

# Marcato

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Newsletter of The Major Orchestra Librarians' Association

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July 1996

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## CONGRATULATIONS

Stuart S. Serio is now the Principal Orchestra/Chorale Librarian of the Naples Philharmonic and Philharmonic Center Chorale in Naples, Florida.

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## THE 1997 MOLA CONFERENCE:

Our hosts:

Winnipeg Symphony Orchestra  
Margo & Greg Hodgson, Librarians  
May 17,18,19, 1997

Please note: As this is the Victoria Day long weekend in Canada, you are advised to book your flight early. (Discount info. Next issue!)

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## PRESIDENT'S COLUMN

Greetings to everyone! I hope this summer is providing all of us with some well-deserved vacation time, so that we can begin work on our fall seasons with renewed vigor.

It was great as always to see those who attended the annual conference, this the 14th, in Columbus, Ohio. Kudos and thanks to the Columbus Symphony Orchestra, Executive

Director Susan Franano, and our hosts David Frost and Pavana Baird for their hard work, wonderful hospitality — and good humor throughout.

MOLA's first official visit to Columbus proved well-organized and fruitful. Sessions on copyright restoration, educational and pops programming, the interview process, proofreading and editing, and balancing our jobs with our lives offered something for everyone. A presentation by guest Page Busken on "The Principles of Leadership, Communication, and Personal Growth" offered tools for effectiveness. Eugene Frey, President of the Cincinnati Musicians' Local No.1, spoke about his work with the Cincinnati Symphony Orchestra and Librarians, and how growth and improvements come over the long-term, with patience and perseverance. The conference agenda also included software and calligraphy pen demos, the business meeting and committee reports, and one of the most important parts of each conference — the members' round table discussion.

The Columbus Symphony Orchestra is a perfect example of the broad interest among our member orchestras in hosting the conference. We are very appreciative of the commitment it takes, not only from a financial standpoint but also in time, scheduling, and planning. As a result of such commitment and generosity, the orchestra world is the beneficiary — new information is utilized to improve music preparation, save rehearsal time, conserve the library's resources, strengthen publisher relations, streamline the flow of information within the organization, and countless other advantages. And it all helps make better musical performances.

On behalf of all MOLA members, I would like to extend our sincere appreciation to President Mary Judge and the 1995-96 Executive Board: Treasurer Joann McCollum, Secretary Ken Bonebrake, Member-at-Large Kristi Sloniger, Past President Paul Gunther, and Marcato editor Gary Corrin. The officers gave generously and selflessly of their time and energy to steer us through another year of MOLA business, promote our initiatives, and represent us in our liaisons with colleagues throughout the musical community. A special round of applause goes to Gary and his Marcato Assistant in charge of proofreading, printing and mailing, Jim Kortz, who retire after three years of a job well done. We also want to acknowledge Joann as she completes her three-year term as Treasurer. Thanks to all of you.

At the close of the 1995-96 season, MOLA has a membership of 84 organizations in North America, Europe, Australia, Asia, and the Middle East. Affiliate members have begun to organize their own meeting days with other

librarians in their countries, as Kees Wisse (Rotterdam Philharmonic) did this past May with the Dutch Organization of Orchestra Librarians. We were delighted that our friend and fellow member, Junko Kawano Lucas (Kansai Philharmonic Orchestra in Osaka, Japan) could come to Columbus and will go back and set up a group meeting with some 20 other librarians in Japan. New member Juan Carlos Urdapilleta (Orquesta Sinfónica de la Universidad de Guanajuato) was able to come from Mexico, and has offered to translate the minutes of our conference for colleagues throughout Mexico. We also welcome new member orchestras Brooklyn Philharmonic, Chattanooga Symphony and Opera Association, Greenville Symphony Orchestra (S.C.), Harrisburg Symphony Association (PA), Houston Ballet, Israel Philharmonic Orchestra, and Toledo Symphony Orchestra.

With MOLA's continued growth comes new opportunities for involvement and influence, and parallel challenges and responsibilities. This year we hope to explore increased dialogue with the publishers, further contact with our international, ROPA, and conservatory colleagues, and a possible student-level membership to enhance training opportunities for new librarians. Our recently-filed Articles of Incorporation offers this statement of purpose: "To provide education and support to, and improve communication between, orchestral librarians, enabling them to better serve orchestras, conductors, musicians, managements, support organizations and others."

I am honored to serve with the new Executive Board, and invite you all to offer any suggestions or ideas you may have on how we can best fulfill our collective purpose.

**Karen Schnackenberg - Dallas Symphony**

**Marcato is the quarterly newsletter of The Major Orchestra Librarians' Association (MOLA). Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$ 10 US for addresses within North America, \$15 US for addresses outside North America. Subscriptions begin with the September issue.**

**Deanna Hull, Treasurer: MOLA**  
 San Jose Symphony  
 496 Almaden Boulevard  
 San Jose, CA 95110

Articles and information to be included in **Marcato** should be sent to the Editor.

**Peter Conover, Editor: Marcato**  
 Houston Symphony Library  
 615 Louisiana Street  
 Houston, TX 77002

**1996-97 MOLA Executive Board**

<b>President</b>	<b>Karen Schnackenberg, Dallas Symphony</b>
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**1997 Conference Host**  
 May 17, 18, 19, 1997 **Margo Hodgson, Winnipeg Symphony**

## FRIENDS OF MOLA

Many of you heard that Don and Carla Boyer of Educational Music Service were in a serious automobile accident in late May. Carla reports that they are both doing fine now thanks to their just-previously-purchased Volkswagon whose dual air bags and dropping engine did exactly what they were supposed to. Carla also thanks all those who sent get-well wishes.

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David Daniels advises that the new target date for publication of the third edition of Orchestral Music is January, 1997. He plans to include a statement about MOLA under "resources."

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## MUSIC WANTED

Jim Kortz of the Saint Paul Chamber orchestra is looking for a score for MOZART, *Impresario* [Der Schauspieldirektor] (complete opera / singspiel) with Italian text.

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## VERY LATE-BREKING NEWS

### Congratulations:

Crozet Duplantier has just been hired as librarian for the Lyric Opera of Chicago. He will begin in the fall season. This will create vacancies in the Louisiana Philharmonic Orchestra and the Grant Park Symphony Orchestra libraries. No further information is available at this time. Interested persons should know where to make the appropriate enquiries.

## PUBLISHER NEWS

PIAZOLLA, "Tangazo" must be rented directly from the publisher as there is no US agent. Correspondence must be in Spanish. (A rental request form in Spanish is available from MOLA Central at the Philadelphia Orchestra.) The 1996 rental price is \$ 400 US per performance plus \$ 50 postage. All fees must be paid in advance. Contact:

### Editorial Lagos S.R.L.

Attn: Hilde Fischer de Merellano  
Talcahuano 638 - P.B. "H"  
1013 Buenos Aires, Argentina  
TEL 541 / 371-3746  
FAX 541 / 374-5528

Kurt Michaelis of C.F. Peters Corporation, New York conveys a message from the Peters Frankfurt office that the publishers of the Bonner Katalog are NOT considering a new edition of the 1982 volume. (This cancels the notice placed in the previous issue of Marcato.)

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## MUSIC AVAILABLE

SIBELIUS, "Finlandia" Chorus parts with Finnish text and a transliteration of same. The Toronto Symphony Library has created an SATB part in the key of A-flat with two verses. This is compatible with the orchestra parts. If you'd like a copy, call.

Gary Corrin - Toronto Symphony

SIBELIUS, "Valse Triste" Op. 44. The Philadelphia Orchestra Library has received from Robert Ryker (Conductor in Tokyo) an arrangement of this work for larger instrumentation [ 2222 - 4231 T+2 Str ] The score and parts are computer engraved. If you are interested in using this arrangement, contact:

Clint Nieweg - Philadelphia

## ERRATA, ETC.

**BOULANGER (Lili), D'un Matin du Printemps (Durand)** - There are some major copy mistakes in this publication including a missing Second Violin solo and an entire Bass line. Inserts are too large to reproduce here. They have been sent to MOLA Central.

Ella Fredrickson - Florida Orchestra

**DEBUSSY, "La Mer"** - Viola: reh 37, m. 1, beat 3+. The middle line should read B# rather than B-natural.

Mariss Jansons - Music Director Designate, Pittsburgh

**DEBUSSY, "Nocturnes" mvt. 2 "Fêtes"** (Durand Edition and Kalmus reprint) - Cello and Bass : reh 22, m. 1, beat 2. Change G# to G-natural in the score and parts. [The Eulenberg mini score is correct.]

Ricardo Averbach - Orchestra Conductor, University of Pennsylvania

**FALLA, *La Vida Breve*: Introduction and Spanish Dance** (as rented from G. Schirmer) - These are two non-consecutive movements from the complete lyric drama. My colleagues in "The States" have the option of purchasing complete material from Kalmus and creating their own pastiche. (...as I hope to next time, since this is the last year Falla is protected in Canada.) There are no rehearsal numbers in the "Introduction." [Vestiges of previous numbers led me to place them thus: reh 1 in the fourth measure - Now, counting that bar, 9 more measures and place reh 2 - (following this pattern) +9 = reh 3 *Tranquillamente* - +15 = reh 4 *Moderato* - +13 = reh 5 - +13 = reh 6 *Danza*.] Rehearsal numbers are not in all parts of the *Danza*. [Check using the established scheme.]

Also in the Bass Clarinet part: The part is in A for the *Introduction*, but changes to Bb after the downbeat of the *Danza* (new reh 6). The first line of the part is in treble clef, but changes to bass clef at the beginning of the second line and remains so for the duration of the part. (This is a mistake in the score as well.) It is also worth mentioning that, in the score, the Bass Clarinet is written in A throughout. If the complexity of this problem and the age of the set we received are any indication, this has been responsible for an impromptu dynamic change to *ppppp* by quite a number of Bass Clarinetists!

Gary Corrin and Errol Gay - Toronto Symphony

**MOZART, Overture to The Magic Flute** (Breitkopf Edition) - Oboe 2: rehearsal letter C should appear one measure later than it is printed (measure 117)

Stuart Serio - Naples [via Philadelphia]

**MOZART, Piano Concerto No. 15 K. 450** (Bärenreiter) - Cello / Bass part: Mvt 1: At m 110 there should be 2 m rest indicated (not 3). The printed measure numbers are one too high for the next two lines. [Change 119 to 118 and 131 to 130]. Then, at (new) m 134, the rest should again be 2 m (not 3). The printed measure numbers from this point to the end of the movement are two too high. [Change 140 to 138, 145 to 143, etc.]

Errol Gay - Toronto

**SARASATE, "Zigeunerweisen"** - The Broude Bros. Edition (and probably many others) has no rehearsal figures.

Clint Nieweg - Philadelphia

**SIBELIUS, Symphony No. 4** (Breitkopf/Kalmus) - Trumpet and Trombone parts: Mvt. 2 reh K - L. The two long oboe cues contain an error. The first one should end in the 9th bar. (Rather than having the tied note extend to the next bar. (Eliminate that 10th bar.) The second cue should begin in the 14th bar after K. This time the tied note is short by one bar. (Add a bar at the end of this solo.) Refer to the score.

Gary Corrin - Toronto

**STRAUSS, "Also Sprach Zarathustra" - Cello (part B):** Three measures from the end in the C.F. Peters edition (and Kalmus reprint) a measure rest has been omitted. Refer to the score or Cello (part a) for clarification. Without this correction the Cello b will join the flute and piccolo chord.

Clint Nieweg - Philadelphia

**STRAVINSKY, Symphony in C** (Schott - Rented from EAM) - Viola: reh 94 + 1m, last note should be Bb (not C). Reh 150 + 2m, 5th note should be D# (not F#). One measure before reh 154, rest should be 1/8 (not 1/16).

Errol Gay - Toronto Symphony

**VAUGHAN WILLIAMS, Oboe Concerto -** According to John Perkel, all of the corrections (errata from San Francisco) were printed in the parts the NY Phil received from Oxford University Press.

Larry Tarlow - New York Philharmonic

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## FOR SALE

**HAYDN, Violin Concerto No. 2 in G Major, Hob. VIIa:4** (Doblinger) Two full scores, Strings: 4.3.2.2.1, Cembalo. This is brand-new unstamped material. If you're interested, call:

Gary Corrin - Toronto Symphony

## THE LEOPOLD STOKOWSKI COLLECTION

Part of Leopold Stokowski's will reads, "I am the grateful owner of an extraordinary collection of books, scores, manuscripts ... pertaining to music ... It is my profound wish that this entire collection shall be devoted to the advancement of fine music." According to Herman Muller, executor of the Stokowski estate, "... leaving his working tools to Curtis had been in Stokowski's mind for many years. He wanted a home for his music. Curtis seemed the ideal place."

So it was that John de Lancie, Director of the Curtis Institute of Music, arranged with Stokowski's heirs to have the entire collection brought to the Institute from Stokowski's Nether Wallop home in England. It was dedicated, with Edwin E. Heilakka as Curator, on February 26, 1980, housed in an archival room with specially designed display areas. Since its opening, [the material provided for this article is dated June 1, 1987] nearly six hundred people from the U.S., Canada and over twenty other countries have come to browse the collection's vast assortment of scores, instruments and recordings.

There are about 1,500 orchestral scores, many with a complete set of parts, plus doubling winds. In many cases there are two or more scores with meter, dynamic, and interpretive markings boldly indicated in Stokowski's trademark red pencil. The inside covers look like scrap books, pasted over with an assortment of pictures, photos, and program notes relevant to the music. Multiple scores are marked with a large letter N or Y, or combinations of these, to indicate which was most recently marked. The letters simply stood for Yes or No; The preferred score being marked Y. When another score was prepared, the Y score became a YN and the new score became YY. If still another revision was made, the new score became YYY and the previous one was changed to YYN.

The Maestro was severely criticized for his frequent changes to the composer's scoring. His YN and YY scores of Brahms' Symphony No. 3 have the woodwinds playing in a much broader and higher register than written by Brahms. In the second measure, for example, he adds contrabassoon and a crescendo for all winds leading to a *ff* in measure 3. Before regarding this practice with disdain, one must consider that Stokowski first recorded this work in 1928, a time when microphones and recording techniques were in a primitive state. It is quite likely that he made these kinds of changes to accommodate the fact that the woodwinds as originally scored, were not creating the same effect on record as they were in a good concert hall. It is doubtful he ever felt he was "correcting and improving" a composer's work. Rather, he had the foresight to change a score to overcome the defects of the recording industry as he encountered them.

Shelf space about four feet high and 20 feet long contains scores and parts of the 200 Stokowski transcriptions of other composers' works, as well as some original compositions. Twenty-six of these have been previously published. The rest remain in manuscript form. Forty-four have been reproduced and performed by school, community and major orchestras. The myths surrounding the generation of the Stokowski transcriptions [whether they were ghost-arranged by others including Natasha Bender, Albert Tipton, Lucien Calliet and others] are in no way valid. Many of the manuscripts are in Stokowski's own hand. When he enlisted the assistance of others, Stokowski would give them a source score of the work to be transcribed with extensive annotations as to instrumentation, tempi, dynamics, meter changes, style, and special effects. During the course of development of the new score, Stokowski would check its progress, make suggestions, changes and revisions.

When the score was completed, he would study and revise it, sometimes pasting over new staves and completely rewriting sections. From this final score, parts were copied for performance. During rehearsals further amendments were typically forthcoming.

Because of age, deterioration, poor reproduction, and over-zealous marking of cuts, bowings, etc., many of the scores must be recopied prior to reproduction for performance. Fortunately, Mr. Gabriel Braverman, a retired violist of the Philadelphia Orchestra, a man who knew Stokowski well and had copied some of his original scores, serves as a volunteer copyist for the collection. Two other volunteers, Al Boss, a retired professional orchestrator and Sean Osborn, a Curtis student aide [now a Clarinetist with the Metropolitan Opera Orchestra] are examining the scores to determine the instrumentation required.

A catalogue is now available from:

Edwin E. Heilakka  
The Leopold Stokowski Collection  
Curtis Institute of Music  
1726 Locust Street  
Philadelphia, PA 19103  
TEL 215 / 893-5252  
FAX 215 / 893-0194

[Thanks to Edwin Heilakka for providing the material for this article. Editor ]

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### THIS MONTH'S PUZZLE

A conductor wants to perform, as a demo, the first 30 bars of Siegfried's Funeral March (Beginning to the 15th bar of *Feierlich*). There will be only four horn players at the service. In order to write in as few notes as possible, what parts do you use - and what pitches should be notated so as not to change the transposition for the players? (Answer next issue.)

## MEET YOUR 1996-97 COMMITTEES

### Archives Committee

Marcia Farabee, National Symphony  
Rebecca Beavers, Cincinnati Symphony

Sandra Pearson, Boston Symphony

### International Membership Committee

Clint Nieweg, Philadelphia Orchestra  
Gary Corrin, Toronto Symphony  
David Gruender, Indianapolis Symphony

Kristi Sloniger, Houston Grand Opera  
Marilyn Steiner, Israel Philharmonic  
Kees Wisse, Rotterdam Philharmonic

### Marcato Committee

Peter Conover, Houston Symphony  
Carole Keller, Minnesota Orchestra  
Clint Nieweg, Philadelphia Orchestra  
Bob O'Brien, Atlanta Symphony

Mike Runyan, Indianapolis Symphony  
Tom Takaro, Florida Philharmonic  
Larry Tarlow, New York Philharmonic

### Meeting Committee

Margo Hodgson, Winnipeg Symphony  
Pavana Baird, Columbus Symphony  
Marcia Farabee, National Symphony

David Frost, Columbus Symphony  
Mary Plaine, Baltimore Symphony

### OLIS Committee

Mike Runyan, Indianapolis Symphony  
Larry Tarlow, New York Philharmonic

Pat Zwick, Utah Symphony

### Publications Committee

Peter Conover, Houston Symphony  
Jim Kortz, Saint Paul Chamber Orchestra

Kristi Sloniger, Houston Grand Opera  
Tom Takaro, Florida Philharmonic

### Publisher Relations Committee

[The President of MOLA will act as the official liaison with publishers.]

Gary Corrin, Toronto Symphony  
Marcia Farabee, National Symphony  
Ella Fredrickson, Florida Orchestra

David Frost, Columbus Symphony  
Carole Keller, Minnesota Orchestra  
Pat McCarty, Brooklyn Philharmonic

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**"MOLA Central"** [Coordinates errata and provides a network for membership inquiries.]

Clint Nieweg and Nancy Bradburd - Philadelphia

## **A Request for Assistance in a Search for Scores by Eugene MacDonald Bonner**

Eugene Bonner was born in Jacksonville, N.C. in 1889 and died in Taormina, Sicily in 1983. He lived and worked for much of his life in New York where he composed, wrote music criticism, and, for a time, served as the music librarian for WQXR.

For the past several years I have been trying to collect as much of his work as possible. What I have found so far has been deposited in the Archives here at Winthrop University. Our most recent acquisition has been a set of 78 rpm records, apparently made from WQXR broadcasts, which includes some songs sung by Marjorie Lawrence with the National Orchestral Association Orchestra. A piano-vocal score was published in 1925 by J. & W. Chester under the title, "Whispers of Heavenly Death," but to my knowledge the orchestra score was never published.

Other works by Eugene Bonner include a small opera, "The Venetian Glass Nephew" which appeared on Broadway in 1931; a tone-poem, "White Nights" which was performed by the New York Philharmonic and the Philadelphia Symphony Orchestra in the late 1930's; at least five other operas, some solo songs, and chamber works.

The National Orchestral Association is now defunct and I've been unable to locate anyone who knows the disposition of what must have been an important collection of music material. I would greatly appreciate any assistance your members can give me in my search.

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Winthrop University  
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## **Another Change in Copyright Law?**

On February 16, 1995, bill HR. 989 was introduced in the House of Representatives by Carlos Moorhead of California. Co-sponsors are Representatives Schroeder, Coble, Goodlatte, Bono, Gekas, Berman, Nadler, Clement, Gallegly, Becerra, Gordon, Quillen, Conyers, Packard, Forbes, Markey, Filner, and Lofgren. HR. 989, and its companion bill in the Senate, S. 483, introduced by Orrin Hatch of Utah and co-sponsored by Senators Feinstein, Thompson, Simpson, Boxer, Abraham, Heflin, and Leahy, seek to extend the term of new copyrights from life plus 50 years to life plus 70. These bills, if passed, bring the U.S. into harmony with the Berne Copyright Convention, which states that the term of copyright protection is the shorter of life plus 70 or the term of the country of origin. Under the current law, American copyright protection is 20 years less than the protection for copyrights granted by other Berne Convention countries. The bills would properly extend to Americans the copyright protections enjoyed by citizens of the other Berne Convention countries.

However, another, less-obvious section of the bills would extend the copyright of works protected before 1978 from their current 75 years to a total of 95 years. This would, in effect, cause no additional works to enter the public domain for the next 20 years. While at this time we can assume works initially protected before January 1, 1921, to be in the public domain, with the passage of these bills that date would be rolled back to January 1, 1901. The bills do not restore copyright protection to works initially protected between January 1, 1901, and January 1, 1921.

The underlying premise of all intellectual property law is that the government seeks to balance the need of Americans for free interchange of intellectual material with the need of creators of intellectual material to profit from their ideas, so that they are able to make further creations for the benefit of the

public. The government has directed that creators of physical items have their creative output protected by patent. In the area of intellectual creation, which is not patentable, copyright protection exists for the life of the author or creator plus 50 (to become 70) years for works initially protected after 1978, and a total term of 75 years for works protected before 1978. While it is clear that this bill's sponsors seek to rationalize American copyright law with the Berne Convention, there is no parallel in the Berne Convention for works whose protection was for a specific number of years, rather than a life-plus-x term, so there is no need for the twenty year extension for the pre-1978 works.

In addition, there is a provision in these bills that would extend protection of anonymous, made for hire, and pseudonymous works to 95 years. Certain works by Prokofiev, Sibelius, and Stravinsky could fall into the category of works made for hire.

How will this impact MOLA and our orchestras? Obviously, the main impact would be for the next 20 years no works will enter the public domain, causing us to have to rent music that we otherwise would have been able to purchase. In addition, any works scheduled to enter the public domain that are used in a grand rights situation would require payment of large licensing fees that would not have been necessary.

The MOLA executive committee will make our feelings known to the appropriate committees studying these bills, and the ASOL is formulating its position on this extension of copyright protection. What should orchestra librarians do? It is suggested that we bring this to the attention of our chief executives and board leaders and ask them to make the following points to legislators in whose districts we work:

\* S. 483 and HR. 989 are laudable bills, necessary to afford American copyright owners the same protections afforded European copyright holders.

\* There is language in these bills, however, that would extend copyright protection of works in their renewal term (Pre-1978 copyrights) by 20 years, to a total of 95 years, protection that no Berne Convention country affords their own nationals.

\* Section 2(d)(B), in extending pre-1978 copyrights to a term of 95 years, will negatively impact orchestra, ballet and opera companies, and school and university performers, by requiring them to pay high fees to, for the most part, overseas owners of American copyrights. In these days of decreased government support for the arts, our government should not be taking actions that increase costs for performing organizations.

\* American music publishers will be denied the opportunity to make available to American organizations at reasonable cost, reprinted editions of European works protected 75 years ago.

\* Therefore, S. 483 and HR. 989 should be amended to remove all extensions of copyright protection for works in their renewal term before 1978. Sections 2(b)(3) and (4) and 2(d)(B) should be removed from S. 483 and HR. 989.

While it would likely not be appropriate for a librarian to represent an orchestra's position to a governmental body, it would be quite proper for each of us to write personal letters to our representative and senators. Their addresses are usually published in telephone directories.

On the web, by referencing S. 483 or HR. 989, further information regarding the progress of these bills is available on-line, at <http://thomas.loc.gov/home/c104query.html#billno>. The home page for the House of Representatives is <http://www.house.gov/>, and a variety of e-mail listings for legislators are available at [http://www.yahoo.com/Government/Legislative\\_BranchCongressional\\_E-Mail\\_Addresses/](http://www.yahoo.com/Government/Legislative_BranchCongressional_E-Mail_Addresses/).

Lawrence Tarlow - New York Philharmonic

## MEET THE LIBRARIANS

### **Israel Philharmonic Orchestra Marilyn Steiner, Principal Librarian**

I grew up in Toronto, a nice normal kid who played baseball, football, basketball - and the piano in between games. High School provided me with a wonderfully humorous music teacher who made it all seem like such fun that I devastated my parents by telling them I intended to study music at university. I entered the musicology stream and seemed headed for the traditional MA, PhD leading to research, etc. Along the way I came to feel that it wasn't fair that the Music Education people got to study all the instruments, so I checked out a french horn and started to take private lessons for the fun of it. Following a summer vacation in Israel, I determined to return to take my Junior year in musicology at the Hebrew University. I rented a horn and took both it and my flute, which was then my major instrument, off to Jerusalem little realizing that was the wind which was to blow me off course. Upon returning to Toronto, I applied to change my major instrument from flute to horn and, after auditioning, was allowed to do so. Upon finishing my first degree, I reapplied as a horn major in the Performance Degree Course while also working as a music specialist in the archives of the Canadian Broadcasting Corporation.

The lure of Israel proved so strong that at the end of another year I returned to Tel Aviv to continue my horn studies. Because the 1973 war caused the academic year to start late, I began studying with the Principal Horn of the IPO and was fortunate to land a job in a small local orchestra. By the end of that year I was so sick of playing Mozart 40, *Fiddler on the Roof* and *Sound of Music* that I move once again, this time to London, England where I got a job in the Sound Archives of the BBC and continued playing horn in various local and semi-professional orchestras. I stayed in touch with my teacher in Israel and met the orchestra whenever its tours brought it through London. On one such occasion, just as I was about to return to Canada, my teacher informed me that the Principal Librarian job was coming open at the end of the season. It seemed an attractive possibility, but I first had to ask the conductor of my orchestra what exactly it was that the Orchestra Librarian did!!! After some time training with the librarian of the Royal Philharmonic, I set off for the interview in Israel.

I was truly amazed when they hired me and was even more amazed at how natural the job seemed to me. Certainly the first month was terrifying - starting out with Leonard Bernstein. Proofreading a new printing of one of his works without any assistance was a daunting beginning to my career, but if I could make it through that, I felt I could make it through anything. - Of course that was before I encountered Zubin Mehta...

I have played and recorded on numerous occasions with the IPO as extra horn and Wagner Tuba. During my "spare" time I learnt to scuba dive, marrying the owner of the dive centre along the way. Millions of touring miles, a house and two children later, I have sold my horn and stick to being a full-time librarian which, incredibly, I still enjoy - most of the time...

### **Dana Schlanger - Librarian**

I was born in Bucharest, Romania, to film-maker parents who had a great love for music. Growing up surrounded by these two most addictive arts in existence, I always swayed between these two great passions, eventually becoming a musician who married an actor-turned-director-turned producer!

I made my way through Music High School playing the piano to enthusiastic audiences (my parents and my teacher), taking up some cello and singing, but especially reading and writing about music. When I started studying musicology at the Bucharest Academy of Music, I realized I had found my path in music and in the incredibly rich world of history, culture and art surrounding it. That was confirmed by ensuing activities such as research studies, concert and opera reviews, and film music reviews (while also selecting and editing music for films!) between 1981 and 1985. Also during that time I received my M.A. in musicology, hosted a weekly radio show on classical music and became an editor at the musicological monthly called *Music*.

Living through these darkest years of Communist Romania was a combination of daily hardships in an ebullient underground (unofficial) culture, and frustration over what we knew was going on culturally in the free world. (The information came to us in complicated ways, but always came.) Another combination, this time of ingrained Zionism and a longing for freedom, brought my husband and me to Israel in 1985. I promptly applied for doctoral studies at the Musicology Department of the University of Tel-Aviv. I was accepted and offered the position of research assistant to the head of the department. In 1988, following a short stint as program editor of the Israel Philharmonic, a "Librarian Wanted" ad in the newspaper jolted me from the world of writing about music to the world of making music - and making it ready for yesterday! Now I'm hooked on the action: the major artists, solving the problems, ... (Some of the unique people skills required were only mentioned in the fine print!)

Between working mornings and evenings at the IPO, occasionally touring and raising my two children (a boy of 6 years and a girl of three-and-a-half) I am still writing: contributing articles to the IPO program, writing and editing all the programs of the Israel Sinfonietta Beer-Sheba... And (How could I forget film?) helping my husband with the music to his films...

## SOLUTIONS TO THE LAST TWO CROSSWORD PUZZLES

Marcato Puzzle 2

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Music of the Night

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## **INTERNET NEWS (New Column)**

### **The Web for Orchestra Libraries - So Far...**

In the two years since I started using the World Wide Web, it has grown faster than Bill Gate's net worth. We now see WWW addresses on TV ads, campaign literature, and cereal boxes. At some point we might wonder if there is anything really useful on the web, in particular anything that might ease our lot as orchestra librarians.

In looking for material on the web relevant to orchestra librarians, I was surprised at how many more sites there are compared to a year ago. One thing to remember when using the web as an information resource is that what you know today will be outdated tomorrow, and will be quaint and irrelevant next year. With that in mind, I have collected some sites I hope will be of interest.

The sites produced by music publishers are perhaps the most immediately useful:  
G. Schirmer (<http://www.schirmer.com/>)  
J.W. Pepper (<http://www.jwpepper.com/>),  
E.A.M. (<http://www.eamdc.com/>)  
Boosey & Hawkes(<http://www.ny.boosey.com/>)

To get a better idea of what the sites were about and what was planned, I spoke with Charles Slater at J.W. Pepper (which produces the web sites for Pepper, European American and Boosey), and Ed Mathew at G. Schirmer. None of the sites are targeted to the orchestral music rental market (surprise!), and primarily feature promotional material such as new works, composer biographies, and current performance schedules of represented works. The Schirmer and European American web pages are the only publishers' sites with extensive portions of their rental catalogues online, to date. (Boosey and Hawkes have mounted only their operatic and vocal sales catalogues so far.)

To locate a composer on the Schirmer site, you click on the first letter of the composer's surname and wait while a large file loads onto your screen. European American gives each composer a separate page. These listings give title, composer, orchestration, duration and publisher information. It is possible to download each catalogue file (for a given composer or initial) onto your computer for future use in order to avoid the online time, although Ed Mathew offered to provide Schirmer's catalogue on floppy as a delimited file for use in a database program for anyone wishing to avoid this chore. Neither publisher has a searchable database yet, although Charles Slater said this is in the works. The British arm of Music Sales/G.Schirmer have mounted a CD-ROM catalogue of Chester, Novello and Schirmer that is searchable on the web (<http://www.musicsales.co.uk/musicsales/cgi-bin/printpage.pl?hirelib.html>), but I found it somewhat cranky and unreliable. Ed Mathew said he had some copies of this CD-ROM lying around, and offered them to any interested MOLA members. One other feature of interest in either site is access to copyright permission - the European American site allows reprint requests to be processed online, but apparently only for use in articles, theses, or books. Schirmer requires you to download a form, print a copy, and mail it in, but they include requests for permission to copy out-of-print music.

The J.W. Pepper site has a selected catalogue to browse from, but Slater mentioned that they are testing a web-based version of the full P e p p e r c a t a l o g u e (<http://www.jwpepper.com:8001/>). For those of you who have used the Pepper National Music Network using a telnet or dial-in connection (see Larry Tarlow's article in *Marcato* IX:3, March 1995), the web version is much easier to use.

Non-commercial catalogues of interest include those provided by the American Music Centre (<http://www.amc.net/amc/>) and the Canadian Music Centre (<http://www.ffa.ucalgary.ca:80/cmcc/>). The AMC has a full catalogue of scores available to members, but the extensive listings include orchestration, timing and publisher/rental agency information. The catalogue can be broken down by instrumentation or composer. The CMC site has a searchable database of Canadian works online, and also enables online ordering of scores for purchase or loan.

The use of the web to provide access to such catalogues and databases seems like an excellent idea: information can be updated frequently and cheaply, and it becomes immediately available (at little cost) to the searcher. Printing and shipping costs disappear. It is not clear if this might mean publishers will be less likely to bother creating print copies of catalogs: Charles Slater said that he doubted that web-based information would mean fewer print resources. On the other hand, Ed Mathew said Schirmer is now trying less expensive print-on-demand small runs of specialized catalogues and increased use of the web may eventually lead to fewer print catalogs. At the same time, he promised that Schirmer's latest large rental catalog would appear within a year! The ability to search large databases instantly is one advantage information in electronic form can have over print resources. Information about publishers for a given work is available through both the ASCAP ACE site (<http://www.ascap.com/ace/ACE.html>) and the BMI Repertoire Section web page (<http://rep.edge.net/>). These catalogues are searchable by title, writer, and publisher (and performer in the case of ASCAP). The listings are bare bones - no orchestration or timing, but they can be useful when tracking down publishers of mysterious programme items. Be warned that works may have multiple publishers (many have three listed) or that, without

knowing the composer, title searches may do little good - the BMI catalogue gives 25 songs called "Blue Moon". The Music Publishers' Association has a copy of their 1995 MPA Music Publishers Sales Agency List online, but the only weblike feature of this catalogue are hypertext links from each name in the publishers' imprint index to the respective publisher.

I suppose it's an occupational illness to find library catalogues interesting, but catalogue records are often useful when trying to establish composer names and dates, or title authority for compositions. The Library of Congress site is huge (<http://lcweb.loc.gov/homepage/lchp.html>), but well structured and very impressive. The LC collections can be searched using either the form-based (fill in the blanks) Z39.50 interface, or less friendly but more versatile interfaces available through a telnet connection during restricted hours. One excellent resource dedicated to authority control in music is the RISM gateway to the Library of Congress name authority file ([http://www.rism.harvard.edu/cgi-bin/zform.CG?LC\\_NAMES](http://www.rism.harvard.edu/cgi-bin/zform.CG?LC_NAMES)). This provides excellent name and title authority records with thematic/chronological catalogue numbers, and usually includes variants. For example, a listing for the Haydn Divertimento in G Major, H.X.5 shows that this work also has been known as an Octet, an Overture and a Sinfonia - and as Op. 31, no.3. The record also gives the orchestration as given in the Hoboken thematic catalogue, and the page in the New Grove where the work is listed.

Copyright is one issue of interest to orchestra librarians that has much up-to-date information available on the web. The U.S. Copyright Office Home Page (<http://lcweb.loc.gov/copyright/>) is an excellent starting point, Indiana University has A Guide to Copyright for Music Librarians, ([http://www.music.indiana.edu/tech\\_s/mla/legcom/copyhome.htm](http://www.music.indiana.edu/tech_s/mla/legcom/copyhome.htm)), and IFLA also maintains a

page listing U.S., Canadian and international  
copyright resources  
(<http://www.nlc-bnc.ca/ifla/11/copyright.htm>).

Perhaps the most important unique feature of the web is the ability for the creators of sites to provide links to other sites they have found worthwhile. The web sites for large music libraries are worth visiting, both for searching the catalogues online and for related resources listed. As well, music schools web pages often have excellent links. The New York Public Library Music Division (<http://www.nypl.org/research/lpa/mus/mus.html>), Indiana University (<http://www.music.indiana.edu/muslib.html>), Northwestern University (<http://www.library.nwu.edu/music/select.html>), the University of Saskatchewan ([http://library.usask.ca/arts\\_hum/music/](http://library.usask.ca/arts_hum/music/)) and the Sibelius Academy (<http://www.siba.fi/Kulttuuripalvelut/music.html>) all have very well-maintained sites with extensive classical music links. There are also freestanding web indexes to musical resources, such as those found on Yahoo! ([http://www.yahoo.com/Entertainment/Music/Genres/Classical/Symphony\\_Orchestras/](http://www.yahoo.com/Entertainment/Music/Genres/Classical/Symphony_Orchestras/)) and Classical Net (<http://classical.net/music/>). Finally, many of the over 130 orchestras around the world (<http://www.nzso.co.nz/orch.html>) with web pages offer links to music and orchestra-related sites of interest. Two of the best are also two of the oldest - the venerable New Zealand Symphony site (<http://www.nzso.co.nz/>), and the San Jose Symphony [remember, it is in silicone valley] (<http://www.webcom.com/~sjsympho/>).

Whether looking for specific information in publishers' catalogs, catching up on subjects of interest such as copyright, establishing the proper identity of works, seeing what other orchestras are up to, or just picking up useful bits of information by browsing, the web has quite a bit to offer orchestra librarians already.

Every indication is that the web will get easier to use, and more versatile. Online ordering of music rentals or the direct downloading of printable music files are technically feasible and will come if there is sufficient demand and financial incentive. At present, the web offers almost nothing that is a radical improvement over current practices: orchestras have long thrived without it. However, before we dismiss this latest information technology as overhyped, we should consider how much we would enjoy working without the once new technology of phone, photocopier and fax machine.

If you have any questions, or suggestions for future articles on the web and the orchestra library, please write me at [bmeikle@direct.ca](mailto:bmeikle@direct.ca).

TEL: 604 / 385-9771

FAX: 604 / 385-7767

Bruce Meikle - Victoria Symphony

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#### GETTING THE "GATT" STUFF

The San Jose Symphony didn't have the funding available to purchase this extra music, but everyone knew how important it was to obtain at least some of the works on EMS's list, so the library got creative. After determining with the music director which works might be the best additions to our library, I contacted Leigh Weimers, a "human interest" columnist for the *San Jose Mercury News*. He generously plugged my project, which he called, "Adopt-an-Opus." Donors could choose which work or works they wanted to sponsor and we promised to print their names in our programs whenever we performed the work. This column generated almost \$ 1,000 in donations to the library. Along with another large donation pulled in by our music director, we were able to purchase all of the music on our list!!

Deanna Hull - San Jose Symphony

## My First MOLA Conference

When discussing with my colleagues in Naples the details of my venture to the MOLA conference, their reaction was one of curiosity. "MOLA?" they asked. Due to the mixture of southern and Yankee in my accent, a few thought I'd said, "Möller" or "Molar." I assured them this was not a meeting of pipe organ enthusiasts or dental technicians, but a collaboration with my colleagues in the wonderful world of being an orchestra librarian. What a wonderful world it is!

I was anxious about attending the conference, since I'd not met most of you, and was not exactly sure of what would take place. I'd been told, before the start of the weekend, that MOLA was like a family. I can now understand this reference because I felt completely welcome from the downbeat. No longer will I have the feeling of being alone as an orchestra librarian. Even though we come from various size orchestras, the similarities in our jobs are numerous. I was amused by many of the stories, and thank goodness I have had the fortune thus far in my career of not encountering some of the problems I heard about!

The conference was a wonderful learning experience and I am encouraged, thrilled and excited about our association and the people I have met. Best of luck to each of you next season.

Rebecca Beavers - Cincinnati

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## CODA

### Musician's Dictionary

"Senza Sordino" : A term used to remind the string player that he forgot to put his mute on a few measures back.

## Do Not Ask:

1. What are we playing next week?
2. What are we playing this week?
3. What are we playing last week?

## Think About It

At the beginning of the second rehearsal, the conductor addresses the orchestra, "Ladies and Gentlemen, please take up your pencils; We have some marking to do on this score. The first two bars are in 3/4, not 4/4/ as written. Then, in the fifth bar, change to 7/8 and this remains to the end. Now in the seventh bar we lower all pitches by 1/2- step. Finally, beginning in bar 13, we lower all pitches a whole-step and this also will remain until the end.... Okay, let's try it from the beginning..." The soprano interrupts, "Maestro, Maestro, what would you like me to change?" The conductor replies, "Nothing, my dear. Sing it just as you did yesterday."

[No MOLA librarian has claimed responsibility for these.]



CARTOON 1998 BY JOHN CALLAHAN

## EDITOR'S EPILOGUE

It was Monday - following my last "Marcato Weekend" of typing. (I had savoured the experience despite lovely weather outside: Some kind of delayed-gratification syndrome gone awry.) Bruce Meikle called to tell me his article on "The Web" was ready to send. We'd talked about this before, of course, but having just re-typed Larry Tarlow's article from a FAX copy, all I could think was, "Uh-Oh, how many of those darned e-mail addresses am I going to have to re-type?"

What followed was my own little awakening to the usefulness of current technology. Bruce suggested, "Why don't I send it to you on the web?" ..... "*On the web...*" The words echoed like a gently distant thunderclap in the Arizona desert, reminding me that there are forces in the universe beyond my comprehension.

Yes, I knew the Toronto Symphony had a web site. The marketing department seemed quite excited about it. "...download to disk ... convert to WordPerfect ... format any way you want ..." Bruce's words came as a "revelation."

At the risk of sounding like a recent convert to AMWAY or EST (they're the same, aren't they?) the possibilities flooded my mind. No more re-typing, no need even to bother with sending discs through the mail ... And best of all, it was true! A friend in the marketing department called to tell me Bruce's article had arrived. She sent it over to me on a disc. I formatted it in columns with full justification, touched it up a bit in no more time than it took me to read it, and viola! [sic]. (The e-mail addresses' resistance to the wrap-around feature made for some stretched-out words, but since a couple of them were rather comical, I left them in.)

Then I got nostalgic. I thought of my own history with Marcato: Finding my first issue in the desk of the Phoenix Symphony when I arrived there. How it led me to attend the MOLA conference in San Francisco. (What a great lunch at the Ballet! And how I particularly enjoyed meeting David Frost, also attending for the first time.) I recalled the pleasure of pulling out those succinct little issues on the subway. Reading the articles and thinking about my friends who'd spent their time writing them always caused me to reflect on the enthusiasm of this unique group of people. And of Paul Gunther and Nancy Bradburd - and their typewriters.

Finally, there is my partnership with Jim Kortz: our quaint method of FAXing and FEDEXing materials back and forth; talking on the *phone* to go over fine points of style and punctuation; all those laughs about what we could and couldn't print(!); the relief and satisfaction that came with the production of each new issue. It was time well-spent.

With this issue, Marcato launches into a new era. As Larry Tarlow suggested in a recent conversation, the day may soon come when we all pull out our "LAP-TOPS" on the subway to browse the pages of Marcato. I look forward to that, but at the same time, am already grateful for the memories.

Okay, this is it... The last time I'll have to fill up a blank page. It's up to you now, Peter. I certainly wish you well and hope to see you benefit from this advancing web technology. Jealous as I am of all the time you'll save, it isn't enough to make me want to re-up!

Gary Corrin, Editor (ret.) - Toronto Symphony  
tso@clo.com