

Marcato

VOLUME V, NUMBER 2
November 1990

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
New York Philharmonic
V. Pres: Marcia Gittinger
National Symphony
Secty: Patricia Takahashi
Seattle Symphony
Treas: Mary Plaine
Baltimore Symphony

Articles or information to be
included in the February Marcato
must be forwarded to Philadelphia by
January 15, 1991.

Congratulations go to Jim and
Catherine Korts of St. Paul Chamber
Orchestra. Matthew James was born
on Wednesday, September 26, 1990,
and weighed in at 8 pounds, 8
ounces.

The Metropolitan Opera's Rosemary
Summers is also due
congratulations. She and her
husband had a daughter on October
5, 1990. "Rosemary's Baby" is
Sarah Frances Summers.

Bill Pottebaum is the Ensemble
Librarian for the Eastman School of
Music. They have a huge collection
of old theatre orchestra music with
many titles by Victor Herbert,
Sigmund Romberg and Rudolf Friml.
A lot of this music is available on
a loan (small fee?) basis. Bill
can be reached at the Eastman
Library 716-274-1620 or the
Ensemble Office 716-274-1440.

Congratulations to Atlanta for
being selected hosts for the 1996
Olympics. For anyone needing
fanfares, Bob O'Brien has become
the font of information.

Deborah Nelson, lately of the St.
Louis Symphony Library, is now the
librarian for the North Carolina
Symphony. She replaces Cheryl
Roberts, who has moved onto other
endeavors.

Kim Waggoner is now an assistant
librarian for the St. Louis
Symphony. She can be reached at
314-481-0967.

Ben Aldridge is the new assistant
librarian for the San Antonio
Symphony. He replaces William
Moore who has retired. Ben's home
phone number is 512-681-5188.

PUBLISHERS' NEWS

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D-8000 Munchen 19, Germany
Tel: 011-49-89-173928
Fax: 011-49-89-176054

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This book is a summary of those fundamentals of traditional musical notation which form the core of literate musical communication.

MEET THE METROPOLITAN OPERA LIBRARIANS

John Grande, Chief Librarian for the Metropolitan Opera, began his career as a clarinetist/bank robber. On the advice of his physician, who counseled him to seek a less stressful occupation, he switched to being a music librarian, and soon found it to be the perfect cover for his illicit activities (about which his wife and two sons know nothing).

In his twenty-seven years at the Met, he has formed several profitable partnerships, including one with Daniel Sagarman, a former gang leader from Philadelphia, who had similarly been advised by his psychiatrist to give up his life of criminal bassoonery in favor of a more peaceful existence. He and Grande formed a partnership in Met crime which has endured for twenty-three years.

Two seasons ago, John Perkel (Who as a child, was mistakenly abducted by gypsies on Long Island) was brought in to complete the criminal trio. However, after just one week with Grande and Sagarman, he defected to a rival gang noted particularly for its soft life (the New York Philharmonic).

In looking for a replacement, it occurred to Grande that a woman might add a further air of legitimacy to the cover. When Rosemary Summers was interviewed, her aptitude for a life of criminal librarianship was immediately evident. She also had the advantage looking as innocent as a nun (although her current state of advanced pregnancy has somewhat modified that impression). A relative unknown, Rosemary had served three years of hard labor in the New York City free lance field, preceded by a ten-year sentence in an upstate New York community orchestra and regional opera company.

Together, this terrible trio now runs an iron clad operation of marginally legal activities under the unlikely guise of librarians for one of the most prominent opera companies in the world.

Directory of Library School Offerings in Music Librarianship, 3rd edition, compiled by Elaine C. Breach under the auspices of the Education Committee of MLA. The directory lists all accredited schools of library and information science in the United States and Canada offering courses in music librarianship or bibliography, with information current as of February 1990. It is available for \$5.00 from:

Ralph Papakhian
MLA Executive Secretary
Music Library
Indiana University
Bloomington, IN 47405

The Music Library Association will be having its 60th Annual Conference on February 13-16, 1991 at the Hilton-at-the-Circle in Indianapolis, Indiana. It is to be hoped that more of our MOLA members will become involved with the activities of the MLA.

Membership queries may be sent to:
Business office
Music Library Association
P.O. Box 487
Canton, MA 02021

LIBRARIAN by Norman Del Mar

The orchestral librarian is a central figure in the matter of concert giving with responsibilities not only to the orchestra but to the conductor as well.

The librarian's first priorities naturally lie in supplying the material for the players. This will involve either the hiring of the music for each programme, a duty itself requiring considerable expertise in an area of immense complexity, or the formation and tending of a library of such materials belonging to the orchestra and hence carrying the marks and bowings, etc., carried over from earlier performances. A good orchestral librarian will need to have a wide experience of the different publishing houses (both at home and abroad) as well as knowledge of the fluctuating problems of the laws of copyright as they may apply to the various composers.

Orchestral musicians often look to the librarian for the parts of some more demanding works in good time for them to be able to familiarize themselves with any especial problems in advance. This requires a good relationship with the publishers, many of whom do not readily send out music far ahead of performance dates or may make heavy charges for doing so.

The music once obtained, the regularization of rehearsal letters or figures may need attention, numbering of bars, or the bowing of string parts after the section leaders have marked the master copies. The removal and cleaning up of unsightly or illegible marks left in from earlier usages is another irritating and time-consuming occupation.

One area where the librarian's advice should be sought is when the management is booking extra players or special instruments. Catalogues cannot necessarily be relied upon to have the correct details, since publishers' lists are notoriously fallible and often omit mention of instruments making unexpected and perhaps brief appearances in later movements, or even towards the very end of a work. It is by no means unknown for a rehearsal to be held up when it is discovered that, for example, the need for a cor anglais has been overlooked in respect for the Berlioz Te Deum; the 3rd trumpet for Mendelssohn's Overture Calm Sea and Prosperous Voyage is another notorious pitfall, as is also the 3rd horn who appears without warning for a few bars only during the slow movement of Weber's Clarinet Concerto #1.

To the conductor, the orchestral librarian can be one of his closest allies, with once again very varied responsibilities. In the first place he may be asked to provide the scores for a programme, as the conductor will not always possess them or be in a position to procure them elsewhere. Yet it is often the conductor who is expected to initiate contact with the librarian for any scores he needs, failing which scores from the orchestra's library, or those automatically hired with the material, will generally be placed on the conductor's stand at the first rehearsal as a precaution.

Conductors, however, do sometimes have tasks for the orchestra's librarian that can be arduous and are often assigned at short notice. It is not unknown for star international conductors to send scores in advance of their own arrival with instructions that the orchestra parts are to be marked, revised, bowed, or whatever, in

accordance with the markings to be found within. On the other hand, some conductors possess their own libraries of marked orchestral materials and this need no more than an assurance from the librarian that only these will be placed before the players. During the early years of the Royal Philharmonic Orchestra that doyen of librarians George Brownfoot was ever at hand working loyally and under considerable stress to serve the moment-to-moment last-minute whims of the founder-director Sir Thomas Beecham, an ardent believer in the thorough marking of orchestral parts.

Librarians do not always attend their orchestra's public concerts, nor tour with them, but sometimes they may prefer personally to superintend platform arrangements and put out - and change between items - the different scores on the conductor's stand. At film or recording sessions too, the presence of an efficient and skilful librarian may be of untold value in view of the frequent abrupt changes of play requiring new materials or the immediate and unexpected

copying of parts or scores. first-class librarian can thus all too often be worth his weight in gold.

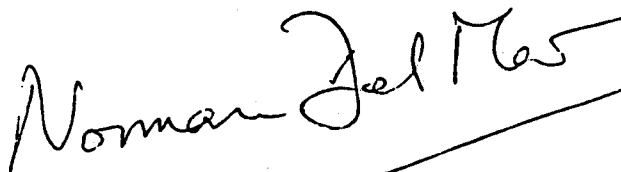
(Reprinted from *Del Mar, Norman. A Companion to the Orchestra.* Faber & Faber: London, 1987, by permission of the author.)

Dear Nancy Bradburd:

Many thanks for your letter of October 11. I am quite amused that you should wish to reprint my article on music librarians in your forthcoming issue of *MARCATO* and am happy to give my permission.

I continue to be constantly grateful to the various excellent librarians I come across and will be glad if my article pays some small token of my respect for their dedicated services.

With all good wishes,



Norman Del Mar

THE TORONTO SYMPHONY

GUNTHER HERBIG, Music Director
Announces a vacancy beginning at the successful candidate's earliest availability.

PRINCIPAL MUSIC LIBRARIAN

A selected number of applicants will be invited to audition.

*Note - a written test may form part of this interview.

DEADLINE for RECEIPT of letter of application is **NOVEMBER 26, 1990.**

Highly qualified applicants should send a 1-page resume in application to:

DAVID KENT, Personnel Manager
The Toronto Symphony
60 Simcoe Street
Toronto, Ontario
CANADA M5J 2H5

EVIL LURKS AT BROAD AND LOCUST!

Rep. Ron Gamble (D., Allegheny) proposes a compulsory label on rock record albums: "Warning: May contain explicit lyrics descriptive of or advocating one or more of the following: suicide, sodomy, incest, bestiality, sadomasochism, adultery, sexual activity in a violent context, murder, morbid violence, use of illegal drugs or alcohol. PARENTAL ADVISORY."

I wish to warn of a musical form far more replete with the shocking and the sinful. It appears not on MTV but on viewer-supported public television and the arts-cable channel. Outrageously enough, the records are available at taxpayer expense at the Free Library. It is grand opera.

Rep. Gamble's warning label mentions suicide. Puccini created a whole covey of self-destructive soprano roles. Madame Butterfly stabbed herself, as did the peasant girl in Turandot. Suor Angelica drank poison and Tosca leaped from atop a castle wall.

Adultery? Giuseppe Verdi's Luisa Miller, Leoncavallo's I Pagliacci. Seduction? Verdi's Rigoletto. Murder? These and others.

Sexual activity in a violent context? The baritone attempts to seduce the soprano and receives "Tosca's kiss" - a letter opener in the back.

Incest? Siegmund and Sieglinde in Richard Wagner's Die Walkure. Illegal drugs? Hunding's opiated drink in the same opera.

Alcohol? The wine-drinking song in Pietro Mascagni's Cavalleria Rusticana, which also contains seduction, adultery, and murder. Enrico Caruso made his star debut

in the role of Turiddu, the rake and roue with the busiest roll of salami in all of Sicily.

Sadomasochism? Caruso and other lead tenors went to the torture rack in Tosca, a musical bloodbath in which only the walk-ons are left standing.

Morbid violence? The two lovers go to their deaths atop a ceremonial pyre in Bellini's Norma. The romantic pair is sealed alive in a crypt in Verdi's Aida. Arias from the latter were among the favorites of Philadelphia's own Mario Lanza.

Who will save us from all this debauchery and mayhem? We need warning labels posted in front of the Met, the Academy of Music, La Scala. But opera stars will not cooperate because they are anti-goodness. That is why they never sponsor a Lassie revival, never appear as guests on the 700 Club or the Falwell and Swaggart broadcasts. Nor can we expect cooperation from opera-goers, who doubtlessly commit adultery, murder and suicide as soon as the curtain closes.

Thus we need the decency-crusading and anti-rock-crusading reactionaries and Bible-thumpers. We need these folks who use Lawrence Welk and Walt Disney as measuring sticks, and want to make a Holy See of the 1930's Hays office.

However, it is only fair that they too wear labels. For example, "WARNING: I call myself a traditionalist but my knowledge of tradition fades out just north of Shirley Temple." Or, "WARNING: I want to dictate your musical tastes although I thought Rossini was a side dish for spaghetti."

They should start a fund for the

women made pregnant and the people murdered as a result of Verdi arias, also for those who committed incest or took opium because they attended a Wagner festival.

Never mind Madonna or Heavy Metal. They should turn their energies against all the evil they cannot pronounce.

Greg Domio
(Editorial in Philadelphia Inquirer)

ERRATA

Bartok - Rumanian Folk Dances (for small orchestra), published Boosey

IV. Buciumeana

The key signature for the cello part should be one flat.

MEET THE NATIONAL SYMPHONY LIBRARIANS

Marcia Gittinger
Principal Librarian

I graduated from the Capital University Conservatory of Music in Columbus, Ohio in 1972 with a double degree in violin/viola performance and music education. I immediately came to the D.C. area and taught high school strings and orchestra while beginning my performing career. After seven years, I dropped teaching to become a full time free-lancer. Had you visited D.C. you might have seen me with the Kennedy Center Opera House Orchestra, the National Theatre, good old Wolf Trap. or even with the NSO! Anyway, in 1983 Vernon Kirkpatrick was searching for a string player to bail him out with the bowings, and, as they say, the rest is history. I must say that library work manages to combine my love of organization and detail with that of spontaneity and free form.

In my spare time I am busy playing taxi for my two girls, being the Christian Education elder at my church, sewing, gardening, practicing my violin, and trying to find time to spend with Paul (you all met him at the MOLA conference).

Two daughters: Shelly, 15 1/2
Stephanie, 12
One cat: Zino, 21

Kristi Sloniger
Assistant Librarian

I am now in my third season here at the National Symphony. Before coming to D.C. I logged five seasons with the Houston Grand Opera as their Music Librarian. While there, I developed a great love for opera and a new understanding of the word overtime.

Beside my official duties here, I also manage to keep the flute dusted off to play occasional gigs. My music copying business is in full swing. I am currently supervising the copying of a new opera by Carlisle Floyd for the Houston Grand Opera.

In my "spare time" I like working in my garden, swimming, cooking and hanging out with my husband, Chris, a free-lance bass player.

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