



# Marcato

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February 1993

**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. Subscriptions begin with the August issue.

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Articles or information to be included in the May **Marcato** must be forwarded to the Editor by April 15, 1993.

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Electric Eraser Update: The Oce-Bruning company, manufacturer of electric erasers for many of our libraries can now be found at the following:

Oce-Bruning, Inc.  
1800 Bruning Drive West  
Itasca, IL 60143-1093  
1-800-323-4827  
FAX: 708-351-6605

Ask to speak with Lisa for parts, Ext. 4435.

**Composer/USA** is a bulletin which specializes in information about modern American composers. An article featuring MOLA is to appear in an upcoming issue. The publication is available from:

Charles Dvorak  
Composer/USA  
16525 Sunset Boulevard  
Pacific Palisades, CA 990272  
213-454-8091

## MEMBERS NEWS

### DAVID BARTOLOTTA

While chasing the muse of fiscal responsibility and worshiping at the god of downsizing, the **San Francisco Ballet** has seen fit to eliminate the position of Music Librarian. David Bartolotta held the position for 12 years, during which time he became well known to MOLA members. He will still be playing bassoon with the SFB and as a free-lancer so we're only losing him as a colleague, and not as a friend. The SF Ballet is slowly realizing what they have done, and are frantically trying to find an undocumented alien who isn't doing child care and understands "sehr zuruckhalten im zeitmass".

Seriously, one thing that we should continue to impress upon our managements is that cutting the library budget, even in hard financial times, is an artistic compromise, one that could, in the long run, cost as much as is saved.

David says hello to everyone, and be sure to get in touch if you're in San Francisco.

**Catherine Sherwin** announces that the **Alabama Symphony Orchestra Association** declared Chapter 11 Bankruptcy on January 19, 1993. The rest of the season has not yet been officially canceled, but there is little hope the season will continue. Currently she is laid off, collecting unemployment, and looking for work as an orchestra librarian. She can be reached at:  
712 Crest Lane  
Birmingham, AL 35209-6650  
205/879-7760

**The Metropolitan Opera Association** announces the opening for Assistant Librarian, beginning with the 1993-94 season. Resume deadline is March 1, 1993. Interview date is March 17, 1993. Please mail a one-page resume to:

John Grande, Librarian  
Metropolitan Opera Assn.  
Lincoln Center  
New York, NY 10023

**Bob Sutherland** of **Canadian Opera** addressed a workshop on November 20, 1992 in Windsor, Ontario for the Ontario Federation of Symphony Orchestras. The workshop was geared to aspiring conductors as well as experienced conductors of regional orchestras. Conductor & Librarian - Programming Considerations discussed the following subjects:

1. Copyright in different countries
2. Editions
3. Reprints vs. original publications
4. "Place" of MOLA with the conductor (library pamphlets were distributed)
5. Grand rights vs. small rights
6. Pitfalls of programming with relationship to music library
7. Pops music

Reaction to the talk was enthusiastic. It was requested by participants to extend the talk into a 1/2 day workshop next year.



## MEET THE SAN FRANCISCO OPERA LIBRARY

LAURE CAMPBELL  
Principal Librarian

In 1971 I was finishing a masters in flute performance at San Francisco State and realizing that all that lay ahead was an endless string of auditions, when a friend and classmate, John Van Winkle, told me about this job. My library experience at that point consisted of a couple of summers with a recreation department band. The Opera was supposed to be a temporary job, but as soon as I signed on, my predecessor promptly retired. Twenty-two years later, I'm still here. I was helped most those first hectic, crazy years by two Johns, Van Winkle and Grande, and by trying to be obsessively organized. (Writing this has reminded me vividly just how little I knew about opera in those days. Yow! It's making my heart race and my hands shake...fools rush in...). Today, SF Opera has four librarians total, including my assistant (also named John, also a bassoonist), a librarian for the chorus and a librarian who handles the piano/vocal music, music for the soloists, and all the video and audio tapes, cassettes, CD's, etc. Since we're in three different offices, we have to work a little harder at communication, but have access to extra help in a pinch. We are working on a program that will give us an intern for the summer each year. This person will work in exchange for training that they couldn't get anywhere else.

I live with my husband, Tom, a photographer, two cats and a dog. I still play the flute, both with the company and as a free-lancer. I am a quilt maker and avid reader of mysteries. I did play the bassoon for several weeks in the 9th grade, but eventually decided that it was too heavy to carry on the school bus.

JOHN HOOVER  
Assistant Librarian

A native Pennsylvanian, I fled the state in 1972 to serve a six-year enlistment with the U.S. Navy. Having discovered San Francisco, I knew I had found home, and have lived here ever since. I had always sensed an innate attachment to music, and began to realize the attachment by taking up the instrument of choice of 3 out of 5 librarians. In the mid 80's, I was playing in community orchestras, but feeling unfulfilled as a musician. So, in 1987, at age 35, I gave up security and normalcy and went back to school to study bassoon performance. In 1991, one of my colleagues recommended me for the Librarian's Assistant position at SFO and the rest is history. In addition to my duties at the Opera, I free-lance as a bassoonist throughout the Bay Area.

## MEET THE SAN FRANCISCO SYMPHONY LIBRARY

JOHN VAN WINKLE  
Principal Librarian

I was born in 1946 in Oakland, CA and moved to Sacramento, CA shortly after that. I started music studies on the clarinet in the second grade when my fingers could finally reach and cover the keys. By the end of sixth grade I had mastered the clarinet, so I decided to move on to bigger and better (?) things...the BAAAASSSSOOON! Soon after initiation rights were passed, reed making began with delight and glee, as did performing in orchestras and chamber music groups.

After high school, I hightailed it to San Francisco to further my music studies at San Francisco State University. While working on my Bachelor's Degree and later Master's in Performance, I worked in the school's Music Library in order to help out with expenses. That was where I heard of the library opening at the San Francisco Symphony. More than 22 years later, I can still remember vividly my first week on the job when one of the members of the woodwind section came up to me and asked to see his old part to Brahms 2nd. I went to the cardboard box that was labeled on the outside, Prokofiev "Classical Symphony", Haydn "Farewell", Mozart 39, Brahms Symphony #2 and found it was full of none of the above. Now, thanks to those who had enough trust in a green Music Librarian and those guiding lights - the Music Librarians around the country who I pestered not infrequently - I am still enjoying the challenge and art of preparing music for our colleagues who must sit on the stage and read what we put before them. Hopefully, our efforts and experience make their jobs easier.

Apart from the Music Library: I am married (22+ wonderful years) to Patty, who is a violinist in the San Francisco Ballet Orchestra. Patty and I met in college. We have two daughters. Barbie is a senior at Humboldt State University and Linda is a high school senior who has her sights set on attending Southern Oregon State next fall. We have a Love Bird named Beaker who has domesticated us quite well.

As the library challenges have prevented me from performing professionally, I have channeled my creative interests into black and white photography. Natural subjects and close-up views of nature are my primary interest, and I have photographs in private collections around the world.

MARGO KIESER  
Assistant Librarian

I was born in San Jose, CA. I received my first music training when I expressed a desire to play the cello in the school orchestra. Unfortunately, my father had a friend with a clarinet... Early music influences include Bob Zurke and Tchaikovsky, who both figured prominently in my father's vast collection of 78's. Early exposure to jazz encouraged involvement in my first band, "Pawnticket and the Hockshop Four", with whom I played the Monterey Festival at the age of 13.

With the onset of piano lessons I discarded (literally) the clarinet in order to devote my time to piano, flute, and dance. I returned to the place of my birth to attend college and earned a BA with Distinction and minors in Dance and Theatre Arts, as well as a K-12 teaching credential and Community College credential, all from San Jose State University. I performed regularly with a Renaissance music group for the sheer love of the repertoire and the theatrics involved in period performance. On the other hand, I performed with the SJSU Pep Band, a 50's rock and roll band, and a Latin swing band, for the money! (I was concertmaster of our beginning orchestra for comic relief)

After University, I taught high school and at Ohlone College where I conducted among other things in the US premiere of the London musical, "A Comedy of Errors". In the midst of various productions, the San Jose Symphony librarian position became available and I was suddenly catapulted into the glamorous life of the Symphony Music Librarian! Needless to say, I loved it. I was in San Jose for one year only, when I left to join the ranks of the SFS, where I have been since 1981.

My husband John, who is our Director of Operations, and I live in a 1913 Edwardian home which we are enjoying restoring. (It's not dilapidated, just "modernized".) We have two children, India who is three, and Teddy who is 17 months. My hobbies have changed pretty radically since the birth of my children, but I still love riding, cooking, reading, hiking, dance, opera, movies, and history, particularly history of the performing arts.

JOHN CAMPBELL  
Assistant Librarian

I was born in San Francisco and grew up in the Bay Area. Influenced at an early age by my sister Laure (Principal Orchestra Librarian of the San Francisco Opera), I learned to snap my fingers and do the "Twist" to Beatles 45's. At age six I began piano lessons. The clarinet, saxophone, and flute followed shortly thereafter.

I received a Bachelor's degree in clarinet performance from California State University at Hayward in 1982. In 1983 Laure hired me to work in the Opera library to substitute for her assistant who was on maternity leave. After three temporary stints with the Opera and numerous freelance projects over the next seven years, I was very happy when John Van Winkle approached me to fill in for Margo Kieser during her first maternity leave. That first six months convinced me that being an orchestra librarian was my true calling. When Margo returned, I became principal librarian of the San Jose Symphony and remained there until August of 1991, when I was hired permanently in San Francisco.

I met Pam Nadeau (another clarinetist) at Hayward State in 1979. Our 1988 wedding raised a few familial eyebrows because our dog Mel was the ring bearer. We have been experiencing the joys of home ownership for two years now. We share our house with our two large and very silly dogs, two exotic rabbits, and our fifteen year old feline matriarch "Kitchko". In addition to animals and music, we enjoy reading, movies, walking on the beach, and cooking with vegetables and herbs from our garden. We prefer the original Star Trek.

## Publisher Page

Kalmus has reprinted Prokofiev - Love for 3 Oranges, Trombones 1 & 2 with better page turns. At the request of MOLA, the part was changed from a 6 page to an 8 page part.

The following 1993 orchestra catalogs have recently been published and mailed to MOLA members. Contact the companies directly for copies: Educational Music Service; Edwin F. Kalmus; and Luck's Music Library.

Boosey & Hawkes is pleased to announce that Melinda Fertig has been named Director, Business Affairs, for Boosey & Hawkes, effective January 18, 1993. As such, she will supervise matters relating to copyrights, contracts, and licensing. Ms. Fertig will work closely with Sylvia Goldstein, Senior Vice President, Business Affairs. Sylvia will retire from her full-time position with Boosey as of May 1, 1993. We welcome Melinda and bid a fond farewell to Sylvia.

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### MEET THE RENTAL DEPARTMENT OF EUROPEAN AMERICAN MUSIC

GEORGE B. CLASS, JR.  
Manager

I have been Rental Librarian for eight years. I have a very unique situation. Even though I work in the library for EAM, I actually am employed by the J.W. Pepper Company, a music retailer. I have been with the Pepper Company for twelve years, eight of those years on loan to EAM.

Now that you are totally confused, a little about myself. As a percussionist, I was graduated from West Chester University in 1979 with a BS degree in Music Education. Upon graduating, I taught general vocal music at the elementary level, grades K-6. I loved teaching, but could not handle the lay-offs. Upon being laid off twice from the same school district and not being able to find a teaching position, I changed my career direction. In September 1981 I was hired by the J.W. Pepper Company.

My wife Sue and I have been married for 13 years this July. We have a son, Scott, who is 8 and a daughter, Heidi, who is 4.

As most of you already know, I am an enthusiast of the U.S. Marine Band and a great admirer of John Philip Sousa. I collect military band recordings and am a member of the International Military Music Society.

My co-worker, Roy Schmidt, a trombonist, is also a graduate of West Chester University with a BS in Music Education. Roy also has a very unique situation. As an employee of the J.W. Pepper Music Company, he is also the manager of European American Retail Music (a company owned by Pepper), and also works in the EAM Rental Library.

While not at work, Roy is very active in church music with his wife, Kiersten, who is an organist and choir director. Roy and Kiersten are the parents of two girls, Greta and Inga.

## IN THE ORCHESTRA LIBRARY

### International Shipping (Part 1 of 3)

How well I recall my first international shipment: music for the Canadian Brass being returned to some guy named Bob Sutherland. Back in 1988, UPS did not have service to Canada. Emery did, but you had to take the package out to the airport. I finally opted for regular old U.S. Mail, drove the two large boxes to the Post Office, filled out special address labels to replace the ones I had (there were the separate insurance forms too - which I forgot), enclosed something like 13 copies of a "Customs Document" in each of two envelopes, taped one to the outside of each box, and crossed my fingers.

International Couriers have changed all that. It is now possible to have your package picked up and delivered anywhere in the world, if not overnight, within a couple of days. As if that weren't enough, by calling a toll-free number, you can find out where your package is during transit, when it was delivered, and who signed for it. With the same toll-free number, you can arrange for packing materials and documents to be delivered or even have a representative come talk to you about their services.

Yup, it's fast, convenient, and reliable when you need it, but expensive if you don't. How expensive? Two recent examples from the Toronto Symphony illustrate: (1) three large boxes from a musical theatre company in New York were shipped here in two days for \$350 and returned in four days for \$90; (2) a set of string masters from a guest conductor in Europe, shipped here in three days

for \$239, was returned in six days for \$12.50. It takes planning, of course, knowledge of the systems, and some extra time, but obviously if you ship internationally with any frequency, quite a substantial amount of money can be saved.

Here in Canada most of our shipping is international. This is because most of the major publishers are represented by a single North-American Agent. (The sterling exception is Boosey & Hawkes, along with the other publishers they represent in Canada.) Also the prohibitive cost of stocking large quantities of sheet music caused the disappearance of orchestral music retail outlets in Canada some years ago. Finally, we have a Music Director who frequently asks us to ship his already-marked materials to orchestras in Europe and the U.S. where he is engaged as a guest. I still can't get used to the costs compared with the relatively incidental amounts to which I became accustomed while working in the States. I continue to search for more cost-effective means, but many variable issues are involved and it's taken most of a year to come to a reasonable grasp of the subject.

In attempting to share what I've learned, this article has formed itself into three parts: (1) The Customs Process; (2) How to document your packages, thereby allowing you to use all services, including the mail, with greater assurance; and (3) How to determine what your shipping options are, select those that will best serve your purposes - including some surprising ways to lower costs.

## The Customs Process

What makes international shipping so much more complicated and costly is transferring goods from one economic system into another, a process regulated by the Customs Office of the country to which the shipment is made. It's worth emphasizing at this point, that each country establishes its own regulations and these undergo nearly constant revision. A large part of shipping efficiently is keeping abreast of the changes. The best source of information is your regional customs office (look in the Government pages of the phone book).

**Clearance of Customs** involves a number of steps: entry, inspection, appraisement, classification, and release/liquidation.

1. **Entry** - This is the arrival of goods at any "port of entry." Customs has stations at the border for surface carriage and at airports for air carriage.

2. **Inspection** - This process, performed by a "Customs official" is to ensure that goods are marked with the country of origin (a legal requirement for goods which will be resold), that they have been correctly counted and invoiced, and that there are no prohibited goods.

All letters and packages arriving in Canada via **Canada Post** are submitted to Customs. Officials are not allowed to open any envelope weighing under 30 grams without reasonable grounds. All letters or packages over 30 grams are required to have a "declaration form" attached to the outside stating its contents and value. (These vary from small water-adhesive slips to more complex documents depending on the value of

the contents.) **Random Inspection** then naturally tends to focus upon certain goods and packages where the statement may not be clear or reasonable, i.e., "Spare Parts," "Gifts," "Kindertotenlieder," or a large heavy box valued at \$1.00.

For **Couriers**, the paperwork or "waybill" is initially inspected through Custom's "**Automated Commercial System (ACS)**" or "**Automated Broker Interface (ABI)**." Here random selection again focuses on suspicious descriptions and valuations, selected packages being pulled and perhaps opened.

3. **Appraisement** - The dutiable value of merchandise is determined by Customs. This means that the customs official may establish a value different from that declared by the sender, based upon his examination of the goods or documents. In sales transactions, "value for customs" is the amount the buyer has paid, in which case an accurate commercial invoice should be included. For used goods, the amount declared by the sender is usually accepted.

The reason valuation is so important is that all duties, taxes and services are "ad valorem" or based upon a percentage of the value established by customs. Current policy states that shipments entering Canada which are valued [by customs!] under \$15.00 U.S./\$20.00 CDN may pass without fees or the necessity of a customs broker (see below). For the U.S., shipments valued under \$5.00 U.S./\$8.00 CDN pass freely.

4. **Classification** - Since 1979, this has been done according to the "**Harmonized Coding System**" developed under the direction of the Customs Cooperative Council in Brussels. Each article is precisely identified with a

"Customs Harmonizing Code" (also called a "Tariff Number" or "Commodity Code"). Of relevance for our purposes: Sheet Music - Loose Sheets: 4904.00.00.10  
Sheet Music - Bound: 4904.00.00.90  
(Actually, only the first six digits are harmonized internationally. The other four are specific to the country. These are the codes for Canada.)

The "Tariff Schedule" for each country lists the "dutiabale rate" for each code. "Duty" (or "import tax") varies in its assessment percentage according to the type of goods involved. The duty on clothing coming into Canada is high (20%) because Canada wants to protect its active garment industry. Cameras enter Canada duty-free because there is no such industry here. Sheet music is, in fact, duty free presumably because international copyright law already regulates competition among music publishers.

5. **Release** is the turning over of goods to the "consignee" after fees have been collected. **Liquidation** is sometimes used to refer to the resolution of paperwork and fees, particularly if an appeal has been made after release.

You have the right to clear packages (when required - see rates above) personally, in which the carrier will simply notify you that the article has been turned over to customs. As a practical matter, someone else can act as your agent. They're called "Customs Brokers". They are licensed by the Customs Service and have put up a sizable deposit or "bond" which allows them to accept [valuable] goods and be billed by the government for [your] fees.

Here again you are charged for this service: usually a "standard fee"

plus a "surcharge" or "bond premium" based upon the value of the goods. (The greater the value, the more money in fees they're putting up for you, right?) This is added to the bill you receive from them for duty and tax.

Customs law allows you to choose a particular broker. This agent will keep detailed information regarding the goods you intend to receive as well as a "power of attorney" form which is your legal consent for them to act on your behalf. If no such papers are filed, or simply if the broker is not named on the package or documentation, the package is considered to be "undesignated". Most carriers have options for dealing with this situation. For lesser values, a broker may be appointed. For higher values you will probably receive a call...

Canada Post charges a nominal fee (\$5.00) plus duty and tax, delivers the package, but releases it only upon receipt of fees (in cash or on the postage meter). Most Couriers employ broker personnel and usually include "brokerage fees" in their premium air service. For economy or ground service, the fees are extra. UPS ground service presents an unusual situation. For packages entering Canada, UPS brokers handle packages and bill you separately. (The standard fee is \$15.00 CDN.) Packages entering the U.S. (at least from Canada) are turned over to "service partners". These are customs brokers who have entered bids with UPS to handle their undesignated packages. (Here the standard rate varies from \$9.00 to \$18.00 U.S.).

And there's more.

Gary Corrin  
Toronto Symphony

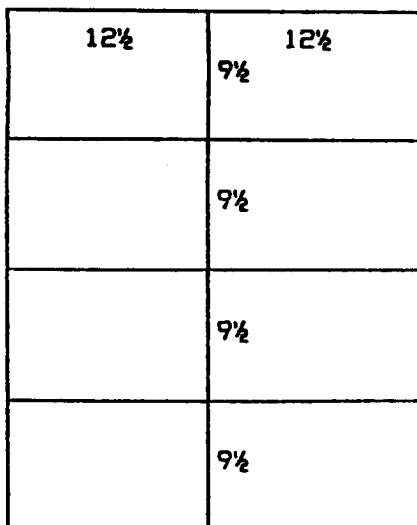
GET EVEN MORE FROM YOUR PAPER ORDER

In the last issue of Marcato (vol. VII, No. 2), a system of obtaining odd-sized cuts of paper from larger parent sheets was explained. Two methods of cutting 10x13 sheets out of a 23x35 parent sheet was shown. In both methods, there was some waste or a really odd-sized sheet left over. Given the size of the parent sheet, this approach works well. The problem is that those 23x35 parent sheets are generally used to cut 8½x11 and 11x17 sheets. Just like their offspring, parent sheets come in different sizes. The next common size parent sheet is 25x38. From this parent you can have 9½x12½ sheets cut 8-out with zero waste. Those of you who have used Judy Green manuscript paper may have noticed that her paper is 19x12½, cut 4-out from a 25x38 parent sheet then folded to 9½x12½. While the size of many editions' papers vary and in some cases are slightly larger you may notice that the dimensions of the image area of the printed material is frequently less than 9x12, the rest is the border. Here are some examples:

Edition	paper size	image
Barenreiter	10x12-3/4	8½x11½
Kalmus	10x13	8-3/4x11-3/4
Schott	2.7x3.4cm (10½x13½)	8½x12½
Breitkopf	9x12	8-3/8x11-3/4
typical manuscript	9½x12½	variable
transparencies	9½x13	variable

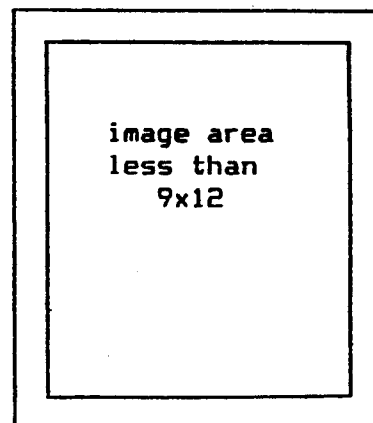
While this writer is not advocating that any of these editions be irresponsibly reproduced, you can see that it would be possible given the proper license. And, while there are many exceptions to these sizes and it is frequently desirable to have information within the border reproduced on the copy, you can usually reduce a larger page at perhaps 95% of the original size without compromising the readability.

parent sheet = 25x38



8 out

paper size = 10x13



Submitted by: Steve Sherrill  
Atlanta Symphony

## BOOK REVIEWS

Lebrecht, Norman. The Maestro Myth. Birch Lane: New York, 1992.

Highly controversial book about conductors - how they became important, how they become major musical figures, how they are paid, etc. Very interesting, but many inaccuracies.

Barber, David W. When the Fat Lady Sings: Opera as it Ought to be Taught. Sound & Vision: Toronto, 1990.

Historical information with a decidedly humorous slant. Terrific for a break from the usual drudgery.

Roach, Hildred. Black American Music: Past and Present. 2nd Ed. Krieger: Melbourne, FL, 1992.

Revised and expanded upon first edition, with an emphasis on the African-American composer.

Koshgarian, Richard. American Orchestral Music: A Performance Catalog. Scarecrow Press: Metuchen, 1992.

Catalog presents approximately 7,000 works for orchestra by some 900 American composers born within the last 100 years. Alphabetically listed by composer, vital information is listed for each work. Includes addresses for publishers and many composers.

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## ERRATA SNIPPETS:

W.W. Norton publishes a critical score of Stravinsky Petroushka (1911), edited by Charles Hamm. This contains an interesting note regarding the bass drum part. "After rehearsal number 111, the bass drum stroke occurs on the third measure, not the second as in previous editions (cf. the analogous place after 110)."

Clint Nieweg (Philadelphia Orchestra) suggests that in Dvorak Cello Concerto (Critical Edition) the clarinets be marked "in A".

Also from Philadelphia: In the Liszt Piano Concerto #1, toward the end of the first movement of the Bassoon II part - three measures before P, beat 2 is D natural, and beat 3 is a Db.

Tom Takaro (Florida Symphony Library) has prepared a two page addendum to the San Francisco Symphony 43 page list and the 6 page Philadelphia Orchestra list for the Paganini Violin Concerto #1 (Kalmus)

Sandra Pearson (Cincinnati Symphony) has submitted an interesting errata correction for Janacek Taras Bulba. In the percussion part, at one measure before rehearsal 15, the part marked triangle should really be cymbal.

Marcia Gittinger (National Symphony) has a new 14 page errata for Prokofiev Symphony #5. This is an addendum to the existing errata from San Francisco Symphony.