January 1990 International Musician for more information.

Additional transposition for Nuits d'ete: Thanks to the kindness of Jean Marc Dunat, Librarian of the Orchestre National de Lille, the Philadelphia Orchestra Library has obtained an a minor transposition for "Sur les Lagunes". This is the key sung by Barbara Hendricks and heretofore unavailable in the United States.

An updated list of Pops Music Sources will be distributed and discussed at the MOLA Conference. The panel welcomes any suggestions of arrangers, publishers, agents, or sources for pops music. Send names, addresses, phone numbers, and brief descriptions by March 15 to:

Joann McCollum
Pittsburgh Symphony Library
600 Penn Avenue
Pittsburgh, PA 15222
(412) 392-4873

MOLA POLICY COMMITTEE REPORT

To MOLA Members:

At the 1989 meeting in San Francisco, the MOLA Policy Committee (Bob Sutherland, Mary Judge, Paul Gunther) were charged with, among other responsibilities, updating the By-laws to reflect the wishes of the membership. Our proposed changes apply only to Article 6 of the By-laws, the section on MOLA officers, their responsibilities and election procedures.

We propose the following revision of Article 6:

- A. The President shall chair meetings of the general membership, call and chair meetings of the executive committee, serve as liaison to the Major Orchestra Managers Conference, represent the association to music publishers, and act as spokesman in general for the association. [No change]
- B. The Vice-President shall act in the absence of the President, and shall chair the policy committee. [No change]
- C. In the event of a vacancy in the office of President, the Vice-President shall fill the remainder of the term. Any other vacancies shall be filled by appointment by the President. [formerly Paragraph E; no change]

[Delete old Paragraphs C and D; add new Paragraphs D, E, and F as follows]

- D. The Secretary shall keep minutes of the general meetings of the membership; prepare an annual directory of the membership; keep

accurate records, including an archival file both of internal communications, and of member correspondence with publishers or others, as well as of any related matters deemed worthwhile for archiving; and disseminate information as required to the membership, in cooperation with the editor of Marcato.

- E. The Treasurer shall be custodian of Association funds and maintain accurate records thereof; keep complete files of past accounting records; and provide an operating budget and treasurer's report at least annually to the general meeting.
- F. The term of office of the President and Vice-President shall be for one year. The Vice-President shall succeed to the Presidency at the end of his or her Vice-Presidential term. Candidates for the office of Secretary shall be nominated and a Secretary elected annually at the general meeting. Candidates for the office of Treasurer shall be nominated, and a Treasurer elected, every third year. Elections shall be held by secret ballot. The departing President shall not be elected to the Vice Presidency.

The effect of the above changes is threefold:

1. To delineate more carefully the responsibilities of those holding the offices of Secretary and Treasurer of the Association.
2. In recognition of the growing

complexity of those positions, to separate them. Up until now, the offices of Secretary and Treasurer have been combined and held by one person.

3. To allow for greater continuity in the offices of President and Treasurer at the same time recognizing that the membership will benefit by encouraging change of office-holders at regular intervals.

This year, and this year only, we would need to hold a special election for the office of President, according to our past practice. Whoever is elected to

the Vice Presidency will succeed to the Presidency next year, if the above proposed changes are adopted.

Please familiarize yourselves with this proposal, and be prepared to vote on whether or not to accept it before we hold our election of officers, since candidates and procedures will both be affected by the proposal.

Paul Gunther
Mary Judge
Bob Sutherland
MOLA Policy Committee, 1989-90

T-SHIRT SALE
from Paul Gunther

Once upon a time, an entrepreneurial sort who worked in the library of the Milwaukee Symphony (nope, it actually wasn't me), had some T-shirts silkscreened with a logo which is reproduced below somewhat reduced in size, and which may look somewhat familiar. We would like to offer these once again, and have found a local shirtery willing to oblige.

Orchester Bibliothek

6 sizes available: **Child S M L XL XXL**
(all sizes except child are heavy cotton, and will shrink approximately one-half size.)
4 colors available: **black on white gray on navy**
black on gray gray on black

Cost is \$10 per shirt (\$8 for size child) - please make your payment to **MOLA T-SHIRTS** and send it care of:

Paul Gunther
Minnesota Orchestra Library
1111 Nicollet Mall
Minneapolis, MN 55410

Orders must be received by the end of February for me to be able to deliver these to you at the Washington meeting. Any proceeds over cost will go into the MOLA treasury, so buy as many as you wish, and let friends, colleagues and family know about this offer.

MEET THE LOS ANGELES LIBRARY

James B. Dolan

Born January 27, 1915 in Providence, RI. Met my wife, NBC radio and TV actress Helen Gerald, at a Toscanini rehearsal in New York. We have two children (twins), Katherine and Robert, both in the music profession.

Personal librarian to Arthur Fiedler in Boston, 1934-42
Librarian to Arturo Toscanini and NBC Symphony, 1942-54.
NBC Opera, 1954-60.
Librarian to Richard Rodgers, 1960-63.
Librarian at Hollywood Bowl and Los Angeles Philharmonic, 1963-present.

Hobbies include trying to take care and organize my personal library of orchestral music and books.

Kazuo Frances Asawa McGregor

Born on July 30, 1955 in Sendai, Japan. Moved to California in 1962. Married Rob Roy McGregor, trumpeter, in 1985. Now we have a five-month old son, Roy Isamu who's just perfect.

Bachelor and Master of Music degrees in flute performance from the University of California, 1979, 1981.

Artist-in-Residence at Whittier College, 1983-87.
Librarian, Ojai Music Festival, 1981-84.
Administrative Assistant and Librarian, Los Angeles Philharmonic Institute, 1982-84.
Assistant Librarian, Los Angeles Philharmonic, 1984-present.

First solo album, "Music for Koto and Flute," released on Crystal Records label in 1988 available in CD, cassette, or LP.

Hobbies? For now, taking care of an infant takes up all my time when I'm not in the library working. And I love it.

Kenneth Ray Bonebrake

Born on September 14, 1953 in Burbank, CA. My wife Sarah is a horn player and copyist. We have two children - Timothy (age 7) and Rebecca (age 5).

After two years of college I studied trumpet, composition and conducting privately from 1974-82 while working as a music copyist and librarian for TV, films, etc.

Supervising copyist - Quill Music Company, Los Angeles, 1979-89.
Librarian - Pacific Symphony, 1987-89.
Assistant Librarian - Los Angeles Philharmonic, 1989-present.

Hobbies include growing grapes, making wine, and playing the violin.

Katherine J. Dolan

Born June 28, 1951 in New York City. Studied violin and worked as music librarian after school for various local orchestras.

Librarian - Los Angeles Chamber Orchestra since Neville Marriner, 1986-present.

Librarian - Los Angeles Opera, 1986-present.

Assistant Librarian - Los Angeles Philharmonic, 1982-present.

Hobbies include trips to the country getting close to Nature, and visits to my home in the Colorado Rockies.

MEET THE HOUSTON SYMPHONY LIBRARY

E. Lynn Barney
Principal Librarian

Born and spent early childhood in Jackson, WY. I hold degrees from the University of Wyoming and the University of Texas at Austin.

Previous to coming to the Houston Symphony, I spent 17 years as a member of the faculty at UT. Also directed a very large Performance Library (23,000 titles) at that institution. Was very active as an oboist in many musical organizations around the South.

Enjoy listening to CD's (musical and otherwise), playing with my 18 lb. tomcat named "Tuffy" and just trying to find enough time to relax and have fun at this business of being a librarian.

Michael Alan McMurray
Assistant Librarian

Born and raised in Lexington, KY. Member of the Central Kentucky Youth Symphony Orchestra for five years. Have a wife, Debbie, and two sons, James (9) and Doug (6).

Bachelor of Music in performance (double bass) from Indiana University. Graduated in 1976.

New Orleans Philharmonic, 1976-79: member of bass section.

Houston Symphony, 1979-present: bass section.

Houston Symphony, 1981-present: assistant librarian.

Hobbies: Coaching son's baseball, basketball, and soccer teams.
Outdoor activities such as camping, fishing, hiking.
Tracing family history.

UPDATE ON COLORADO SYMPHONY

I don't know what kind of news the other orchestras have heard about what has happened in Denver, so I'll try to bring you up to date. As everyone knows, the Denver Symphony Association cancelled the remainder of the 1988-89 season last March. We had hoped that the Board would get its act together in the six months before the start of the new season in September, but this did not happen in spite of the fact that the musicians were in the second year of a three-year contract. In August the Board voted to present the musicians with an offer of a 20 week season, with a cut in weekly pay (base pay would have been just over \$11,000). Needless to say, the musicians were not impressed.

At the end of August a local rock promoter came forward and offered to market, promote, and take care of ticketing the orchestra if the musicians thought that they could reorganize themselves and put an orchestra on stage. The promoter has worked some numbers showing that if the orchestra sold as many tickets as last year, a base salary could be earned of about \$23,000. Since options were limited, the musicians felt that this was the only way to keep the good quality of the orchestra intact to keep everyone playing. The opportunity to have control over all the artistic matters was also very tempting. Thus the Colorado Symphony Orchestra was born.

Our first performance was October 27, 1989 at the McNichols Sports Arena, where the Denver Nuggets play. The program was a "symphony sampler", a mix of pops and classical. It was a huge success with 12,500 people attending. The regular season began the next week, probably without enough time to get organization and support in place,

and attendance has been rather skimpy. Since salaries are dependent upon ticket sales, they have been rather skimpy too.

The musicians have taken over the marketing decisions, since Ticketmaster (unaccustomed to working with classical music patrons) did not fulfill the needs of this class of concert goers. This, along with additional chores had the musicians known about in September, probably would have caused the musicians to think twice before embarking on the venture. Supposedly the first year of business is difficult, but finances are becoming quite troublesome for many of the musicians. I hope we can continue long enough to garner some major donors. Just now some days are optimistic and others very dark and hopeless.

A grassroots fundraising campaign is now underway, as is a big letter-writing campaign for subscription tickets. The musicians are looking for community board members and are lobbying the city and state for donations. It does not help that the Denver Symphony Association is still around soliciting donations (at the same time filing for Chapter 11 bankruptcy) and promising to return.

The Colorado Symphony Orchestra sounds very good - in some ways even better than last year. We lost about 20 musicians, but have found very good, dedicated replacements. I am the sole librarian for the orchestra in addition to being contra bassoonist. I have full access to the Denver Symphony Library. We are doing 16 classical weeks, 7 pops weeks, plus tentatively three weeks of opera with Opera Colorado. A 1990-91 season has not yet been

announced, but is in the planning stage at this time.

The library address is still the same. However, the phone number is new: (303) 623-3787. The Colorado Symphony's office address is: 1355 Curtis Street, Denver, CO 80204.

At the present I hope to attend the MOLA Conference in Washington, DC.

Unfortunately, due to the uncertainty of our situation, we may not be playing by April in which case I will need to find a job outside of music.

Joanne Goble
Librarian
Colorado Symphony Orchestra

Major Errata

William Schuman: New England Triptych

Measures 236-239 of "Chester" in the trombone II part.
Remove trombone I part and insert correct part.

Incorrect

Musical notation for the incorrect trombone II part. The first staff shows measures 225, 230, and 235, with measures 4 and 5 between 230 and 235. The second staff, marked with an asterisk, shows measures 240 and 241. Dynamics include *f* (LEGATO) and *SOST.*

Correct

Musical notation for the correct trombone II part. The first staff shows measures 225, 230, and 235, with measures 4 and 5 between 230 and 235. The second staff shows measures 240 and 241. Dynamics include *f* (LEGATO) and *SOST.*

Rodgers and Hammerstein Concert Library announces that they are moving as of January 15, 1990. Use this address for orders, contracts, payments and all business or artistic inquiries.

R & H Concert Library
1633 Broadway, 38th Floor
New York, NY 10019
Phone: 212-541-6600
Fax: 212-586-6155

The Annex, where music is sent from and returned, will remain the same as before:

R & H Annex
21-03 41st Avenue
Long Island City, NY 11101
Phone: 718-786-0900

As of February 1, 1990, **Boosey & Hawkes** has a new address. Please note this change:

Boosey & Hawkes
24 East 21st Street
New York, NY 10010

The sales and rental departments and the educational music division will remain at 52 Cooper Square, New York, NY 10003. Boosey has added an additional fax line. As of December 26, 1989, the 800 line was discontinued. For faxing, please use the following numbers:

212-979-7057
212-979-7056

Educational Music Service has forwarded to us the correct address to use when renting materials from **Musica Rara**:

Musica Rara
Le Traversier
Chemin de la Buire
84170 Monteux
France
Phone: (33) (90) 654751

We wish to congratulate **Leslie Brooks** of G. Schirmer who became **Leslie Brooks Selage** last month.

European American Music is now representing the performance catalog of **Hug & Co.** Arthur

Honegger's King David is included in this catalog and will be available from EAM in both the original version and the augmented full orchestra version.

G. Schirmer has produced a **Manual of Style & Usage** to be used as a notational guide for those involved in the production of Schirmer/AMP editions. Their goal is to create clear, unambiguous musical scores which can be easily read by performers. If your library has not yet received a copy of this excellent manual, contact **Steve Culbertson** of Schirmer's Publications Department.

Notes, the quarterly Journal of the MLA, reviewed **Marcato** in their December 1989 issue. Our entry was as follows:

Marcato. Major Orchestra Librarians Association. Ed. by Nancy Bradburd. Quarterly. Vol. 1, no. 1, August 1986. Subscription: Nancy Bradburd, Philadelphia Orchestra Library, Academy of Music, Broad & Locust Streets, Philadelphia, PA 19102. Free.

In a recent issue of *Marcato*, Larry Tarlow, President of the Major Orchestra Librarians Association (MOLA) and librarian for the New York Philharmonic, recommends that MOLA members join MLA membership. Tarlow believes, will help increase their professional standing with orchestras and allow them to benefit from certain MLA and IAML activities relevant to their work.

In fact, MOLA's newsletter, *Marcato*, promises to improve that group's professional credibility, efficiency, and collegiality as well. For example, one of the important day-to-day responsibilities of orchestra librarians is to provide accurate parts for their orchestras. To that end, *Marcato* publishes errata lists from member libraries to facilitate copying of parts. Other lists include frequently-used rental agents and dealers, performing rights organizations affiliated with particular publishers, and current directory information about publishers. The forty major orchestras in the United States and Canada whose librarians comprise MOLA are listed once or twice a year, each with the principal librarian's name, telephone number, and fax number. In addition, *Marcato* announces job vacancies and music for sale, publishes news items, and features an ongoing series of MOLA member profiles. Although the publication aims to serve orchestral librarians, MLA members may want to be aware of the current and useful information it contains.