



MARCATO

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MARCATO

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Treas: Mary Plaine
Baltimore Symphony

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

A round of applause goes to **Marcia Gittinger** and **Kristi Sloniger** of the **National Symphony** who hosted the 1990 MOLA Conference. The meetings ran smoothly, the speakers were very interesting, and the food was delicious. Those attending were duly impressed. Thank you both for all the time spent and the preparation you did in arranging the wonderful eighth annual conference.

The **Pierpont Morgan Library** in New York is among the most important resources for material on Gilbert and Sullivan. Having just completed an exhibit (February) on this subject they have collected extensive information on documents from public and private collections here and abroad.

More on Berlioz Nuits d'ete: a transposed set of music in E major for "L'ile Inconnue" has been received in Philadelphia from **Mary Plaine** in **Baltimore**. This comes with the compliments of mezzo soprano Catherine Robbin (who doesn't know of her largess). Does any orchestra librarian have available scores for any of the transposed pieces? If so, Philadelphia is very interested in obtaining them.

The **Fleisher Collection**, at the Free Library in Philadelphia, can now be contacted via fax. The number is 215-563-3628. This is the fax number for the Free Library, but information for Fleisher will be passed along to them.

For Sale: Baltimore Symphony has 100 vocal scores for **Mendelssohn ELIJAH** in pristine condition for sale. They are Kalmus Edition and have German and English texts. If interested, call **David Grunder** in Baltimore.

If your orchestra schedules the **Villa Lobos Piano Concerto #5** with **Cristina Ortiz** as soloist, be sure to ask for the set used by San Antonio and Baltimore. **Greg Vaught** made many corrections to the parts of this set.

John Van Winkle of **San Francisco** is looking for a piano/vocal score of **Wolf-Ferrari Jewels of the Madonna**. If you have any information to help him in his search, please contact him.

HOSTING A MOLA CONFERENCE

For those of you considering hosting a MOLA conference in the future, here are some details to remember.

1. Budget carefully. While some costs are fixed, such as banquets, others are not. Beware of hidden extras: local taxes, gratuities, minimum hourly rates, hall rental, equipment rental, and the like.
2. Talk with your management early and ask how many guests they are willing to invite (and pay for) to the banquet.
3. Be sure to have the results of all contacts with speakers, caterers, etc., in writing. Do not be afraid to ask for specific information concerning fees, the amount of time required, space needed, or equipment needed.
4. Contact several local temp agencies about their availability to provide someone who is not only an excellent stenographer, but who at least knows something about classical music. Get cost estimates. Remember that you will need a tape recorder and many tapes for the back-up to the minutes.

5. If your management agrees to offer concert tickets to MOLA members and guests, get it in writing! Don't let your marketing people cheat you (and us) out of a musical experience!

6. Try to have the agenda in place about two months ahead of the conference. Changes can be made, certainly, but most people need to show their managements a schedule early on. Remember to send agendas to all the speakers and guests.

7. Be confident! Be happy! You and your orchestra are paying professional people to deal with the items up in point #1. Let them do the work! You can and should check on the progress being made, but we all have other things to do, so back to the library with you!!

If any of you have any questions, please feel free to call us and we will give you any other information we have. Kristi and I were delighted to have all of you visit us this spring, and we hope you had a valuable experience.

Marcia Gittinger
National Symphony

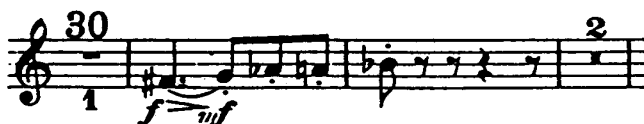
Major Errata

R. Strauss: Till Eulenspiegel

Horn II, rehearsal 4 reads thus:



Should read exactly as at rehearsal 30:



Greg Vaught
San Antonio Symphony

DESCRIPTION OF OPERA LIBRARY WORK

All orchestra librarians have a great deal of work in common. We must all have a good, solid background in the repertoire, knowledge of the instruments of the orchestra and how they transpose. Moreover, we must be able to deal with conductors who place large demands on all of us. However, an opera librarian faces problems and situations generally apart from those of orchestra librarians.

To begin with, there is much less involvement with actual markings in the orchestra parts (i.e. bowings and bar count). Bowings are done primarily at rehearsals and the same parts are used for subsequent performances. Of course, there are exceptions. One example occurred last year in "Julius Caesar". At the Met Opera Trevor Pinnock bowed a complete set of parts since this opera had never been performed previously at the Met. With regard to bar count, most parts already have rehearsal figures indicated in the parts and inserting bar count would be extremely time-consuming and not particularly necessary.

As an opera librarian, one faces large involvements with facets of music mostly confined to the realm of opera. For instance, there are constant changes with regard to cuts - either added or deleted. This information necessitates an early collaboration between management, librarian, and singers (through their agents) months in advance not only for the librarian's needs to prepare scores and parts, but for the needs of the singers as well. Again, the sooner the librarian is made aware of any possible transpositions, the better prepared the music will be.

Opera librarians are very involved with a "network" for disseminating information regarding changes in cuts, transposition, and editions. The librarian must pass on information for many reasons, not the least important being the proclivity of singers to be indisposed for a multitude of reasons.

At the Met Opera it is a policy for all these changes to commence in the library. It is the librarian's responsibility to make sure that the appropriate information goes to everyone from stage managers, stage directors, pianists, prompters, assistant conductors, etc.

The Met Library is also responsible for the complete vocal score collection. That responsibility includes not only the purchase, care, and lending of these scores, but also producing vocal scores that one cannot purchase. Such scores might be those with a new translation, transliteration, or those which assemble material from varied sources, especially from the Baroque period.

There is greater involvement with binding and repairing of old parts because many opera musicians prefer playing from old parts (Met Otello parts are dated 1889 and are still used). Also, the management has a person who negotiates for Grand Rights -this rarely happens in an orchestra situation. The Met serves as a great resource for other librarians in presentations of operatic performances and arias.

John Grande
Metropolitan Opera Library

Meet the Cincinnati Library

Mary T. Judge

Born March 4, 1949 in Evanston, Illinois. I grew up in Park Ridge and Glencoe, Illinois. I am divorced and have a beautiful three and a half year old son.

Bachelor of Music in composition from Indiana University in 1973. Post graduate studies at Indiana University and the University of Cincinnati.

1973-75: Principal Librarian - Performing Ensembles Library at Indiana University

1975-81: Assistant Librarian, Cincinnati Symphony Orchestra

1981- : Principal Librarian, Cincinnati Symphony Orchestra

I have been a guest program annotator for the C.S.O. since 1979 and have supervised the musical and artistic preparations for C.S.O. and Carolfest TV shows.

I am a composer and the Cincinnati Symphony has performed some of my works including a piece at a concert this summer at Riverbend. I have been active and on the boards of: Cincinnati Film Society; Contemporary Dance Theatre; Cincinnati Commission of the Arts; Bloomington Food Co-op and the Major Orchestra Librarians Association.

My hobbies include: films; gardening; cooking and eating; and collecting children's books and quilts.

Dick Evert

Born June 26, 1941 and grew up in Sturgis, Michigan. Married to a music teacher and organist, with two daughters.

Bachelor of Music Education in 1974 from The College Conservatory of Music, University of Cincinnati (clarinet major).

1963-67: Clarinetist with United States Air Force Band

1967-69: Clarinetist/Librarian, Mobile Symphony Orchestra

1970-74: Student, University of Cincinnati

1974-80: Music teacher and free lance musician

1981- : Instructor of clarinet and saxophone, College of Mount St. Joseph

1981- : Assistant Librarian, Cincinnati Symphony Orchestra

Hobbies: I am an avid fan of the Cincinnati Reds and the Cincinnati Bengals. I also enjoy camping, traveling and tennis.

Kino Furumoto

Born May 11, 1960 in Honolulu, Hawaii. Married with 2 cats.

Bachelor of Music, Chapman College, Orange, CA, 1983. Master of Music in orchestral conducting, College-Conservatory of Music, University of Cincinnati, 1985. Doctor of Musical Arts (pending thesis), University of Cincinnati.

1987- : Assistant conductor and librarian, Cincinnati Chamber Orchestra

1988-89: Conducting Assistant, Cincinnati Symphony Orchestra

1989- : Library Assistant, Cincinnati Symphony Orchestra

Meet the Minnesota Orchestra

Paul Gunther

Principal Librarian

Eyes: hazel; favorite color: Lincoln green. Other than trying to remember questions whose answers I once thought I knew, I deal capriciously with colleagues, furtively with family, and as little as possible with large machines. Least favorite 60's rock group: Aorta ("it's the main vein"). Best line from a grade Z 50's SF movie: "there are some things man was never meant to know". Primary character assets: exceptional modesty; and an uncommon serenity, except when running late. [...Oops! -- Just look at the darn time! -- Gotta go!!...]

Eric Sjostrom

Assistant Librarian

Born November 1, 1954 in Philadelphia, PA. Graduated from Curtis Institute in 1976 (bassoon major - student of Sol Schoenbach).

Began working in Philadelphia Orchestra Library in September 1970. Moved to Minnesota in February 1978. Married to Lisa Keitel on September 30, 1989. No children. Interests include most outdoor activities (especially hiking, canoeing, skiing), and cooking. Have recently started home brewing.

Carole Keller

Library Assistant

Carole has been a library assistant for the Minnesota Orchestra for just over a year. She splits her time between the Library and the Ticket Office at Orchestra Hall. Prior to this she worked for a small arts organization, a record store, and a children's book publishing company in Minneapolis. She got her start in orchestra library work as the orchestra librarian at St. Olaf College, from which she holds her Bachelor of Music degree. Carole's career goal is to continue her work for the Minnesota Orchestra in the Library, and hopefully one day be instated as a full-time library employee. "Good Luck", says Paul.

Steve Heitzeg

Library Assistant

Composer Steve Heitzeg is on the faculty of Mankato State University, and is a library assistant with the Minnesota Orchestra. He received his Ph.D. in music theory/composition from the University of Minnesota, where he was a composition student of Dominick Argento. Mr. Heitzeg's compositions have been performed throughout the U.S. and by major orchestras, including the Atlanta Symphony. This spring, through a Meet the Composer/New York Grant, his work "Enduring Earth" for chorus and wind ensemble will be premiered in Irvington, NY.

MEMO

TO: All Orchestra Members
FROM: The Library
RE: Music Folders

Occasionally, at the end of a service, I am confronted by a music folder which has the capability of causing me to undergo instantaneous physical and metaphysical changes; my adrenal glands kick in and my blood pressure increases, my facial muscles contract, my mouth involuntarily forms expletives, and I look into the core of my being and ask myself, "WHY?"

I had an experience with such a folder at the end of a recent concert after noticing a music stand which had some parts piled beneath one of its legs. As I gathered up the stray parts, I noticed that the top page had a large, dark sneaker print on it. I was afraid to look up because I knew what was coming next, and I was right - the parts on the stand were all open with their loose pages intermingled. The folder itself was closed, but it had been left side-down and backwards behind the parts. After I reorganized the parts, I picked up the folder and it fell from my fingers by its sheer weight. Upon inspecting its contents, I found a few good magazines (which I plan to keep), some personal documents, parts for an upcoming concert, some parts for a concert which had nothing to do with the CSO, two stubby pencils jammed way down into the flap, and (the topper) half of a carelessly re-wrapped Butterfinger candy bar. My first thought was that the person who had used this folder fully expected me to reorganize, transport, store and redeliver it to the stand the next day. "After all, that's his job. That's what he does." But, after a few moments, I realized that this musician had not thought about it

all (or he would have taken the candy bar). I'm sure you realize that, if you multiply the parts of this experience by only a little, the result is severe frustration.

At this point, I should add that many CSO musicians do close their folders, leaving them neatly upright with the label showing. I see them as having high professional standards. They give as much as it takes to get things right. I appreciate this. I think "This person cares," and I feel warm inside.

In summary, I would very much appreciate it if you would place the music inside the flap and CLOSE your folder whenever you leave your stand. (Sometimes at an intermission, it is necessary for us to move your folder.) Please do not leave items in your folder which are not related to the performance for which that folder was organized.

Thank you very much in advance, for your compliance.

David Frost
Columbus Symphony

PHOENIX SYMPHONY LIBRARIAN
Immediate Vacancy

Qualifications: 1 year major orchestra librarian experience
Contract: 52 weeks
orchestra plays 40 weeks
Salary: Negotiable
Benefits: Major medical/Dental
Send resume to:
Russell P. Allen
Phoenix Symphony
3707 N. Seventh Street #107
Phoenix, AZ 85014

FOR YOUR CONVENIENCE: Educational Music Service has a fax machine #914-469-5790. Orders received by fax are given the same priority and prompt attention which are given to orders placed by telephone. The fax machine will aid those in other time zones to place orders. Isn't technology wonderful?

All **Leonard Bernstein** music is handled by **Boosey & Hawkes** except the **Jeremiah Symphony**, which is handled by **G. Schirmer**.

Bill Sisson of **Boosey & Hawkes** left that company as of the end of April, and has moved to Wisconsin. He and his wife **Cathy** are working with their own companies, **Sunburst Music** and **Wesleyan Music Press**. He hopes to present young American, Canadian, Central and South American composers in his catalogue. As of May 1 **Bill** can be reached at the following address:

William Sisson
Wesleyan Music Press
P.O. Box 1722
Oshkosh, WI 54902-1722
(414) 233-1404

Holly Mentzer will be filling the vacancy at **Boosey & Hawkes** left by the departure of **Bill Sisson**. **Holly** is a **Juilliard** graduate and has spent several years with **Music Publishing Services**, which handles the printing of most of **Boosey's** rental sets and perusal scores.

Librarians Ex Officio

Victor Alpert - Boston
Robert De Celle - New York
John Fenwick - Toronto
Vernon Kirkpatrick - National
Louis Robbins - New York
Christian Woehr - Pittsburgh

Educational Music Service wishes to report that their efforts to assist orchestra libraries in supplying audition parts which are available for sale is going well. When orchestra librarians have sent the audition lists to **EMS** in advance, **EMS** has been able to have parts on hand so that music can be sent out to auditioners the same day they call. Unfortunately in some cases, auditioners have been referred to **EMS** without the orchestra notifying **EMS** of their audition repertoire. Since this results in delays and disappointment for the auditioners, **EMS** would like to emphasize the most important aspect of this co-operative process for auditions. Notify **EMS** in advance of auditions so that they can be sure to have all available parts on hand. This should cut down on phone calls to orchestra librarians from auditioners asking for assistance in getting music.

Novello has recently acquired the **Paterson** catalogue, which includes a large number of **Malcolm Arnold's** works composed between 1952 and 1964.

Word has been received from **American Composers Alliance** that all their perusal scores are now on deposit at the **American Music Center** and should be ordered directly from **AMC**. Rental music will continue to be ordered from **ACA**.

The **National Symphony Library** has just completed proofing the **Shostakovich - Symphony #7**, **Kalmus** Edition. Anyone interested in the fruits of their work are welcome to ask for copies of the errata. **Kristi Sloniger** reports that **Liadov - Enchanted Lake (Kalmus)** is without errors.

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May 1990

ORCHESTRA	PRINCIPAL LIBRARIAN	OFFICE PHONE	FAX #
Atlanta Symphony	Bob O'Brien	404-898-1187	404-898-9256
Baltimore Symphony	Mary Plaine	301-783-8059	301-783-8077
Boston Symphony	Marshall Burlingame	617-266-1492	617-266-9648
Buffalo Philharmonic	Jules Kovach	716-885-5061	716-885-5114
Canadian Opera	Robert Sutherland	416-465-2945	416-363-5584
Chicago Symphony	Marilyn Herring/ Walter Horban	312-435-8132 312-435-8134	312-786-1207
Cincinnati Symphony	Mary Judge	513-621-1919	513-621-2132
Cleveland Orchestra	Ronald Whitaker	216-231-7300	216-231-0202
Columbus Symphony	David Frost	614-224-5281	614-224-7273
Dallas Symphony	Michael Glass	214-954-1700	214-953-1218
Denver Symphony	Joanne Goble	303-292-6683	303-295-0115
Detroit Symphony	Elkhonon Yoffe	313-833-3394	313-567-2633
Houston Symphony	E. Lynn Barney	713-224-4240	713-247-0220
Indianapolis Symphony	Mike Runyan	317-635-6541	317-637-1917
Los Angeles Philharmonic	James Dolan	213-972-7313	213-617-3065
Metropolitan Opera	John Grande	212-870-7470	212-870-4508
Milwaukee Symphony	Patrick McGinn	414-291-6018	414-291-7610
Minnesota Orchestra	Paul Gunther	612-371-5622	612-371-0838
Montreal Symphony	Giulio Masella	514-842-3402	514-842-0728
National Arts Centre	Nikolas Bryce	613-996-5051	613-996-9578
National Symphony	Marcia Gittinger	202-416-8130	202-416-8205
New Jersey Symphony	Ann Kossakowski	201-624-3713	201-824-3476
New Orleans Philharmonic	Karen Schnackenberg	504-565-3684	504-523-4669
New York Philharmonic	Larry Tarlow	212-580-8700	212-873-1271
Oregon Symphony	John Keil Richards	503-228-4294	503-228-4150
Philadelphia Orchestra	Clinton Nieweg	215-893-1929	215-893-1948
Phoenix Symphony	Gary Corrin	602-277-7291	602-277-7517
Pittsburgh Symphony	Joann McCollum	412-392-4873	412-392-4909
Rochester Philharmonic	Abe Manheim	716-454-2620	716-423-2256
St. Louis Symphony	John Tafoya	314-533-2500	314-533-6000
St. Paul Chamber Orchestra	James Kortz	612-292-3236	612-292-3281
San Antonio Symphony	Gregory Vaught	512-554-1050	512-554-1008
San Diego Symphony	Nancy Fisch	619-699-4200	619-699-4237
San Francisco Ballet	David Bartolotta	415-553-4629	415-861-2684
San Francisco Opera	Laure Campbell	415-861-4008	415-621-7508
San Francisco Symphony	John Van Winkle	415-552 8000	415-431-6857
Seattle Symphony	Patricia Takahashi	206-447-4770	206-443-2551
Syracuse Symphony	Douglas Courtright	315-424-8222	315-424-1131
Toronto Symphony	Errol Gay	416-593-0976	416-593-6788
Utah Symphony	Craig Fineshriber	801-533-5626	801-521-6634
Vancouver Symphony	Laurie Townsend	604-684-9100	604-684-9264