



Marcato

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May 1992

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.

Nancy Bradburd, Editor
Philadelphia Orchestra Library
Academy of Music
Broad & Locust Streets
Philadelphia, PA 19102-4297

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Articles or information to be included in the August *Marcato* must be forwarded to Philadelphia by July 15, 1992.

Effective May 25, 1992, the new Assistant Librarian for the **National Symphony** will be Sandra Quaschnick. Her library phone number is 202-416-8130. Her home phone will be 703-525-7990.

CODE OF ETHICAL AUDITION PRACTICES

This code of ethical audition practices is a document of suggested procedure for management and musicians alike. It was conceived and formulated by the Major Managers-ICSOM Liaison Committee in 1984. There are several areas pertinent to orchestra librarians.

1. Applicants should be sent the complete audition repertoire and parts for announced excerpts not generally available.
2. All parts supplied by the orchestra should be legible and identical for all candidates.
3. The parts should be in good condition and clearly marked as intended to be played at the audition.

For a more extensive report of the Code, see News from the Fleisher Collection, October 1991.

All MOLA Librarians should have received from Mary H. Chaffe Brooks a notice that the information for the 1992-93 **Orchestra Repertoire Report** and the **SYMPHONY Magazine Premieres Listing** must be in ASOL hands no later than May 15, 1992. Orchestras not meeting this deadline will not be included in the Report. Participating orchestras will receive one free copy, and may order additional copies at the pre-publication price of \$15. These must be ordered before June 19, 1992.

Peter Conover, Phoenix Symphony, was written up in the "Silhouette" section of the Arizona Republic. If you are similarly honored, please inform the Editor of *Marcato*.

Two sources for obtaining information about film music are:

1. The Union Catalog of Motion Picture Music
c/o The Claremont Graduate School, Music Dept.
Claremont, CA 91711
2. The Society for the preservation of Film Music
P.O. Box 93536
Hollywood, CA 90093

The Editor has received from Henry Fogel in Chicago an attempt, collating from various sources, to at least identify the various Bruckner Symphony editions, and sort out the history and differences between them. It is four pages long and expands on The Bruckner Problem Simplified by Deryck Cooke, and Bruckner's Works by Arthur Walker. Anyone interested in obtaining a copy of this should contact Marcato's Editor.

Priceless manuscripts of works by Puccini, Chopin and other composers, including scores signed by Beethoven and Mozart were destroyed in a fire at the Ledler Foundation in southern California. Losses were estimated at \$7.5 million. Among the items in the building were every NY Metropolitan Opera program dating back to 1884, and letters and documents written by Richard Wagner, Enrico Caruso, and other prominent musical figures. Musical scholars said much of what was destroyed could never be replaced.

Recommended Reading:

Unprofessional Behavior: Confessions of a Public Librarian by Will Manley; Illustrations by Gary Handman. Published by McFarland: Jefferson, NC. This is an uncensored, unconventional look at the world of unprivate libraries.

Music in Germany '92 is available free to librarians from:

Inter Nationes e.V.
Vertrieb
Postfach 200 03 49
D-5300 Bonn 2

This survey lists music played at music festivals. Use this to find music played by European orchestras.

The Philadelphia Orchestra Library is looking for an out-of-print book: Saltonstall and Saltonstall A new Catalog of Music for Small Orchestra. Published by EAM in Clifton, NJ, this is the second edition of the work originally printed in 1947 by MLA.

It is hoped that the August Marcato will contain an article discussing the whereabouts of "composer collections". If you have knowledge of collections of any composer's materials, please forward to the Editor with the specifics of composer, place where collection is housed, availability for public use, and any other information pertinent to it. The information must be received by July 15, 1992 for inclusion in the August Marcato.

A new, beautiful facsimile publication by the Gilbert E. Kaplan Foundation is available: Gustav Mahler's "Adagietto" from SYMPHONY #5. It has, besides the composer's autograph, a copy in the hand of Alma Mahler. Limited Edition, in color, with cloth portfolio. Commentary by Edward R. Reilly and Gilbert E. Kaplan. A CD recording with the London Symphony Orchestra under the direction of G.E. Kaplan is included. Price: \$125. To order, please contact OMI, New York, or your local dealer.

Publishers Page

MOLA salutes the following publishers who have gone to the effort of correcting sets of music, making the librarians' job easier.

Boosey & Hawkes

Bernstein - SERENADE
new corrected edition

Galaxy/E.C. Schirmer

Vaughan Williams - SYMPHONY #2
(LONDON) Revised Version
engraved parts replace manuscript

Universal/EAM

Kodaly - HARY JANOS SUITE
better page turns

Peer International/Presser

Ives/Sinclair - DECORATIONS DAY
new critical edition

Associated/G. Schirmer

Ives - WASHINGTON'S BIRTHDAY
new critical edition

E.F. Kalmus

Bizet - Symphony
Mahler - Symphony #4
Wagner - Wesendonck Songs
new, improved material

Chadwyck-Healey, inc. announces

"The American Musical Theatre:
19th Century Piano-Vocal Scores
from the Tams-Witmark Collection",
a collection of piano-vocal scores
representing works performed on the
American stage during the
nineteenth century. They include
opera, operetta, musical comedies,
revues, minstrel shows and
burlesques. For further
information, please contact
Chadwyck-Healey, inc., 1101 King
Street, Alexandria, VA 22314. (800)
535-0228.

On March 2, 1992 Jack Holmes left
The Rodgers & Hammerstein Concert
Library. Jack will be missed by

the MOLA Librarians, and they wish
him well in his future endeavors.
Eric Goletz has been appointed
Acting Director of the Concert
Library and will be assisted by
Wayne Blood.

All MOLA Librarians should have
received the 1992 Music Publishers
Sales Agency List. If you have
not, contact the following for your
copy:

Music Publishers Assn. of the US
205 E. 42nd Street
New York, NY 10017

In the August 1989 issue of Marcato
was printed a listing of
International Music Information
Centres. If you need a 1991
listing, contact:

Nancy Clarke, Director
American Music Center
30 W. 26th Street, Suite 1001
New York, NY 10010

Notice has been received that
Arthur Harris, arranger for
Christmas recordings in the 1960's
by the Philadelphia Orchestra, died
suddenly at his home in Mt. Bethel,
Pennsylvania recently. His
arrangements are presently being
published by E.F. Kalmus.

John Feddersen, who makes available
score form percussion parts, has a
new address. For an up-to-date
listing of what is available
write:

Mr. John Feddersen
401 Elm Street
Raleigh, NC 27604

Suzanne Flandreau, Librarian at the
Center for Black Music Research,
has checked and updated the Listing
of Black Composers made available
in the February Marcato. Anyone
wishing this new list may contact
the Editor.

MAJOR MISTAKES IN ORCHESTRA REPERTOIRE PIECES

- Debussy LA MER
Harp II: rehearsal #14, 1st measure, beat 3. The third note should match exactly with the third measure. (Suggestion from Maestro Stanislaw Skrowaczewski.)
- Dvorak PIANO CONCERTO
Horn II: 1st movement, measure 185, beat 3+ should be F#. Measure 476, beat 1 should be Bb. (Correction from Garrick Ohlssen as seen in manuscript with Prague Philharmonic.)
- Dvorak SYMPHONY #8
Bassoon I: 4th movement, measure 323. should have final eighth note G instead of measure rest. Supraphon.
- Franck SYMPHONY IN D MINOR
Harp: 2nd movement Rehearsal O, fifth measure. Poco Piu Lento: 9 measures rest should be 3 measures rest.
- Grieg PIANO CONCERTO
Violin I: 1st movement, rehearsal F, 13th measure, beat 4 should be C natural not F#. Broude.
- Mozart SYMPHONY #25 IN G MINOR
Cello/Bass: 3rd movement, measure 30, beat 1 should be A not Bb. Barenreiter.
- Ravel ALBORADA DEL GRACIOSO
Clarinet I: rehearsal 29, measure 6 and first note of rehearsal 30. score and part are incorrectly notated for A clarinet. should be Bb clarinet. This is confirmed by chord in strings and harp & by comparing piano edition. Correct rhythm is 32nd notes as shown in score for beats 2 & 3 of measure 6.
- Schuman NEW ENGLAND TRIPTYCH
Tenor drum: "When Jesus Wept" (counting in 6) notes should be on beats 1, 2, & 4, not 1, 3, & 4.
- Schumann PIANO CONCERTO
Violin I: 3rd movement, 25 measures before rehearsal K. Beat 1 should be a half note not a quarter.
- Stravinsky FIREBIRD SUITE, 1919
Clarinet I: Firebird variation; rehearsal 11, measure 4, beat 6. should be D natural.

May 1992

KEY TO MOLA ERRATA/CORRECTION LISTS
 Created by Greg Vaught, San Antonio Symphony

<u>Symbol</u>	<u>Meaning</u>	<u>Example</u>	<u>Meaning</u>
Rehearsal letters or numbers refer to the bar line.		M 1 (or +1) M -3,2,1	First measure of letter M The 3 measures before M
(no symbol)	add		Add decrescendo
=	should be	F = G	F should be G
ø	remove, delete	ø >	Delete accent
.	staccato dot	.	Add staccato dot
↑ ↓	above or below	C = F ↓	C should be the F below
→	through	m.3 → 9	Measures 3 through 9
m.	measure	slur to next m.	Slur to the next measure
U: M: L:	upper line (of a Div.) middle line lower line	U: C 8vb	Upper line: C should be an octave lower
I: II:	1st (violin, oboe, etc) 2nd	II: L: D = E	2nd harp, lower line, D should be E
?	arguable, but probably right		
??	not so sure; don't ink it in		
???	just a guess		

Unless otherwise indicated, the "beat" refers to the denominator in the time signature, not necessarily to the conducting pulse. For example, in 6/8 the beat will be the eighth note regardless of the tempo or pulse, and beat 4 will be the fourth eighth note of the measure.



MEET THE PHILADELPHIA ORCHESTRA LIBRARY

Clinton F. Nieweg
Principal Librarian

A native of Reading, PA, Clinton Nieweg first became interested in being an orchestra librarian in high school because he discovered he could have his own office in the bandroom. He received his B.S. in Music Education at West Chester University. During undergraduate and graduate studies there (as a string bass and harp major), he continued his library training as the school's orchestra librarian. During many trips to Philadelphia Orchestra concerts, he was advised on his career by Jesse Taynton, the Philadelphia Orchestra Librarian for 33 years. After five years of school teaching, he became Department Manager at J.W. Pepper Music Publishers. Mr. Nieweg joined The Philadelphia Orchestra as Assistant Librarian in 1975 and became Principal Librarian in 1979. A founding member of MOLA, he organized and hosted the organization's first conference in 1983.

In 1989 Mr. Nieweg received the Philadelphia Orchestra's C. Hartman Kuhn award, which is given annually to an orchestra member who has made a contribution enhancing the orchestra's musical standards and reputation.

Mr. Nieweg's historically certified house was built in 1710 and you will find him there as much as possible with his 21 year old pussy, Gigi. Much of his time is spent preparing corrected editions of orchestral music for The Philadelphia Orchestra which then become available to other orchestras through the publishing efforts of E.F. Kalmus & Co. In pursuit of his quest to dine in all of Philadelphia's fine restaurants, he last ate at home (as many librarians who have come to visit will attest to) in the early 1970's.

Robert M. Grossman
Assistant Librarian

Robert Grossman was born and raised in Philadelphia. He started his musical life in fourth grade by bringing a cornet home from assembly class. He switched to the bassoon in high school and received a Bachelors of Music from West Virginia University in 1977. After being discovered by the Librarian at Settlement Music School where he was doing summer work as a janitor and painter during his college days, he switched to working in the SMS Library. Mr. Grossman decided to pursue a career in the library field, receiving a Masters in Library Science from Drexel University in 1980. He began part-time work in the Philadelphia Orchestra Library in 1978 and was promoted to Assistant Librarian in 1979.

Mr. Grossman occasionally does free lance work with his beloved 7000 series Heckel. He has a particular interest in the history of the bassoon along with Renaissance and Baroque music performances on period instruments. His collection includes two baroque bassoons, four dulcians, and a rackets. Other hobbies are organic gardening, cooking, and homebrewing of beer and mead. He recently passed a arduous test to become a recognized beer judge after his beer won first place in a national contest.

Mr. Grossman's wife Fran does part time work as a Dance/Movement therapist when not busy with the children (Sarah, 6, and Leda, 2). The menagerie at

home includes Maya, a Great Blue Dane (formerly a resident at Nancy's house), Smokey the cat, and a variety of goldfish. The gerbil was lost to the cat one night when the cage broke.

**Nancy M. Bradburd
Assistant Librarian**

Born and raised in Norristown, PA. Received Bachelors and Masters Degrees in Music Education with a major in oboe from West Chester University, West Chester, PA. Introduction to music library work as student librarian for chamber orchestra. Had a short career as music teacher in the Wilmington, DE school district. Have played oboe and English horn in numerous local bands and orchestras for thirty years.

Joined the Philadelphia Orchestra Library in 1982 as Staff Assistant. Became an Assistant Librarian under contract in 1989.

Have three children (2 boys, 1 girl) and four grandchildren (2 boys and 2 girls). Interests: reading, cooking, jigsaw puzzles, and music proofing.

MEET THE PITTSBURGH SYMPHONY LIBRARY

**Joann McCollum
Principal Librarian**

Joann McCollum has been with the Pittsburgh Symphony Orchestra for eight years, the first four of which she was assistant librarian to Christian Woehr, to whom she owes a great debt of gratitude.

A native of Pittsburgh, she graduated from Duquesne University with a major in oboe. While at Duquesne, she served a graduate assistantship as orchestra librarian.

Her hobbies include scuba diving, cooking, and herb gardening.

**Howard Hillyer
Assistant Librarian**

Howard Hillyer had his first librarian job at age fifteen, when he was picked from many candidates to be the librarian of the Montrose (CO) Municipal Band. The conductor of the band was Lloyd Hillyer, his father.

This was followed by a four year stint as band and orchestra librarian at the University of Southern California, where he graduated with a degree in music education.

Fulfilling a lifetime dream, in 1988 he ascended to the fifth floor of Heinz Hall and joined the library staff of the Pittsburgh Symphony.

Before getting on with his life's work, Mr. Hillyer toiled for 23 years as principal horn for the PSO.

MEET THE PHOENIX SYMPHONY LIBRARY

Peter Conover **Principal Librarian**

Peter was born October 11, 1961 in Bucks County, PA. He played trumpet, guitar, electric bass, French horn, and double bass (in that order). Peter went on to study double bass with Henry G. Scott of the Philadelphia Orchestra at the Philadelphia College of the Performing Arts (formerly Philadelphia Musical Academy, presently University of the Arts). He graduated in 1984 with Bachelor of Music and Bachelor of Music Education degrees.

Meanwhile, Peter became Librarian of the Delaware Valley Philharmonic in 1982 when the position was vacated by Bob O'Brien, who left to go to Rochester. While performing The Fantastiks at the Bucks County Playhouse, Peter met Clint Nieweg. Peter began working at the Philadelphia Orchestra Library in January 1984. He became Librarian for AIMS (American Institute of Musical Studies) in Graz, Austria during the summers of 1985-87. He later was offered and accepted the position of Principal Librarian of the Phoenix Symphony, beginning August 1990 (leaving a newly purchased house in the East after having lived in it for only 10 weeks). He was appointed Orchestra Librarian for the Santa Fe Opera, Summer 1991.

Along with his library work, Peter has worked as a copyist and recently edited a new performing set of Bernard Herrmann's Symphony for the Bernard Herrmann Archives.

Peter met Shari Garfinkel in the Allentown (PA) Symphony while William Smith (Associate Conductor of the Philadelphia Orchestra) was conducting, and they married in 1988. Currently Shari works across the hall from the Library as the Assistant Manager of the Phoenix Symphony.

In addition to playing bass as a substitute with the Symphony (and playing the guitar part in Mahler's Seventh this winter), Peter's hobbies include working on their Historic home, travel, skiing, films, and cat-parenting Ari and Stanzi.

Bruce Wilkison **Assistant Librarian**

This is my eighth season as a violinist in the PSO, and my fifth in the Library. Most of my library experience has been as an assistant, but a few arduous and educational months were spent as acting (pretending?) principal librarian (and full time player), usually after the resignation of the previous librarian. Love those eighty-hour weeks!

Before I joined the library staff, I had no idea what went on before the music hit the stand. I appreciate the broader, behind-the-scenes perspective the library has given me. And I consider the electric eraser to be the greatest invention since the automobile.

Personal info: born March 1, 1961 in Glendale, CA; raised near San Diego

and Los Angeles (survived both Ronald Reagan and Jerry Brown!); graduated from the University of Michigan School of Music in 1983; freelanced a year in L.A.; then won job in the PSO. Married Lenore (also a PSO fiddler) in 1986; two daughters, Casey (4) and Corey(2), with a son due this summer. My library salary is their college fund! Also two cats, Sunshine (11) and Mouse (10).

During the half-hour per week I am not involved in the above activities, I enjoy hiking and/or skiing Arizona's mountains (yes, mountains - over 12,000 feet), tracking our investments (see college fund), church activities, reading, Star Trek the Next Generation, and playing my collection of U2 concert bootlegs for Peter.

IAML Broadcasting & Orchestra Libraries Professional Branch

This group represents the collections of performance and other materials assembled for orchestras of various sizes and types. These libraries also lend materials to other broadcasting stations inside and outside their respective countries.

Many publishing houses in England and the USA (and to a lesser extent France) are being taken over by two or three big companies. Obviously, this will not improve the availability of music materials.

Due to rising costs for storage accommodation, some publishers have decided to destroy large parts of their stock, saving only one copy of the condemned music. In view of this, Ed. Lemoine is currently preparing a catalogue of its archives. It was suggested that other publishers should send out lists of titles that will soon be out of print. It is becoming increasingly difficult to buy scores of hire material due to high printing costs.

In the near future, many of the European countries may find it necessary to reduce the number of rental works they play due to higher fees. Rental fees for musico-dramatic works for children have risen very high. Norske Opera in Oslo had to cancel a Menotti work from G. Schirmer because they could not afford to pay the rental.

Some of the activities of the Libraries represented by this IAML branch include:

1. Australian Radio supports 6 orchestras and includes 33,000 orchestral sets of music.
2. Finnish Broadcasting Library has a staff of Five.
3. Radio Prague has a library of more than 100,000 music items and a reference collection of over 4,000 books.
4. The BBC has three separate collections, one for popular music (100,000 orchestrations) with a staff of 15, one for television, and the BBC Music Library, whose staff numbers 29.

Abstracted from **Fontes Artis
Musicae** and **MLA Newsletter**.

OLIS INSTRUMENTATION CORRECTIONS

Submitted by

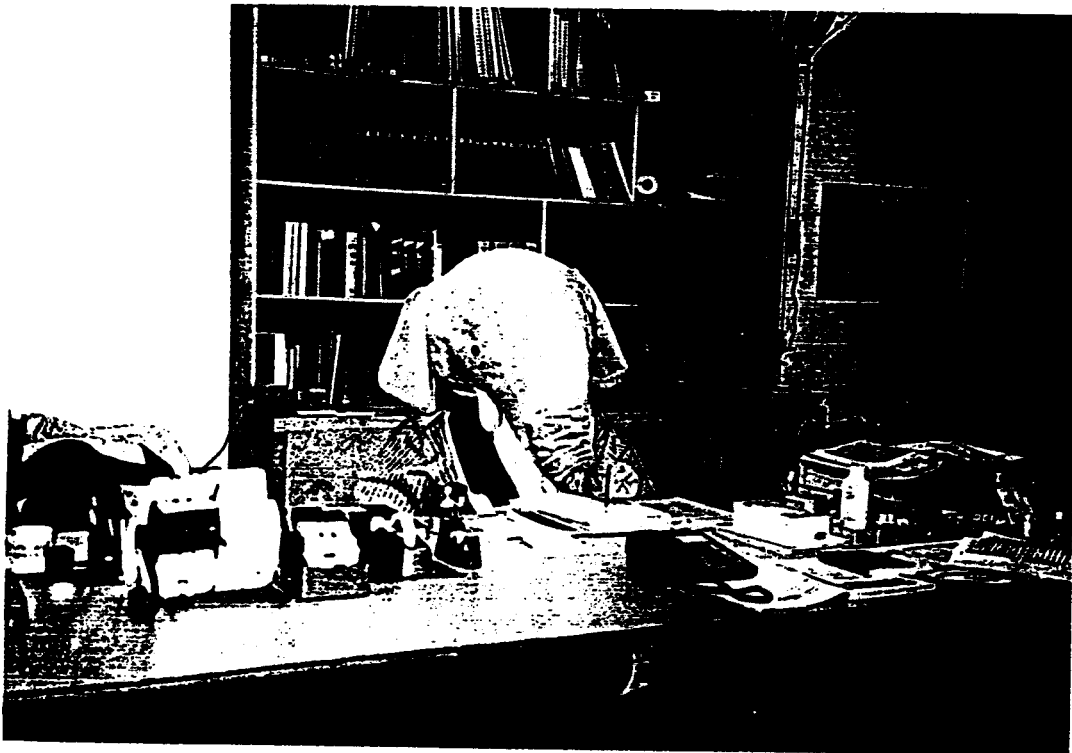
Kazue McGregor, Los Angeles Philharmonic

Bartok	RHAPSODY #1 FOR VIOLIN	Contrabassoon needed only for original ending (none for alternate ending)
Beethoven	PIANO CONCERTO #2	no timpani
Brahms	RHAPSODY FOR ALTO, MALE CHORUS & ORCHESTRA	can ALSO be found in OLIS under ALTO RHAPSODY, OP. 53.
Britten	WAR REQUIEM	chamber orchestra has 2 violins
Gershwin	RHAPSODY IN BLUE	3 horns
Mozart/Sussmayer	REQUIEM	add organ
Prokofiev	PIANO CONCERTO #3	2 percussion needed
Ravel	BOLERO	flute entry should be 2/P
Ravel	MA MERE (SUITE & COMPLETE)	celeste cannot play glockenspiel (jeu de timbre) as they play simultaneously
Rimsky-Korsakov	SCHEHERAZADE	flute entry should be 2/P
Shostakovich	VIOLIN CONCERTO	3 bassoons (3/CB) 4 horns harp a2
Strauss, R.	ALSO SPRACH ZARATHUSTRA	add glockenspiel
Stravinsky	CONCERTINO FOR PIANO & WIND INSTRUMENTS	should be CONCERTO FOR PIANO & WIND INSTRUMENTS
Stravinsky	CONCERTO FOR VIOLIN	add bass drum
Stravinsky	ETUDES FOR ORCHESTRA (1952)	4 trumpets 3 trombones
Stravinsky	JEU DE CARTES	add bass drum
Varese	ARCANA	2 Eb clarinets (change EH) 2 tubas

Thanks to Ken Bonebrake, Kazue McGregor, Larry Tarlow, and Nancy Bradburd for the above entries.

Bibliographical Descriptions
German Terms of Interest to Orchestra Librarians

Abb., Abbildungen	illustration(s)
Auflage	edition
Band, Bande	volume(s)
Einleitung	introduction
Falttafel(n)	folding-plate(s)
Hrsg., Herausgegeben von	editor(s), edited by
Jahrgang	year
Subskriptionspreis	Pre-publication price
Ladenpreis	Published price
Leinen	cloth
Nachdruck	reprint
S.	page
Spalten	page(s)
Tafel(n)	plate(s)
Teil(e)	part(s)
Vorwort	preface



Here is the new assistant librarian for the National Symphony. Of course, working for the government, the pay is peanuts...

1992 MARCATO QUESTIONNAIRE

Orchestra _____

Librarian _____

1. I am willing to guest edit one issue of the MARCATO.
August 1992 _____ November 1992 _____ February 1993 _____ May 1993 _____
2. I would like to see articles or information on the following subjects:
3. Please remember to forward your personal achievements, job changes and openings, marriages and births, etc. to the Editor of MARCATO. Please enclose the following item in the August issue:
4. As the MARCATO is the official newsletter of MOLA, please forward any articles of interest that cross your desk which you feel are of general interest. I will send an article on the following subject:
5. I would be willing to write an article on the following subject to be published in MARCATO:

Subject _____ Issue _____

Subject _____ Issue _____

6. If you can contribute information to the upcoming inventory of composer/conductor collections, please list below:

Composer/Conductor Location Contact Person Phone #

Additional Comments:

Please return this questionnaire to Clint Nieweg sometime this weekend, or mail to the Editor, Philadelphia Orchestra Library, Academy of Music, Broad & Locust Streets, Philadelphia, PA 19102.