



# Marcato

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May 1991

## **MARCATO**

is the newsletter of the Major Orchestra Librarians Association; it is published quarterly. Subscriptions may be obtained by sending a check for \$10.00 made out to MOLA to the Editor. Subscriptions run for four issues, beginning each August.

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Baltimore Symphony

Articles or information to be included in the August **Marcato** must be forwarded to Philadelphia by July 15, 1991.

**Joann McCollum, Pittsburgh, is** eagerly awaiting any ideas you might have for next year's agenda. The dates for our 1992 MOLA Conference are May 9, 10, 11, 1992. Please be reminded that we voted to have a registration fee of \$50.00 for members (per person) and \$100.00 for non-members. Be sure to budget this amount.

**Kazue MacGregor, Los Angeles, is** our contact person for corrections to OLIS cards. Please contact her if you find an incorrect entry in these cards. **Marcato** will keep you posted as these come in to her.

**Larry Tarlow, New York, announces** that the Philharmonic has joined the twentieth century by improving their telephone services. Please note the following changes:

Lawrence Tarlow	212-875-5910
John Perkel	212-875-5913
Thad Marciniak	212-875-5914
FAX	212-875-5717

**Peter Conover, Phoenix, will be the** orchestra librarian for the **Santa Fe Opera** this coming summer.

For those who have read the "Classical, etc." column in the International Musician, the **Karen Schnackenberg** byline is the same very busy **Karen Schnackenberg** of the **Dallas Symphony Library**.

**Gary Corrin, presently principal** librarian of the **New World Symphony**, will leave that post to begin a job as principal librarian for the **Toronto Symphony** on July 1, 1991.

Those people who took part in the "special" photo at the MOLA convention should contact **Laure Campbell, San Francisco Opera**, for further information.

Attention MOLA members who attended the 1991 Conference in Cincinnati. Reminder: a "thank you" note to the executive director would be appreciated for making it possible to have the 9th Annual Conference in Cincinnati.

Please address this note to:

Mr. Steven Monder  
Executive Director  
Cincinnati Symphony Orchestra  
1241 Elm Street  
Cincinnati, OH 45201

## FROM OUR PRESIDENT

As this is my first column as your president, I would first like to take a few sentences to send some roses! Three dozen roses to the Cincinnati Library staff (Mary, Dick, and Kimo) for the fun-filled, fact packed, well-organized, and fattening conference. I know all of us returned home charged up for another year. (And Mary, please send the Graeter's to my home address!)

More roses to the members, for you make the meetings come alive. You challenge the speakers, share your experiences, ask the questions that need asking, and wholly support your fellow librarians. I thank you!

As you know, many items are tackled at our annual conference. Here are some projects to keep you busy during your "off season":

1. Get ready to send your 91-92 repertoire to Heather at the League. She will be instructing us as to what format to use. This info is due May 31.

2. Questions/Problems with OLIS? Here's the committee:  
Kazue MacGregor, LA Phil, errata  
Bob O'Brien, Atlanta, conversion & networking  
Mike Runyan, Indianapolis, prioritizing the "to do" list  
Larry Tarlow, NY Phil, political lobbying  
Jim Kortz, St. Paul, report design

3. Worried about copyrights? Unsure about those pops arrangements? Look over and amend, if necessary, your orchestra's contracts with artists, recording and broadcast companies, and even the rental libraries. Never assume - get it in writing. An NSO motto: when in doubt, check it out! (Has been changed on occasion to "when in

doubt, leave it out!")

4. Clint (and friends) project alert: the orchestra librarians pamphlet is in its final stages. Edits, comments, and additions or deletions need to be sent to Philadelphia as soon as possible.

As the result of the Policy Committee recommendation, MOLA voted to change our membership definition to include Groups I and II of the ASOL and to retain the clause concerning additional "major musical organizations". Letters of introduction have been sent to all potential new members and it is my hope that we will hear from our sister organizations.

Finally, I want to introduce you to the new officers. Please call, write, or FAX us with questions and ideas. To steal a line from the Army: "Be all we can be - participate in MOLA!"

President: Marcia Gittinger  
National Symphony  
Vice President: Clinton Nieweg  
Philadelphia  
Secretary: Robert Sutherland  
Canadian Opera  
Treasurer: Mary Plaine  
Baltimore  
Member at Large: Peter Conover  
Phoenix

A salute to Larry Tarlow, immediate past president: Thank you Larry, for all your hard work, and I look forward to your continued contributions.

I appreciate your vote of confidence in me and hope that I will be able to address all MOLA issues in a thorough and timely manner. May the spring and summer bring you happy bowings and no errata!

Marcia Gittinger  
National Symphony

**REQUESTED ADDRESSES**

The following addresses were asked for at the MOLA Convention:

**Music Library Association (MLA)**

Business Office  
P.O. Box 487  
Canton, MA 02021

Membership in the Association is \$65.00 for institutions and \$50.00 for individuals, and includes a subscription to "Notes".

**International Association of Music Libraries (IAML)**

Ruth Henderson, Secty/Treas  
City College - CUNY  
West 138th Street & Convent Avenue  
New York, NY 10031

Individual membership is \$33.00 per year, (institution is \$48.00) payable on January 1. This includes a subscription to "Fontes Artis Musicae".

**The Ira F. Brilliant Center for Beethoven Studies**

San Jose State University  
One Washington Square  
San Jose, CA 95192-0171

The Beethoven Society includes 1,300 early editions, several autographs, and over 1,700 books on the composer. Information and photocopies of materials in the collection may be obtained by writing the Curator. Subscriptions to the Beethoven Newsletter are \$20.00 (domestic) and \$30.00 (outside the US/Canada). Checks should be made payable to the SJSU Foundation and mailed to the above address.

**Baker & Taylor**  
501 S. Gladiola Avenue  
Momence, IL 60954  
1-800-435-5111

Excellent source for music books.

**Otto Harrassowitz**  
Taunusstrasse 5  
P.O. Box 2929  
D-6200 Wiesbaden  
Germany

Jane Maddox/Lorne Kenyon  
North American Representative  
P.O. Box 10  
Columbia, MD 21045

The Otto Harrassowitz catalog lists new European publications and is published monthly.

**The Music Address Book** (How to reach anyone who's anyone in music) by Michael Levine is very heavy on popular artists, but includes some classical artists.

It is copyrighted 1989 and is available from Harper & Row.

**May & May** are no longer handling sheet music as of June 1, 1991. Please address inquiries to:

**Musigraphics Publishers Ltd.**  
Attn: Cyril Gee  
Unit 23, Wessex Trade Centre  
Ringwood Road, Poole  
Dorset BH12 3PF England  
Tel: 44-202-741-842  
FAX: 44-202-737-524

**Blackwell's Music Library Services**  
Hythe Bridge Street  
Oxford OX1 2ET England

Has available a music service brochure listing new English publications.

**Conductors' Guild**  
P.O. Box 3361  
West Chester, PA 193381

Membership in this organization includes "Journal of the Conductors' Guild", cost \$50.00 for associates, \$60.00 for institutions. Annual membership directory contains an up to date listing of composer addresses.

## REPORT ON MLA/MPA JOINT COMMITTEE

After a hiatus of several meetings, I was happy to represent MOLA at the MLA/MPA Joint Committee meeting on April 26, 1991 at the New York Public Library branch at Lincoln Center. Larry Tarlow has been faithfully attending these important forums between librarians and publishers for the past couple of seasons. The MLA/MPA meets twice a year to discuss, review and implement all types of improvements and ideas that are of mutual interest and benefit to publishers and librarians.

Charles Slater from European American Music gave a general overview of the 60th MLA Conference held in Indianapolis in February. The MLA meeting was a grand success with a large attendance and many exciting activities, publishers' displays, and concerts. Lynn Sengstack, Director of Summy-Birchard, Inc., gave an update on copyright. Information from the Copyright Clearance Center and the Copyright Clarification Remedy Act was discussed.

The evolution and development of an ISMN (International Standard Music Number) is finally close to being approved and adopted by the international community. I was most pleased to see how much progress had been made in this area since attending my last meeting! The concept of a single number to identify and locate every piece of music is so simple, but vastly complex to implement. Everyone in the music business will greatly benefit by the information this system will make available.

Charles Slater demonstrated PMNN - Pepper Music National Network - at a New York Public Library computer terminal. This system enables users to receive the latest updates

on new acquisitions and purchases from the European American Music Retail Catalog. In addition, it is possible to communicate computer mail messages to other members of the network. Please call Charles at EAM for more information.

The Joint Task Force on Publishers' Archives was freely discussed by everyone at the meeting. The critical need for publisher archives has become increasingly important in these times of rapid change and acquisition. This task force is trying to inform publishers of methods to properly address their private needs along with how to properly save archival materials. Several publishers have established archives of their important correspondence and history with interested libraries. These repositories will provide historians, researchers and musicologists invaluable materials for reference and sources of material on many important composers.

There were questions from the MLA president, Don Roberts, and the MPA vice president, Lynn Sengstack, about MOLA. Everyone seemed eager to know more about who we were and what we do. The MLA would like to see a closer relationship between our groups. I feel that we as librarians should become members of the MLA to support them and receive their excellent journal NOTES. Our current membership list and several issues of MARCATO have been sent to MLA and MPA.

The next meeting will take place in November 1991. Please let Marcia Gittinger know if you have any topics that should be added to the agenda.

Robert Grossman  
Philadelphia Orchestra

## **PUBLISHERS PAGE**

As of January 1, 1991, the Israel Music Institute is represented in the USA, Canada and Mexico by the Theodore Presser Company. The company will handle both rentals and sales.

The following address for The Rodgers & Hammerstein Concert Library is to be used for ordering or to discuss business:

Jack Holmes  
R & H Concert Library  
1633 Broadway, Suite 3801  
New York, NY 10019  
212-541-6600

For return of music, use this address:

R & H Annex  
21-03 41st Avenue  
Long Island City, NY 11101

The Music Publisher's Association announces a change of address:

MPA  
205 East 42nd Street  
New York, NY 10017  
212-370-5330

## **NEW AT THE LIBRARY OF CONGRESS**

An important collection of over 150 items relating to Igor Stravinsky has been donated to the Library of Congress by Robert Craft. The collection includes corrected parts, corrected publishers' proofs, piano reductions, photocopies of holographs, and test pressings of unpublished recordings. This material will be available for use by scholars as soon as it has been processed.

from MLA Notes, March 1991

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## **MEET THE NEW YORK PHILHARMONIC LIBRARY**

**Lawrence Tarlow**  
Principal Librarian

Grew up on Long Island, started trumpet at age 9, baritone at 10, and found my home on tuba at 12. Attended Juilliard Pre-College, and played in three orchestras a weekend my senior year in high school.

Received B.T. (Bachelor of Tuba) from Curtis, and worked six summers at Tanglewood as librarian for Berkshire Music Center Orchestra. Library studies with Victor Alpert. Polished up repertoire for 2nd tuba while at Tanglewood.

Worked for Kurt Michaelis at C.F. Peters Corporation season 1974-75, and for George Sturm at G. Schirmer 1975-76.

Attended Juilliard School 1976-77, and received only a loan payment book.

Principal Librarian, Oklahoma Symphony, 1977-79, Atlanta Symphony 1979-85, and New York Philharmonic since 1985. Not so much 2nd tuba in New York.

Soon-to-be-divorced father of three children: Jeffrey, Rachel, and Henry, and looking for someone who is willing to take the train, no matter how much slower it is than an airplane. Maybe we could play bridge enroute...

## **The ASOL American Repertoire Project**

The April issue of "Symphony" magazine features a prominent announcement of the American Symphony Orchestra League's American Repertoire Project. Its purpose is to provide young American conductors with the opportunity to study and perform contemporary American repertoire. The first of these took place in February 1991 with the Louisville Orchestra. The second was to take place April 20, 1991 with the New World Symphony, but was cancelled due to a burst water pipe that flooded most of the NWS offices and part of the hall. (The library alone, located on the top floor, escaped damage.) The performance has been rescheduled for September.

As with most new ventures, this one has some pitfalls. Here are a few notes for the librarians of future hosting orchestras:

**Description:** In our case, four conductors were selected to lead works of Barber, Piston, Erb, Aikman, and Rodriguez. There were to be five rehearsals and one performance. ASOL videotaped a rehearsal or two for the conductors' benefit. The concert was to be audio taped to NPR standards and broadcast on a "Performance Today" segment. Four study sessions involved the conductors, Don Thulean of ASOL, a master teacher (here it was Donald Erb) and a conductor coach, usually the music director of the hosting orchestra.

**Advice:** Several critical aspects of the project were not stated in the early proposals. Items you may need to check up on are: videotaping, audiotaping, and broadcast. Who pays the extra fees associated with this? Who supplies musical materials to participants?

(Getting copies of the scores to each conductor, the master teacher, plus having extras on hand for anyone else was ultimately left to the library.) Also the percussion requirements for our concert were massive - including handbell choir and a couple of things not listed on one of the scores. (see errata below)

**Contacts:** Don Thulean, ASOL  
Clayton Crenshaw, ASOL  
Tel: 202-628-0099  
FAX: 202-783-7228

**Errata:** Aikman - A Bottle of Notes  
and Some Voyages  
(manuscript obtained from  
composer)

The instrumentation requires a tape (cassette player operated by a member of the percussion section) and cricket sounds (exactly the toys you might think) played by the winds and the brass. Neither of these is mentioned in the score nor were they in the OLIS database I looked at during the training seminar.

Gary Corrin  
New World Symphony

**The Cincinnati Symphony/Pops has an opening for an Assistant-Third Librarian beginning September 1991. This salaried staff position offers excellent benefits with three weeks beginning vacation. Only qualified applicants should send resume to:**

Mary Judge  
Principal Librarian  
Cincinnati Symphony Orchestra  
1241 Elm Street  
Cincinnati, OH 45210

No phone calls please. The CSO is an equal opportunity employer.

## **DRESS FOR SUCCESS** (Washington Times)

Dear Mr. Molloy: In a column you pointed out that in spite of hard-earned master's degrees, women librarians tend to dress somewhat indifferently. I was interested in this statement, particularly since I have gone back to study for a library degree after a marriage/family interruption of 35 years. I worked as administrative secretary for 11 years, and followed your guidelines with good results. I have brought up the matter of dress in my library administrative class, but there don't seem to be any guidelines. We look forward to your formula for the effective librarian's dress code. R.O., Neb.

Dear R.O.: Women librarians should wear suits or jackets with dresses. This would separate them visually from the clerks and add to their status. This is very important because most people, and I questioned more than 200 before I spoke to the Texas Library Association several years ago, think that everyone who works in a library is a librarian. That is why librarians are underpaid and why, whenever there is a budget cut, the first thing the politicians do is close the libraries. I wish you luck, if your intention is to change the way your profession dresses. Every time I have spoken to a group of librarians, I have caused a stir. The younger librarians think that the profession needs a new image, but nothing ever happens because the older, polyester-clad librarians still dominate the profession.

Contributed by Marcia Gittinger  
National Symphony

## **BIRDS AS CRITICS**

Students of man may have overrated the uniqueness of human language and the ability to communicate through sound. "Birds are using the same sensory apparatus we use to process sounds, but they are using it to build a completely different universe than we live in," says Dr. Jeffrey Cynx of Rockefeller University in New York. He believes that each animal lives in its own sensory and perceptual world and that what we hear in a bird's song may only dimly resemble what the bird hears.

Yet birds' extreme acuity in recognizing sounds of their own kind helps make them critics, of a kind, of human music. Debra Porter and Allen Neuringer of Portland, Oregon trained pigeons to differentiate between selections from Bach and Stravinsky. The birds were then exposed to music by five other composers, which they had to classify as sounding like Bach or Stravinsky.

The birds correctly classified Buxtehude and Scarlatti as Bach-like and Eliot Carter and Walter Piston as Stravinsky-like. The only "mistake" made lay in grouping Vivaldi with Stravinsky.

Contributed by David Gruender  
Baltimore Symphony

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## **Pay Your Dues Now!**

MOLA membership dues are now to be paid for the 1991/92 season. Please have a check in the amount of \$50.00 made payable to the Major Orchestra Librarians Association, or MOLA, and sent to the attention of Mary C. Plaine, Principal Librarian (and Treasure of MOLA), Baltimore Symphony Orchestra, 1212 Cathedral Street, Baltimore, MD, 21201.

Reminder invoices will be forthcoming if dues are not received by July 1st.

## Just Looking for a Few Good Works

The Baltimore Symphony Orchestra Library is in search of "good" repertoire to play on two different types of programs: concerts in honor of Dr. Martin Luther King, Jr., and holiday pops concerts.

If your orchestra has played works which you know are available for another orchestra to use, please contact Mary Plaine at the Baltimore Symphony Orchestra, 1212 Cathedral Street, Baltimore, MD, 21201. The telephone number is 301-783-8059; the fax number is 301-783-8077.

Please send the following information: the names of the composer and/or arranger; the title; the instrumentation; any solo instruments, voices or chorus requirements; the duration; the publisher or from where the music can be gotten; and any other information or comments that would be helpful in programming.

If enough responses are received, the repertoire will be listed in a future Marcato.

## Attention Mac Users

Mary Plaine, Principal Librarian with the Baltimore Symphony Orchestra, is looking for other users of Macintosh computers who have developed data bases similar (or dissimilar) to the OLIS program sold by the American Symphony Orchestra League.

Mary is running her personally-designed data bases on FileMaker II. If anyone else out there has set up files in regards to instrumentation, performance history, etc., please get in touch with Mary at the Baltimore Symphony Orchestra, 1212 Cathedral Street, Baltimore, MD 21201. Her telephone number is 301-783-8059.

### HELP WANTED PRINCIPAL LIBRARIAN

New World Symphony  
Michael Tilson Thomas, Music  
Director  
52 week position  
Salary commensurate with  
qualifications  
Send resume to:

Head Librarian Search  
Jeffrey N. Babcock, Pres. & CEO  
New World Symphony  
541 Lincoln Road  
Miami Beach, FL 33139  
305-673-3330

### ERRATA, ETC.

**Prokofiev - Romeo & Juliet** (Complete ballet) published by Kalmus

In the celeste part, #8 "Interlude", should be tacet. The music here is for #10 "The Young Juliet".

from Martha Levine  
New World Symphony

**Strauss - Oboe Concerto**

Baltimore Symphony has available the 1st Bb clarinet part transposed into A. If interested, contact Mary Plaine.

**Mahler - Symphony #8**

Bob O'Brien, Atlanta Symphony, has available a translation into English of the preface of the critical edition of Symphony #8.