



Marcato

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Marcato is the quarterly newsletter of the Major Orchestra Librarians' Association. Subscriptions may be obtained by sending a check (\$ 10 US for addresses within North America, \$ 15 US for addresses outside North America - payable to MOLA) to the editor.

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The Philadelphia Orchestra has received a gift of land from Dr. and Mrs. Sergio Proserpi of Reading, PA made in honor of Riccardo Muti. Valued at approximately one million dollars, it will fund the Library at the new Orchestra hall.

JOB ANNOUNCEMENT

The Phoenix Symphony announces the position of Principal Librarian to commence at the chosen candidate's earliest availability.

Contact:
Russell P. Allen, V.P. and Gen. Mgr.
Phoenix Symphony
3707 North Seventh Street # 107
Phoenix, AZ 85014
(602) 277-7291

PRESIDENT'S COLUMN

The phones in Philadelphia have been quite active with MOLA members keeping the Executive Committee informed as to their library activities: problems, solutions, catastrophes and successes.

Also we have been contacting librarians in large international orchestras with an introductory letter from MOLA and complimentary copies of Marcato and the pamphlet "The Orchestra Librarian: A Career Introduction." Mary Plaine (Baltimore) has a contact in Australia and Paul Gunther (Minnesota), the Netherlands. Susan Narey (Oslo) sent us a list of Scandanavian and British librarians. We urge those of you who share a conductor with an orchestra in another country or meet a librarian on tour to send us information enabling us to make contact.

We certainly encourage all manner of communication and sharing of information since this is the essential mission of MOLA. Marcato is obviously our principal forum, but certain information is compiled for distribution at our annual conferences and copies of all correspondence are deposited in the MOLA archive at the National Symphony. Marcia Gittinger will be glad to receive any past letters that you feel should be on permanent file.

Last month, members should have received the minutes of the 1992 Pittsburgh Conference, an updated MOLA roster and the pamphlet, "The Orchestra Librarian: A Career Introduction." Thanks to Bob Sutherland, Tom Takaro and Peter Conover for your beautiful and timely work!

Finally, if you have ideas about the upcoming conference: agenda items, survey information, scheduling, please contact Mike Runyan or me as soon as possible. We are now finalizing our conference information packet for mailing.

Clinton F. Nieweg
President

MEMBER NEWS

By the time you read this, Peter Conover will have assumed his new duties as Head Librarian of the Houston Symphony. Congratulations, Peter, especially on selling your house already!

Marcia Gittinger has just become engaged to long-time [-term] friend Paul Farabee. Paul's bachelor party will be held in conjunction with the Indianapolis Conference - the wedding later in April. The real congratulations, however, go to daughters Shelley and Stephanie who have obviously been on their best behavior.

Marcia also spoke to the Operations Managers meeting at the ASOL Conference. The possibility exists for someone to speak at the Artistic Administrators' and Education Coordinators' meetings. Any interested members should contact Marcia or Clint.

Susan Ceglecki of Florida Philharmonic (Ft. Lauderdale) is now Susan Dirgins-Friend.

Watch for an article about orchestra libraries written by Joann McCollum for an upcoming issue of "Senza Sordino".

Corrections to the MOLA Directory:

Chris Sears is Principal Librarian of the Philharmonia (England). Jacqú Compton is part-time Assistant Librarian.

The San Francisco Symphony has a new FAX machine right next to John Van Winkle's desk: (415) 863-2538

Houston Symphony Library direct phone: (713) 238-1446

Music for Sale

The Philadelphia Orchestra Library has some extra vocal scores for ROSSINI, Wm Tell.

MAJOR ERRATA

BLOCH, Schelomo

Marilyn Steiner of the Israel Philharmonic has found that, in a newly-printed set she received from G. Schirmer, the harp is missing the 6th and 7th bars after rehearsal 5.

ERRATA LISTS

Please send all your new lists to Philadelphia. An updated list will be distributed at the Indianapolis conference.

Recently received lists:

BACH, Concerto for 3 Hpsch BWV 1064
National Symphony

CHAUSSON, Symphony in B-flat
Philadelphia Orchestra

DVORAK, Stabat Mater
(Kalmus reprint of Supraphone)
National Symphony

de FALLA, El Amor Brujo
Philadelphia Orchestra

NIELSEN, Maskarade Overture
National Symphony

RAVEL, Une Barque Sur l'Océan
(Kalmus, ed. Nieweg)
Philadelphia Orchestra

ROSSINI, Ov. La Gazza Ladra
(comparison of rehearsal indications between
Boosey and Ricordi editions)
Minnesota Orchestra

TCHAIKOVSKY, Symphony No. 3
National Symphony

WOLF, Italian Serenade (full orch)
National Symphony

WHERE TO FIND IT

Music of Duke Ellington

Ruth Ellington
Tempo Music
(212) 288-5900

Facsimile Editions

OMI - Old Manuscripts & Incunabula
P.O. Box 6019, FDR Station
New York, NY 10150
(212) 758-1946
FAX 593-6186

Paul Hindemith For a complete brochure, contact the European American Music Promotion Department.

Mort Subotnick For a complete brochure, contact the European American Music Promotion Department.

Music for Theater and Salon Orchestra

Jean Cunningham, Librarian
Paramount Theatre of the Arts
2025 Broadway
(510) 835-3702

IN THE ORCHESTRA LIBRARY

This new column is to feature techniques or equipment which we've developed or discovered over years of "winging it". Sometimes those things which we have come to take for granted can save our colleagues many hours of experimentation.

Chorus Music Storage

The problem with chorus music is that it comes in several odd sizes and there's usually a lot of it. Then there's the risk of head injury when retrieving that one large box from the top shelf. - So how do you store it?

Try using the boxes in which your concert programmes are delivered. They're usually about 8 1/2 x 11 x 13 (making a comfortable weight to lift), are easy to get, and free! You can store them all in one section (where their uniform size will undoubtedly make for the tidiest looking area of your library) or put them along the top or bottom of your shelves, eliminating an awkward reach or stoop for more frequently accessed material.

The New York Philharmonic keeps two sample copies of every chorus part on an easily accessible shelf so they don't have to go digging through the box each time a question arises about edition, accompaniment, language or rehearsal letters.

(column continued, p. 9)

BOOKS OF INTEREST

The Art of Music Licensing. Kohn, Bob and Al (Prentice Hall, 1992)

[Al Kohn is Vice-President of licensing for Warner/Chappell, and his son Bob is General Counsel for Borland International. This encyclopedic volume covers every possible facet of music licensing: why, how, license language, and much more. Of particular interest to MOLA members is Chapter 4, on related copyright issues. \$ 85.]

Marcia Gittinger - National

Chamber Music: A Guide to Works and Their Instrumentation. Rangel-Ribeiro, Victor and Robert Markel ISBN 0-8160-2296-8

[In over 6000 entries, the book covers chamber music (for 3 - 13 instruments) from 1600 to the present and lists publishers for in-print works. Available from Theodore Front.]

Gary Corrin - Toronto

Drafting License Agreements. Epstein, Michael A. and Frank L. Politano (Prentice Hall, 1992) ISBN 1-13-219916-5

[\$ 95.]

Clint Nieweg - Philadelphia

Encyclopedia of Music in Canada. Second Edition, ed. Kallman, Potvin, Miller and Elliott (University of Toronto Press, 1992) ISBN 0-8020-2881-0

[This is the one for Canadian music including folk, pop and jazz - Oscar Peterson is Canadian! Large format, beautifully-illustrated; It's one of my recent favorites.

1,500 pp. \$ 95 - cloth]

Gary Corrin - Toronto

A Film Composers Guide. ed. Smith, Steven [Includes information regarding TV movies, miniseries, documentaries, and animated features. Composers are listed alphabetically with and index by film title. While this guide doesn't tell you where to find music or even if it is available, it contains good starting-point information. A guide to film collections, including music, is to be printed soon.]

Marcia Gittinger - National

The Music Diary 1993. (Boosey & Hawkes)

[A pocket calendar in the week-at-a-glance format, this handy little book is a wealth of useful information: Composer Centenaries, addresses and phone numbers of British orchestras, publishers and record companies, famous musician birthdays, conversion tables, even a map of the London Underground Railway. It is available from your Boosey agent for a nominal price.]

Gary Corrin - Toronto

Music for Orchestra, Band and Large Ensemble (Library Catalogue, vol. 3, 1982)

[Available from:

American Music Center

30 West 26th Street, Suite 1001

New York, NY 10010-2011

\$ 10 to non-members.]

Clint Nieweg - Philadelphia

Music Manuscripts at Harvard. Wolff, Barbara Mahrenholz. (Harvard Univ. Lib., 1992) ISBN 1-882477-00-6

[Manuscripts from the 14th to 20th centuries, including items by Bach, Haydn, Mozart, Beethoven, Schubert, Debussy, Mahler and Schoenberg.]

Clint Nieweg - Philadelphia

Musical Highlights From the White House. Kirk, Elise. (Krieger Publishing, 1992)

[The history of who has performed at the White House as well as descriptions of the cultural traditions and tastes of the first families.]

Mary Plaine - Baltimore

Textbook of Performing Arts Medicine. ed. Sataloff, Brandfonbrener and Lederman.

[This book was highlighted at the ISCOM conference on work-related injuries. Very thorough including neurological problems, hearing loss and the legal aspects of medical treatment for musicians.]

Marcia Gittinger - National

[When submitting entries, please include as much as you can of: Title, Author, Publisher, date, ISBN, Pages, Price. - Editor]

THE MUSIC OF BLACK COMPOSERS

Afro-American Religious Music. comp. Jackson, Irene. ISBN 0-313-21560-4

[A bibliography and catalogue of gospel music. The catalogue portion is arranged by composer and lists title, arranger, publisher and copyright date. Unfortunately there is no cross reference by title.]

Marcia Gittinger - National

Basic Reading, Listening, and Research Materials in Black Music: An Annotated Guide for Students.

[This is a wonderful pamphlet produced by the Center for Black Music Research at Columbia College (Chicago). The title says it all and this \$ 2 pamphlet is a must for your education department.]

Marcia Gittinger - National

Black American Music: Past and Present.

Roach, Hildred. (Krieger Publishing Company, 1992)

[Discusses the broad spectrum of Black Music in America, especially with regard to style and influence.]

Mary Plaine - Baltimore

Index to Negro Spirituals.

comp. The Cleveland Public Library. ISBN 0-929911-02-4

[Gives many alternate spellings or titles and references in which these works may be found. Also available from the Center for Black Music Research.]

Marcia Gittinger - National

String Music of Black Composers: A Bibliography. comp. Horne, Aaron (Greenwood Press) ISBN 0-313-27938-1

The Black Composer Speaks. Baker, David N. and Herman C. Hudson. (Scarecrow Press, 1978)

Biographical Dictionary of Afro-American and American Musicians. Southern, Eileen. (Greenwood Press, 1982)

The Music of Black Americans. Southern, Eileen. (Norton, 1983)

Fifteen Black American Composers: A Bibliography of Their Works. Tischler, Alice. (Detroit Information Coordinators, 1981)

[The final four titles were included in an article entitled, "All in the Orchestra Family" by Lorri Ward which appeared in the May - June 1992 Symphony. Reprints available through ASOL.]

Works for Orchestra with Chorus (Solos)

BURLEIGH, Four Spirituals

DETT, The Ordering of Moses

ELLINGTON, Three Black Kings
(G. Schirmer - Rent)

KAY, Once There Was a Man
Song of Jeremiah
(Carl Fischer - Rent)

MOORE, Scenes from the Life of a Martyr:
To the Memory of Dr. Martin Luther King, Jr.
(Carl Fischer - Rent)

ROBINSON, Harriet Tubman
(G. Schirmer - Rent)

STILL, Song of A City
Those Who Wait
Three Rhythmic Spirituals
Wailing Woman

Suggestions from Paul Gunther, Minnesota

Also, Mike Runyan - Indianapolis Symphony has a good deal of expertise in this area and has himself made a number of arrangements.

MEET THE LIBRARIANS OF THE SAN ANTONIO SYMPHONY

Gregory Vaught, Head Librarian

I was born in 1950 in Boise, Idaho ("City of Trees"). I began my musical career in the fourth grade on the flutophone, but soon switched to its close cousin, the clarinet. In the eighth grade, having exhausted the musical possibilities of the clarinet, I switched to bassoon, (the instrument chosen by three out of five future orchestra librarians.)

I was a jock in high school, but gave it all up to go to music school. Graduating from Indiana U. in 1972, I spent two years as a conscientious objector working in the hospital emergency room in Bloomington, then joined the North Carolina Symphony as Second and Contra, playing there for eight years. I met my wife-to-be, Allyson, on the bus and we left NC when she won the Principal Viola position in San Antonio. I had spent two years teaching and subbing when the Librarian position opened in mid-season. I was unqualified, but they were desperate and I was tired of making reeds. With the help of Marcato, MOLA conferences, and calls to colleagues, I survived.

Allyson and I love hiking in the Rockies and live in a 75-year-old house with two cats, Steve and Boise ("Kitty of Fleas").

Dianne Byberg, Assistant Librarian

I was born in Toronto in 1957, began studying the oboe in high school and, innocent of the frustrations of reed-making, decided to major in music performance. Following studies at Case Western Reserve University and Georgia State University, I moved to Atlanta where I became a member of the Atlanta Ballet Orchestra and freelanced with various orchestras and chamber groups around the Southeast. I am currently on leave from ABO and in my second season as Assistant Librarian with San Antonio. Free time is spent with kitties, Pudge and Fruit Bat, (he looks like one!) Paul, and REEDS, REEDS, REEDS!

MEET THE RENTAL DEPARTMENTS OF BOOSEY AND HAWKES

Editor's note: Boosey and Hawkes Music Publishers is represented worldwide by a number of offices and affiliated agents. A complete listing is found in their beautiful pocket calendar, "The music Diary" (see above). Noteworthy in connection with this article is the fact they have two offices in North America; New York, of course, and North York, just outside of Toronto. Should any of your orchestras decide to tour in Canada with, say, a Strauss Tone Poem, I'm sure the folks here will be happy to inform you as to the relevant differences between U.S. and Canadian copyright law.

NEW YORK

Jim Cardon, Manager

I'm a native New Yorker, born in Brooklyn and raised on Long Island where I received my B.A. in music from Adelphi University. After College I spent a number of years as Head of Mail Order Division of the Joseph Patelson Music House where one of the perks was purchasing my own music at cost. This enabled me to accumulate a home library of orchestral scores and recordings which now numbers in the thousands.

Succumbing to a severe case of wanderlust, I left Patelsons in 1987 and spent a year traveling around Europe. (Travel is another of my enthusiasms and over the years I've managed to get to such far-flung locales as Teheran and Bagdad - happily before these took on their more recent un-touristy notoriety.) Returning to the States, I did a stint as an Artist Rep. with the Thea Dispeaker Agency before joining the Boosey and Hawkes as an Assistant Librarian in January 1990.

Today the Rental Library staff includes Chris McKinley, Leah Efron, Yousif Sheronick, Alfredo Pujadas and Phillip Carrol - aided and abetted by Sue Klein who is Manager of Licensing and Magda Barrera, Manager of Royalties. In addition to covering the daily activities of the library, we have recently begun an in-house printing operation and have significantly upgraded the level of computerization in our offices.

NORTH YORK

Jean-Marie Barker, Rental, Royalty and Promotion Librarian

Other than an interest in classical music, childhood piano lessons and later vocal lessons, my music background was rather sparse when, ten years ago, I became Rental Librarian at Boosey and Hawkes. My ability to learn quickly and willingness to work hard helped me to succeed, but also along the way I also completed a B.A. in music - ten years of part-time study. The past couple of years have been especially challenging as we have computerized the library operations making use of software developed in our Australian office.

Through the years I have enjoyed the occasional opportunity to put a face with some of the people who had only been a voice. I actually met my husband, Allen Clark, this way. He had been Production and Stage Manager as well as Librarian with Orchestra of London (Ontario) and we became better acquainted when he moved to Toronto to become Coordinator of Copyist Services at the Canadian Music Centre. He now works full time at home as a computer music copyist.

The Rental Library is housed within the larger Boosey Canada operation which includes the wholesale division for sheet music, instruments (brass, woodwind - including Buffet - strings, guitars and timpani) as well as instrument repair.

Gillian Barfoot, Assistant Rental Librarian

I came to this job in a round-about way, noticing the advertisement as I proofread and pasted it for an employment newspaper where I was working part-time. I had originally left my home in New Brunswick to study journalism; My career as music teacher and church organist just wasn't paying the bills. Never would I have suspected that I'd end up back in music! Still, the journalism comes in handy. I am currently developing a composer catalogue - editing those flowery two-page bios down to twelve sentences!

One of the things I like best about this job, aside from the fact that Jean-Marie actually laughs at my jokes, is communicating with customers and publishers around the world. We have a fairly small library here, only about 5,000 works, but we represent nearly five times that many. Surprisingly enough, we most often have the music requested on hand, but it sure helps to place reservations several months in advance just in case it's something we have to get from Australia or Czechoslovakia (hint, hint).

PUBLISHER NEWS

Frederick Kent has retired as Curator of the Edwin A. Fleisher Collection. Kile Smith is currently Acting Curator.

Joanne Volastro has left G. Schirmer to spend time with her family. Lauren Sonnenschein has joined the rental office - just in time to help process the 250 + orders for "Many Moods of Christmas."

Bärenreiter now publishes study scores to the BEETHOVEN, Piano Concertos 1,2, & 3. While these look like promising critical editions, there exist, as yet, no full scores or parts - and nothing at all for symphonies.

OMI announces a new reproduction of SHOSTAKOVICH, Symphony No. 7 - the composer's fair copy. \$ 625 (Available directly from OMI - see address above - or your local dealer.)

Meanwhile, on the other end of the phone

All orchestra librarians know what it's like when they need a set of music yesterday and are tearing their hair out trying to find it. Well, there's another side of the story: from the publisher's point of view. We're the ones who try our best to get music to you in time, but despite our best intentions, now and then, well ... Murphy gets the best of us.

... Like the way a set of music can sit for years on a shelf collecting dust. We receive an order for it and discover, to our amazement, that we do have it. Out it goes. Then, just days later, an order comes in for... guess what?

It is often those last-minute program changes which leave the librarian scrambling to get music by any means whatsoever. One time a particularly fussy soloist informed an orchestra that he wanted to perform a different concerto - for which the first rehearsal was at noon that day. The librarian called in a panic and we were deciding who would be the lucky one to

drive the music to the airport when the librarian called back. The soloist had changed his mind again - cancel the order.

One of our customers, a librarian for several groups in the area, is actually pleased when we can't deliver last-minute orders. He thinks music directors should learn that you have to plan ahead in order to ensure music arriving in time.

Recently a local organization was preparing to mount a Canadian premiere, but delayed ordering music until the exact number in the chorus was known. Of course the publisher was in Italy and had to print much of the music. The 150 vocal scores (each 1 1/2 inches thick) arrived in packages of five each over the course of the first month of rehearsals. The full score and wind parts had arrived in plenty of time, so we assumed the strings would follow soon. Well, two weeks from the performance and still no strings! The publisher informed us they had been sent two months ago. Another set was ordered, but it had to come from yet another agent - in Paris. Two days before the performance, the Conductor came to our office demanding the string parts. We called all day; New York's set was on its way to Oregon; No sign of the parts at the airport or customs. We then found out that Paris hadn't sent them until several days after they'd promised.

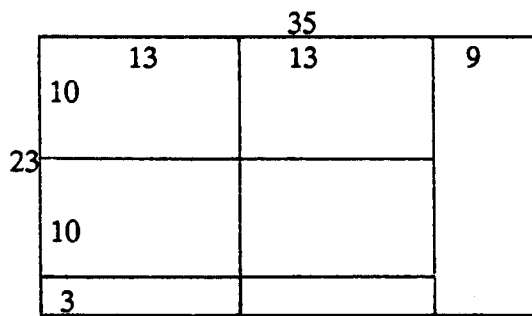
The conductor assembled a group of volunteers to cut-and-paste string parts from the score. They finished at 6 AM on the day of the final rehearsal. That same morning, the string parts arrived from Paris and we drove them to the rehearsal site.

That might have been the end of the story, however a month later we received a FAX from our office in Australia, "We just received a package of string parts from Italy..."

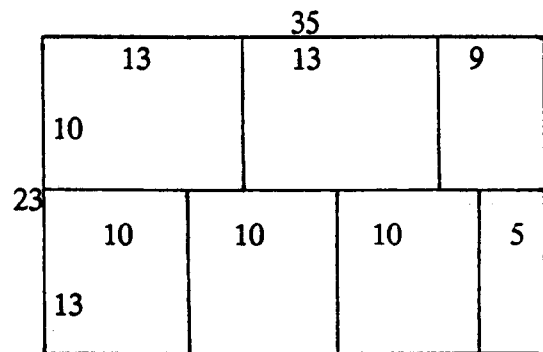
Gillian Barfoot & Jean-Marie Barker
Boosey & Hawkes (Canada) Ltd.

Are you getting the most from your paper order?

When you order paper in odd sizes for reproducing music, this is cut from larger "parent sheets" which are typically 23 x 35 (all measures in inches). The price you pay is for the required number of parent sheets plus a cutting fee. Unless you specify otherwise, your order will be cut "with-the-grain" and you will not be sent the "off-cuts" (scrap). The first diagram illustrates that an order for 10 x 13 will be cut to yield "4-out" leaving a potentially useful off-cut (remember Breitkopf - Wiesbaden is 9 x 12).



The same parent sheet could even be cut, for 10" x 13" at "5-out".



The critical issue is whether the paper is to be cut "with" or "across" the grain. True, paper cut with the grain tends to hold itself upright on the stand a little better, but it does not jam in the copy machine (at least in our machine).

Recycled paper is cheaper and a generally good idea, but may not have the kind of

surface integrity required for good photocopy resolution.

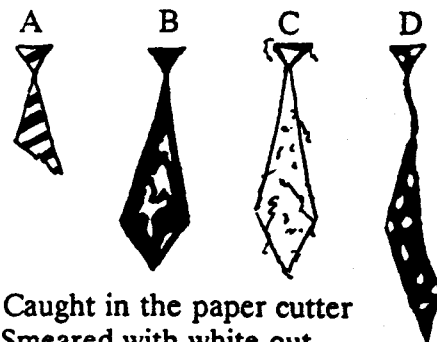
It may be well worth your time to discuss these issues with your paper dealer.

(column continued, p. 12)

LATE CHRISTMAS SHOPPING

We all know it takes years to acquire the knowledge and skill necessary to perform the duties of Orchestra Librarian. It is a rite of passage that involves every aspect of one's life. But now you don't have to wait years to acquire that veteran Orchestra Librarian look! Su-Cor Products of Toronto offers fashions that will set you apart from management, players, ... and just about anyone else.

For you men, we stock an assortment of neckware, originally purchased on the streetcorners of several large North American cities and recovered from the locker of a retired bassoon player.



- A. Caught in the paper cutter
- B. Smeared with white-out
- C. Snagged by music folders
- D. Special Limited Edition: Former murder weapon - used to strangle musician who forgot music on tour.

... And for the ladies, an assortment of fine silk blouses, solid colours featuring unusual patterns of copy machine toner.

Consider the testimonials of these satisfied customers:

"I feel like ten bucks." - LT

"My girls don't borrow my clothes any more." - MG

FREQUENTLY USED MUSIC DEALERS AND RENTAL AGENTS

AGENCY	TEL	FAX
American Composers Alliance & Editions Rosalie Calabrese, Executive Director Kim Hone, Rentals Bob Windbiel, Rentals	212-362-8900	212-874-8605
American Music Center Eero Richmond, Dir. Library & Info. Services	212-366-5263	212-366-5265
Baker & Taylor Book Distributors Fran Graves, New Accounts	800-775-2200	800-775-3500
Belmont Music Publishers Elizabeth W. Soladay, Director	310-454-1867	310-573-1925
Boosey & Hawkes, Inc. (Promotions) Linda Golding, Vice Pres. & General Manager David Huntley, Vice Pres. Serious Music Lucy Sumner, Promotion Manager	212-228-3300	212-473-5730
Boosey & Hawkes, Inc. (Rental) Sue Klein, Manager, Licensing [Operas] James Cardon, Manager, Rental Library	212-979-1090 (ext. 46)	212-979-7057
Boosey & Hawkes, Inc. (Canada) Jean-Marie Barker, Rental, Royalty and Promotion Gillian Barfoot, Assistant Rental Librarian	416-491-1900	416-491-8377
Broude Brothers Limited Ronald Broude, President Lauren Stuligross (formerly Prioretti), Orchestra Dept.	800-225-3197	413-458-8131
Canadian Music Centre Wade Li, Rental Librarian	416-961-6601	416-961-7198
Educational Music Service Carla Lebedeff, Manager Don Boyer, Retail Orders Teresa Tyce, Retail Orders	914-469-5790 [10-1,2-5 EST]	914-469-5817
European American Music Ronald Freed, President George B. Class, Rental Manager	215-648-0506 [8:30-12, 1-5 EST]	215-889-0242
Carl Fischer, Inc. Arthur Cohn, Director, Serious Music Partick McCarty, Rentals	800-762-2328	212-477-4129
Edwin A. Fleisher Collection Kile Smith, Acting Curator	215-686-5313	215-563-3628
Foreign Music Distributors Robert Walls, President Don Boyer, Rental Manager	914-469-5790 [10-1, 2-5 EST]	914-469-5817
Theodore Front Musical Literature, Inc. Christine Clark, Manager	818-994-1902	818-994-0419
G. Henle USA, Inc. Holger Siems, CEO	314-991-0487	314-991-3807
Edwin F. Kalmus & Co. Inc. Lawrence Galison, President Clark McAlister, Editor Marilyn Petersen, Retail Orders	407-241-6340	407-241-6347
F.E.C. Leuckart Carol Simpson, Rental Librarian	011-49-89-173928	011-49-89-176054
Luck's Music Library Randolph Luck, President Cathy Wasilewski, Sales Manager	800-348-8749	313-583-1114

Mapleson Music Library	516-226-2244	[no FAX]
Mrs. H. G. Russo, Rental Orders	[9-3:30 EST]	
Margun Music	617-332-6398	617-969-1079
Gunther Schuller, President		
Pamela Miller, Manager		
Nancy Zeltmann, Assistant Manager		
MMB Music	800-543-3771	314-426-3590
Norman Goldberg, President		
Marcia Lee Goldberg, Director, Performance Dept.		
Carl Simson, Editor		
Music Associates of America	210-569-2898	201-569-7023
George Sturm, Executive Director		
Music Theatre International	212-868-6749	212-643-8465
Carol Edelson, Complete Shows		
David Pogue, Director, Crossover Library		
Old Manuscripts & Incunabula	212-758-1946	212-593-6186
Olga Immel, President		
Steve Immel		
Oxford University Press	800-334-4249	212-725-2972
Susan Brailove, Manager, Music Division	[ext. 7164]	
Brian Hill, Rental Librarian	[ext. 7168]	
Peer-Southern Music	212-265-3910	212-489-2465
Ralph Peer II, President		
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Stephen Fisher, President		
Kurt Michaelis	[Tues. only]	
Michael Hoffman, Rentals		
Theodore Presser Co.	215-525-3636	215-527-7841
Arnold Broido, President		
Thomas Broido, Director of Performance Promotion		
Maria Iannacone, Rental Manager	[12-5 EST]	
Wladislaw "Leslie" Przybyla	818-968-6209	[no FAX]
Ted Przybyla (Music from publishers in Eastern Europe)		
Rodgers & Hammerstein Concert library	718-786-0900	212-586-6155
Theodore S. Chapin, Executive Director		
Eric Goletz, Acting Director, Concert library		
Wayne Blood, Assistant		
E.C.S. Publishing	617-236-1935	617-236-0261
Robert Schuneman, President		
Cynthia Schuneman, Performance Dept.		
G. Schirmer, Inc. (Promotion)	212-254-2100	212-254-2013
Barrie Edwards, President		
Susan Feder, Vice Pres. / Dir. of Promotion		
Diana Jaensch, Editor of Rentals		
William J. Holab, Editor of Publications		
G. Schirmer, Inc. (Rental)	914-469-2271	914-469-7544
Ella Winfield, Rental Manager		
Arlene Abbott, Performance Dept.		
Lauren Sonnenschein, Performance Dept.		
Themes & Variations	203-227-5709	203-227-5715
John Waxman, Director		
Warner / Chappell Music Canada Ltd. (Gordon V. Thompson)	416-445-3131	416-445-2473
Joseph Malek, Educational Sales Manager		

Cut-and-paste made easier

Most of us have had to extract a missing harp or percussion part in a hurry, but it doesn't have to look like we did it that way.

First copy the required score pages (Starting from the back will put them in order in the tray when you're finished.) Identify the line you want to extract from each system and number these with a non-reproducing blue pencil. (Be careful of systems where the part may not appear and make note of the required measures rest on the previous line.) With a regular dark pencil, transfer any measure or rehearsal indications from the top of the system to the line you intend to extract.

Sometimes you can slice up the score with a paper cutter, but doing this with scissors will enable you to delete stray marks you might otherwise have to white-out later. Arrange the strips in order then paste them onto an appropriately sized page using a "glue-stick." (There's no need to be thorough with the paste. It only has to hold together for a short time.) You may be able to estimate page turns during this process, but if you guess wrong, you can always cut it up again. Finally, photocopy the whole mess. It will look much better. If you get lines where the page cuts are, try a lighter setting on your machine. The lines just might disappear.

Gary Corrin - Toronto Symphony



CODA

"Do someone a favor and it will become part of your job."

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