

M A N U A L
for the
Orchestral Librarian

- P R E F A C E -

The suggestions for the duties of an Orchestral Librarian, are written for the sole purpose of aiding other librarians in a written form to overcome some of the obstacles in the profession. My successor was chosen at a last minute crisis when the manager had several years to make a choice and to have him work with me for a six month period instead of two weeks. During my tenure I have received many phone calls from budding librarians requesting help. I could only converse and answer their questions and send them copies of some forms. I hope that this extra effort in written form will present some aid to others in the industry.

The many times when I spoke to other librarians about mutual problems, their replies were very courteous and very helpful to me. I hope that my answers to their questions were also in good order.

Albert P. Steger
Librarian Re-tired
Detroit Symphony Orchestra
September 20, 1982

NOTE: The letters, cards and reproduced forms herein are presented as a guide and may be freely used by the librarians as a format for their use. When using the "Guest Conductors" letter of the Cleveland Orchestra, one should contact Ronald Whitaker, the librarian of that organization.

Albert P. Steger
June 20, 1983

LETTER OF AGREEMENT

When I started my tenure as librarian, the former librarian, Arthur Luck, briefed me on what was required and that my main duties were to the conductor and the manager. The conductor would request all work related to the music and its preparation. The manager must know what expenditures are required and that the wishes of the conductor be fulfilled. I was also told to maintain the library.

When I was on my own, all sorts of problems started to develop including the personel manager and some musicians in relationship with work that the former librarian was not involved. To have a working agreement I had an extensive interview with the manager. He readily understood that such an agreement should be in letter form and that it must be posted. However, before signing and presenting it to me, he allowed the conductor and the personel manager read and present their views. I presented this agreement to all succeeding managers who made no changes. It was never observed 100% but it did work for good relationship.

Sixten Ehrling • Music Director and Conductor

Howard Harrington • Manager

February 21, 1968

Mr. Albert Steger, Librarian
Detroit Symphony Orchestra
Ford Auditorium
Detroit, Michigan 48226

Dear Mr. Steger:

At this time I think it would be wise for us to put into writing the previous verbal agreements which have existed between the management and the staff of the library governing the functions of the Orchestra library.

As head librarian for the Orchestra, it is understood that you will assume full responsibility for the workings of the library as set forth in the following outline, and that any deviation from this outline will be discussed directly with me.

A - The duties of the librarian shall be to:

1. Keep all the music materials (property of the Orchestra) in a good filing system and keep an up-to-date catalog of same.
2. See that all materials are in good condition or advise for replacement of same if necessary.
3. With the agreement of the conductor or the manager, make, have made, or purchase duplicate parts.
4. Secure on rental music that has been programmed and is controlled by one of the various publishing houses.
 - a - When requested, he shall seek the rental fees of such material.
 - b - Return such materials after use - per agreements with the publisher.

Mr. Albert Steger
February 21, 1968

-2-

- c - If the materials are PD, he shall advise the manager of the purchase price providing it is available.
 - d - If the music on rental has more than one edition, the librarian shall be advised by the conductor which one is to be secured.
5. Secure all supplies necessary for repairs, shipments, etc. with the approval of Mr. Bernat.
 6. Assemble and make available to members of the Orchestra all future programs. It is understood that subscription programs will be made available at least two weeks in advance of the concert date. I realize that it is impossible to establish an exact date for availability of other programs since there is usually an overlap of materials, however, such programs will be made available as soon as the material is at hand.
 7. I will see that you receive memorandums on future programs as soon as they are given to me by the conductors so that any material which is not in our library may be rented.
 8. The associate librarian shall aid the librarian in the repair of materials, general library work and work mainly on the bowing of string parts.

B.- Duties with orchestra members are:

1. It is agreed that the library will be open from 9:00 AM until 2:00 PM Monday thru Thursday, and that musicians may come during these hours to secure parts. The library will not be open during concerts or concert hours except for School Concerts.
2. Provide forms and see that the musicians sign for parts on future assembled programs, thus accepting full responsibility.
 - a - These parts are to be returned for the rehearsals.
 - b - If the parts are lost or damaged by the musician, the librarian shall advise Mr. Bernat of same who will make the necessary adjustment costs.
 - c - All parts must be returned when requested by the librarian or associate.

Mr. Albert Steger
February 21, 1968

-3-

3. The library staff is not authorized to make duplicate parts for personal use on the office machine. Musicians must contact either Mr. Bernat or Mr. Kaminski in this matter.
4. At no time are the librarians authorized to loan parts for compositions other than those assembled for the regular concert programs. This will only be permitted by a signed directive from the manager.
5. It is understood that the principal of each string section is responsible for all bowing in his section. The associate librarian shall assist him in marking duplicate parts; however, when it is necessary to make minor changes on stage during rehearsal, all members at each desk will assume responsibility for making the necessary changes. The conductor may ask that changes that are more extensive be made by the librarians after rehearsal. When there is newly purchased material, the library staff will see that the bowings are made and rehearsal numbers added to the parts.

I hope this will be helpful in serving as an outline of the functions of the library. I want to thank you for the smooth operation we have had since you assumed the duties of librarian, and look forward to a continued successful operation in the coming year.

Sincerely yours,


Howard Harrington

HH/rd

STORAGE AND FILING OF MUSIC

There are several considerations to think of when fileing. We are speaking of the actual storage on shelves and a card or catalog of that storage.

A filing by composers alphabetically in the storage requires a lot of extra space, but facilitates the time in checking for a work, since one would not have to check a catalog. A numbering system requires less space and always the new work is added on the end. However extra spaces are required since duplicate sets are often added and parts are constantly repaired. An Alphabetical system was employed in the Detroit Collection when I started my tenure which I was forced to change to a numbering system because of the limited working area.

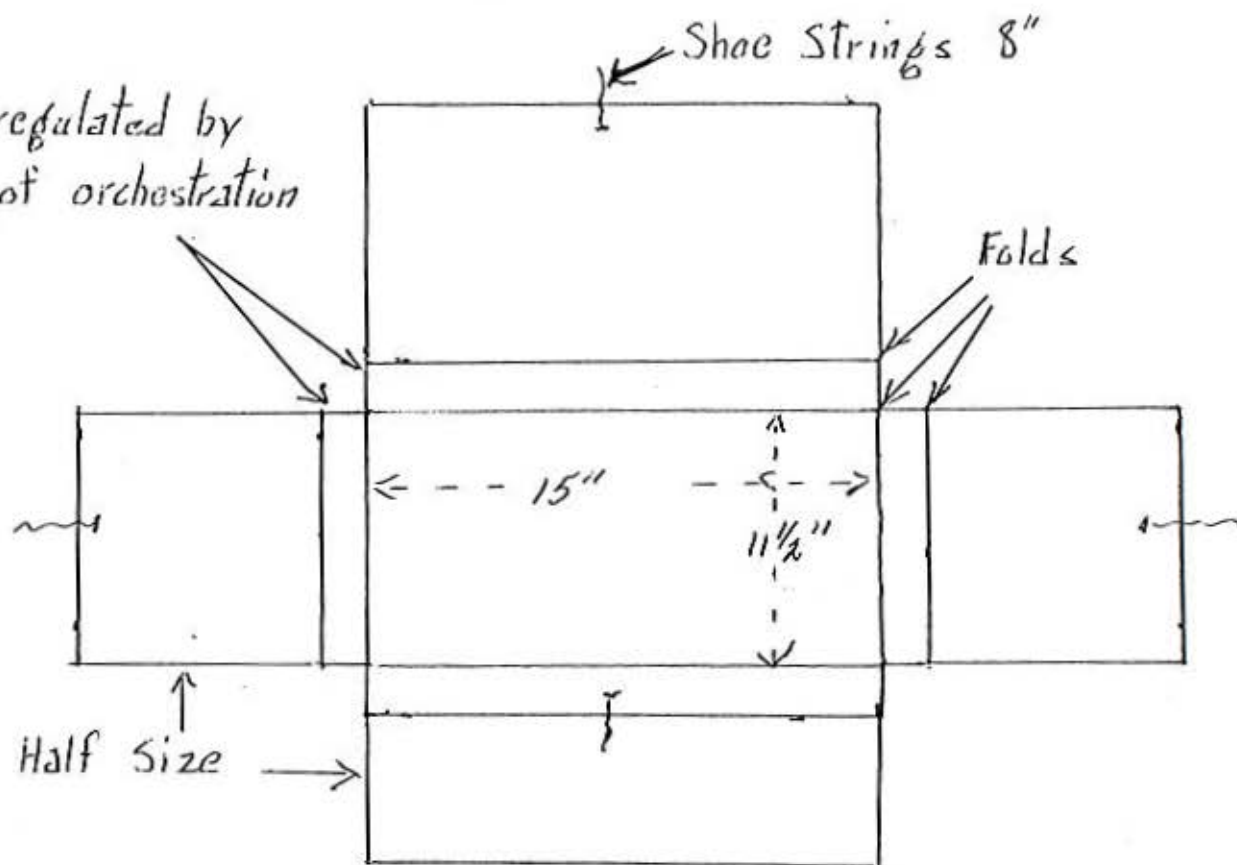
The materials should be boxed in dust proof containers which can be stored either by lying flat or standing upright on a side. The upright requires less space. The flat filing keeps the paper flat and thus will not curl.

For the storage a cross index of cards is necessary. One file for the composers and the other for the titles will save a lot of time and always be up to date. We also developed a catalog for the conductors and managers so that they can have the complete file in their hands. We use the catalog in the library at least 90% for our seeking. In this catalog we supplied as on the cards, the composer, title, file number, instrumentation, publisher and timing. Other information like arranger, copyright, and incomplete is also noted.

For dust proof containers we constructed them using old folios and new railroad board materials. The ties are made from shoe strings cut to 8 inches. On occasion we have used large envelopes but found that their life span is very limited. The file number, the title and the composer is printed on the exposed edge.

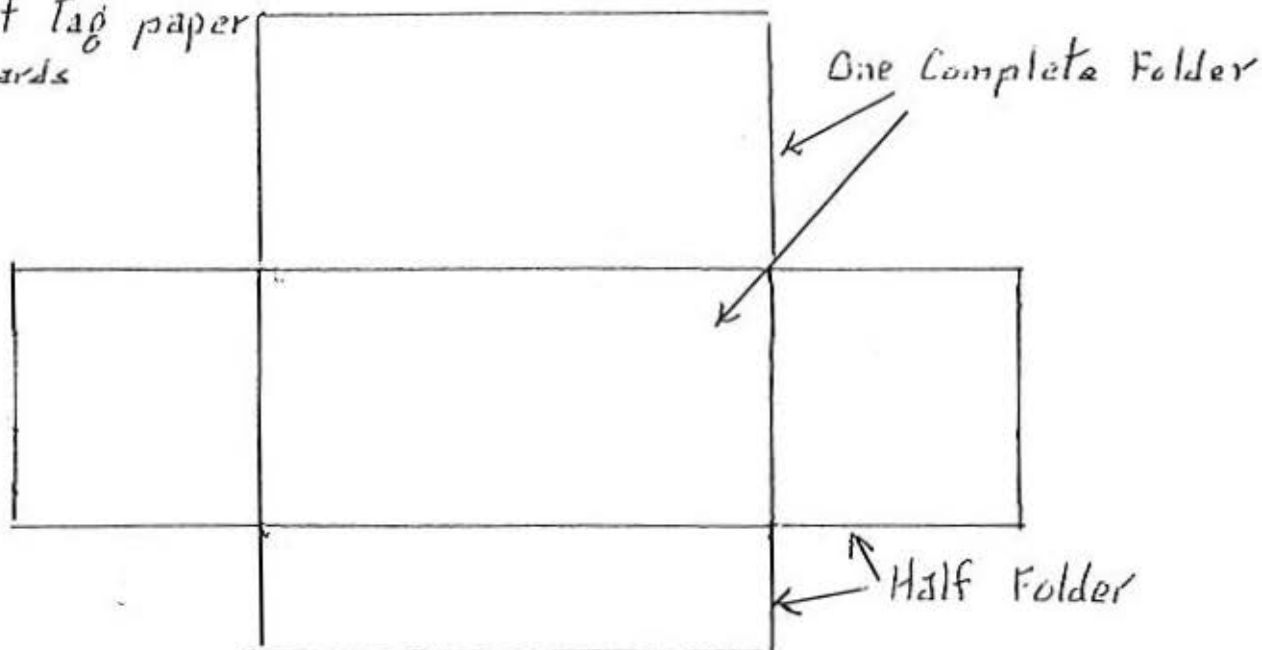
Using Railroad Board

Size regulated by
height of orchestration



Using Old Folders

Weight of Tag paper
or Index cards



We used a water gummed Tape on the inside and a self adhesive Tape on the outside of all folds,

Composer *File*

Catalog Number

Composition

Duration

Publisher

Score		1st Violin		Flute		Horns		Percussion	
Piano		2nd Violin		Piccolo		Trumpet		Xylophone	
Celeste		Viola		Oboe		Cornet		Glockenspiel	
Harp		Cello		English Horn		Trombone		Snare Drum	
Organ		Bass		Clarinet		Tuba		Bass Drum	
Harmonium				E♭ Clarinet				Castenet	
Harpichord				Bass Clarinet				Cymbal	
Cembalo				Bassoon				Triangle	
				Contra Bassoon		Timpani		Tambourine	
				Saxophone				Tam-Tam	

Instrumentation is marked in pencil because of changes

Title File

~~Composer~~

Catalog Number

~~Composer~~

Duration

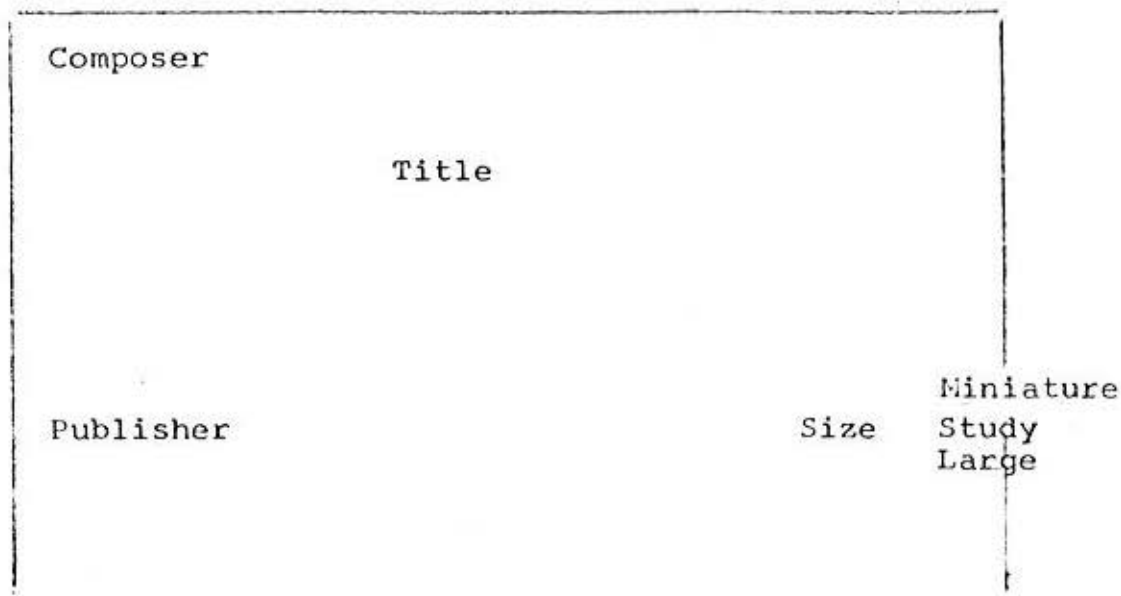
~~Composition~~

Publisher

Score		1st Violin		Flute		Horns		Percussion	
Piano		2nd Violin		Piccolo		Trumpet		Xylophone	
Celeste		Viola		Oboe		Cornet		Glockenspiel	
Harp		Cello		English Horn		Trombone		Snare Drum	
Organ		Bass		Clarinet		Tuba		Bass Drum	
Harmonium				E♭ Clarinet				Castenet	
Harpichord				Bass Clarinet				Cymbal	
Cembalo				Bassoon				Triangle	
				Contra Bassoon		Timpani		Tambourine	
				Saxophone				Tam-Tam	

SCORE FILING

Because of extra scores required for recordings, assistant conductors and of copyrighted materials, an extra storage area is required. I tried to file all of these scores together in alphabetical order but found that it was next to impossible. Therefore, I filed them according to size in alphabetical order; ie miniature, study and large scores. However, I instituted only one card file using 3 x 5 sized cards.

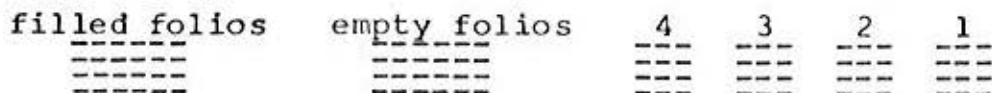


PERUSAL SCORES

Often a score is sent on perusal to the conductor, who usually tosses it into a corner awaiting time for observation. Before long the pile grows until there might be 100 separate scores in the heap. These are usually given to the librarian to return. Sometimes the return address is lost or the composer has moved. When these scores are returned because of faulty addresses, they should not be tossed away but we file them with our extra scores including the index card. In the future if a composer sends a request for the return of his score, we check the card index. If we have the card, we search for the score. If found, we ship same and make a record of it in our returned materials files.

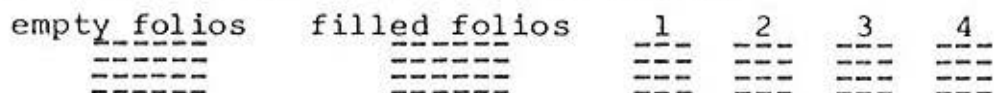
BUILDING PROGRAMS

This is a layout and gathering procedure. I use the system as Mr. Arthur Luck, the former librarian found convenient. Since we were right handed, we gathered from right to left. Our layout diagram is



The overture or opening work on the program is number 1 and then on to no. 4. In gathering No. 1 will be on the top. The material is placed in the empty folios and then turned up-side down on the filled stack. We usually gathered the string parts in order first since they always require the greater space. This is of course in order 1st violin, 2nd violin, viola, cello and bass. The woodwinds are usually gathered after the strings in normal order flutes, oboes, clarinets and bassoons. The brass pickup is horns, trumpets, trombones and tuba. For the percussion parts we have a separate folder for the timpany and two for the others. In the 1st percussion folder we include all the mallet parts and the small percussion instruments. In the 2nd folder we include all parts requiring large instruments. The harp and keyboard parts are gathered last. Mr. Luck gathered these parts first since the harpist was usually breathing down his neck for the parts.

In breaking down the programs the reverse of the gathering is employed. The harps and keyboard folders are emptied first, then the percussion, brass, woodwinds and strings in that orcer. In this case we work from left to right.



If the program required many works, a faster emptying procedure can be employed. all of the folders can be emptied and the parts can be distributed like a deck of cards. The string parts will be emptied first and the keyboard last.

----- keyboard, harp and percussion
----- brass
----- woodwind
----- strings

Sorting is simple, grab a hand full of parts and start the distribution. When completed the materials or separate sets

will be in proper order and ready for fileing since the percusion parts will be on the bottom and the strings on top. Often when a program requires from 15 to 28 different works, this procedure is quite a time saver. To some of my assistants this method was quite confusing!

Many librarians file the winds on top and the strings on the botton as they appear in the score. This is your own decision to make and you can make adjustments in the program building for that purpose.

FOLIOS OR FOLDERS

For our program folios we use tag and index paper stock, manila in color. We have ten different sets with a Roman numeral on the upper left corner and the instrument name on the upper right corner. Some orchestras use fiber boards of various colors taped at the hinge. We have had special "leather like" folders which proved to be too heavy and cumbersome both for the transportation, etc and trying to keep them on the music stands. Guest conductors have supplied the materials for their programs completely gathered and in vinyl covers. These proved to be very difficult to handle since they were very slippery.

STAGE INFORMATION SHEET FOR THE STAGE CREW

The library must furnish for the stage crew the instrumentation that is required on the stage for seating. Therefore, the stage information sheet was developed. The timings for the various works should be written into the margin before the composer-title. The timings of works is required for the ushers in addition for the stage crew.

Often a work is performed where a special seating is required. This can only be secured from the conductor. It is advisable to take the stage manager along for a meeting with the conductor when this is discussed. A plan should be drawn on paper in the conductors script, or if another person does the honors, it should be silently witnessed!

MUSICIAN SIGN-OUT SHEETS

A record should be made of all parts presented or secured by the musicians. It is true that the first flutist will take the first flute folio and the first trombone have the first trombone folio, and the same for all the other winds, brass and percussion musicians. However, comes the rehearsal and the musician has taken the part home for practice and departed from home in a hurry and forgot it. The first person to whom the conductor looks is the librarian. The librarian will check the sign-out sheet (his only protection) and observe if the person has signed for the folio. If he has signed, the conductor should be advised. If not, just start hunting around. It will appear at an obscure place where the musician placed it, or some other musician unknowingly moved it.

DETROIT SYMPHONY ORCHESTRA

Stage Information

Concert _____ Date _____ 19__

Conductor _____ Soloist _____

Composer and Title _____

___ Flutes	___ Horns	___ Timpani	___ Organ
___ Oboes	___ Trumpets	___ Percussion	___ Harps
___ Clarinets	___ Trombones	___ Celesta	___ Strings
___ Bassoons	___ Tuba	___ Piano	_____

Composer and Title _____

___ Flutes	___ Horns	___ Timpani	___ Organ
___ Oboes	___ Trumpets	___ Percussion	___ Harps
___ Clarinets	___ Trombones	___ Celesta	___ Strings
___ Bassoons	___ Tuba	___ Piano	_____

Composer and Title _____

___ Flutes	___ Horns	___ Timpani	___ Organ
___ Oboes	___ Trumpets	___ Percussion	___ Harps
___ Clarinets	___ Trombones	___ Celesta	___ Strings
___ Bassoons	___ Tuba	___ Piano	_____

Composer and Title _____

___ Flutes	___ Horns	___ Timpani	___ Organ
___ Oboes	___ Trumpets	___ Percussion	___ Harps
___ Clarinets	___ Trombones	___ Celesta	___ Strings
___ Bassoons	___ Tuba	___ Piano	_____

Composer and Title _____

___ Flutes	___ Horns	___ Timpani	___ Organ
___ Oboes	___ Trumpets	___ Percussion	___ Harps
___ Clarinets	___ Trombones	___ Celesta	___ Strings
___ Bassoons	___ Tuba	___ Piano	_____

Total Strings: ___ 1st Vn. ___ 2nd Vn. ___ Va. ___ Vc. ___ Cb. (Stands)

Remarks: _____

DETROIT SYMPHONY ORCHESTRA

Music Check-out List

Folio No. _____

Date _____

Concert _____

Conductor _____

Musician's Name	Part	Musician's Name	Part

All string musicians must take the part designated to his stand. If he requests part designated to another stand, he must clear that part with the musicians sitting at that position.

DETROIT SYMPHONY ORCHESTRA

Music Check-out List

Folio No. _____

Date _____

Concert _____

Conductor _____

Musician's Name	Part	Musician's Name	Part
	1st Violin Stand I		Cello Stand I
" " " "	II	" " "	II
" " " "	III	" " "	III
" " " "	IV	" " "	IV
" " " "	V	" " "	V
" " " "	VI	" " "	VI
" " " "	VII		Bass Stand I
" " " "	VIII	" " "	II
" " " "	IX	" " "	III
	2nd Violin Stand I	" " "	IV
" " " "	II	" " "	V
" " " "	III		Flute I
" " " "	IV		Flute II
" " " "	V		Flute III
" " " "	VI		Flute IV
" " " "	VII		
" " " "	VIII		Oboe I
	Viola Stand I		Oboe II
" " " "	II		Oboe III
" " " "	III		Eng. Horn
" " " "	IV		Clarinet I
" " " "	V		Clarinet II
" " " "	VI		Clarinet III & Eb
			Bass Clarinet

All string musicians must take the part designated to his stand. If he request a part designated to another stand, he must clear that part with the musicians sitting at that position.

Music Check-out List

Folio No. _____

Date _____

Concert _____

Conductor _____

Musician's Name	Part	Musician's Name	Part
	Bassoon I		Harp I
	Bassoon II		Harp II
	Bassoon III		Piano
	Co ntr a Bassoon		Celesta
	Horn I		Ass't Horn I
	Horn II		Ass't Horn III
	Horn III		
	Horn IV		
	Horn V		
	Horn VI		
	Trumpet I		
	" II		
	" III		
	" IV		
	Trombone I		
	" II		
	" III		
	Tuba		
	Timpani		
	Percussion I		
	" II		

string musicians must take the part designated to his stand. If he request part designated to another stand, he must clear that part with the musicians sitting at that position.

FUTURE PROGRAMS

The manager usually gives the librarian a list of all programs for the future season. This listing is often referred to as the Bible since it is the authority for the securing of all works. The pages are usually stapled into a set of covers or are placed in a three-ring note book. Some of the programs are often changed during the season. For this I usually place the date of the change just above the listing and paste it over the original print. One must check the programs and find what materials are in the orchestra collection and also what must be purchased or rented. I developed a program sheet which also shows the instrumentation for each work, the timing, the source and the confirmation dates from the publishers on rented works. I keep the original of this sheet for the library use only. Two duplicate copies are made, one which is posted in the library ^{for the} scrutiny of the musicians, and the other copy is given to the personnel manager who must hire the extra musicians when necessary.

ORDERING

Having the works in the orchestra collection is quite simple since it is usually in good repair and stage ready. But the works that must be rented creates problems at times. The ASCAP and BMI catalogs are a great help but not complete. Many composers are always searching for publishers who will give them a better contract. This causes many problems since one must write a letter of inquiry to all publishers listing the man's works when the work is not listed in any catalog. When the attempts are futile, the librarian must write to the composer. His address can usually be secured from a publisher. Often a call to a fellow librarian in another major orchestra will prove to be successful.

All materials should be ordered as soon as the library receives the programs for the following season. In Detroit we try to order all music for the following winter season before the 15th of June. On many occasions the publishers possess only two sets of parts to be supplied for the entire western hemisphere. Therefore, we desire to have our order on record as early as possible.

Ordering continued

Often when an orchestra has in their repertoire a copy-right work which cannot be purchased, a copy could on occasion be secured on a permanent loan basis by special arrangement with the publisher.

If a work can be purchased and it appears that it will be often performed, by all means purchase it since there is another cost of which to be aware. The hours spent by the librarians in duplicating the bowing marks for the strings and the phrasing and nuance changes for the entire orchestra during rehearsals is very costly. Besides a set of parts in the collection is always stage ready and can be distributed within the orchestra during the rehearsal.

ORDERING FORM SHEET

The first and second years of my tenure I wrote a separate order letter for each work on the advise of my predecessor. He mentioned that there was usually a slight variation on rentals and that was why he sent separate letters. However, I realized that there was not that much variation in ordering and decided that a form letter would be sufficient. Realizing what the rental publisher, our manager, conductor and other persons wished, the form letter was perfected. The date and address for the publisher is typed in the blank space above the body of the letter. The composer and title follows immediately.

The type of concert whether it is for a subscription, special or children's performance allows the publisher to set the fee. Often the publisher has a special set of parts set aside for certain soloists or conductors, therefore their names are important. The requirements often change due to the orchestration and the doubling of wind parts. The amount of strings by stands should also be designated. The publisher also wants to know in what city or cities with their dated of performances. The delivery date is usually one month prior to the performance date since rentals are on a monthly basis.

The manager wants to know who controls the license of copy-right; to whom the fees must be paid; and whether or not the organization has a contract with that or those agents.



Cable Address: DETSYM

Detroit Symphony Orchestra Ford Auditorium Detroit, Michigan 48226 (313) 961-0700

Please reserve on rental the following orchestral materials:

Composer and Title _____

Type of Concert _____

Conductor _____

Soloist _____

Requirements _____

Performance Date (s) with city _____

Delivery Date _____

Is the work licensed by ASCAP, BMI, SESAC or other?

Remarks _____

Please send confirmation presenting rental quotation(s).

Yours sincerely,

Albert P. Steger, Librarian
Detroit Symphony Orchestra

Checked In _____ 19____
 Composer _____ Checked Out _____ 19____
 Title _____ Shipped _____ 19____
 Publisher _____ Condition of Materials When Received: _____
 Set No. _____

INSTRUMENTATION

Score (F) (S)	Saxophone, Alto	Trombone, 1st
Piano Conductor	Saxophone, Tenor	Trombone, 2nd
Violin, 1st	Saxophone, Baritone	Trombone, 3rd
Violin, 2nd	Bassoon, 1st	Trombone, 4th
Violin, 3rd	Bassoon, 2nd	Baritone
Viola	Bassoon, 3rd	Tuba
Cello	Bassoon, 4th	
Bass	Contrabassoon	Timpany (1) (2)
	Horn, 1st	Percussion
Flute, 1st	Horn, 2nd	Xylophone
Flute, 2nd	Horn, 3rd	Glockenspiel
Flute, 3rd	Horn, 4th	
Flute, 4th	Horn, 5th	
Piccolo (1) (2)	Horn, 6th	
Oboe, 1st	Horn, 7th	Harp, 1st
Oboe, 2nd	Horn, 8th	Harp, 2nd
Oboe, 3rd	Cornet, 1st	Piano
Oboe, 4th	Cornet, 2nd	Celeste
English Horn	Cornet, 3rd	Organ
Clarinet, 1st	Trumpet, 1st	Harpsichord
Clarinet, 2nd	Trumpet, 2nd	
Clarinet, 3rd	Trumpet, 3rd	Vocal
Clarinet, E-flat	Trumpet, 4th	Total Scores
Clarinet, Bass		Total Winds

Remarks:

Checked In _____ 19____
 Composer _____ Checked Out _____ 19____
 Title _____ Shipped _____ 19____
 Publisher _____ Condition of Materials When Received: _____
 Set No. _____

INSTRUMENTATION

Score (F) (S)	Saxophone, Alto	Trombone, 1st
Piano Conductor	Saxophone, Tenor	Trombone, 2nd
Violin, 1st	Saxophone, Baritone	Trombone, 3rd
Violin, 2nd	Bassoon, 1st	Trombone, 4th
Violin, 3rd	Bassoon, 2nd	Baritone
Viola	Bassoon, 3rd	Tuba
Cello	Bassoon, 4th	
Bass	Contrabassoon	Timpany (1) (2)
	Horn, 1st	Percussion
Flute, 1st	Horn, 2nd	Xylophone
Flute, 2nd	Horn, 3rd	Glockenspiel
Flute, 3rd	Horn, 4th	
Flute, 4th	Horn, 5th	
Piccolo (1) (2)	Horn, 6th	
Oboe, 1st	Horn, 7th	Harp, 1st
Oboe, 2nd	Horn, 8th	Harp, 2nd
Oboe, 3rd	Cornet, 1st	Piano
Oboe, 4th	Cornet, 2nd	Celeste
English Horn	Cornet, 3rd	Organ
Clarinet, 1st	Trumpet, 1st	Harpsichord
Clarinet, 2nd	Trumpet, 2nd	
Clarinet, 3rd	Trumpet, 3rd	Vocal
Clarinet, E-flat	Trumpet, 4th	Total Scores
Clarinet, Bass		Total Winds

Remarks:

Ordering Form Sheet Continued

All questions and information not listed in the above can be written in the Remarks. The librarian will need a confirmation for himself and the rental quotes for the manager. I usually made a copy for my files to which I attached the confirmation when received. The date of confirmation I also marked on my Program Sheet.

RECORD OF RENTALS

We keep a card file of all rented materials including personal scores. This record is marked on a 3 x 5 card. On the face side we inscribe the composer, title, instrumentation, timing and the original publisher. On the reverse side the dates of performance, location, rental fee, our shipping date, and the publishers acknowledgement is marked. If the publisher has signed the receipt card, one is safe. If however, there has been no acknowledgement one must start a tracer with the common carrier if the publisher questions the returning of his materials.

In ordering music we always check this file before searching in the publishers catalogs. This has proven a very valuable file in giving information to the managers and other librarians.

Face side

Composer
Title
Instrumentation
Timing
Publisher

reverse side

		Fee	Date
Location	Date perf.	Ship.	Rec'd.

(These are typed in the boxed areas above.)

REPAIRING OF PARTS

Paper is an expendible item, tears, rips and loose bindings can often be made by use and by shipments. Simple tears can be mended by using Scotch Magic Transparent Tape, or by the K-Mart tape similiar in quality, or the Le Pages brand. Do not use scotch tape since in time the adhesive will harden and separate from the cellophane material - which will fall off the paper: The adhesive will discolor the paper and your tear will be exposed again.

For side and corner tears or rips caused by handling and dog-earing for rapid turns on the part of the performer, a gummed tape can be employed. This type of tape can be purchased from a paper house in a bundle which consists of 30 rolls in the 1 inch width or 45 rolls in the 3/4 inch width. The gum can either be on the outside or the inside of the roll.

When I worked for Mr. Luck, he insisted that for torn pages or missing corners the sheet be completely framed on both sides using one inch tape whenever possible. This made a beautiful repair job but also created problems. The printed paper is made from cellulose materials which expand during rainy season and contract during the dry spell. The tape used for framing has sealing glue for the adhesive and made of paper of a better quality which does not expand and contract with relation to the materials of the repaired sheet. This causes creases or wrinkles to be formed which develop into hugh rips or tears. This process can even occur while the music is filed and not being used..

Also the framing causes the paper to tear along the line or the edge of the tape, especially if the same width tape is used on both sides of the sheet. We remedied this problem by using a one inch tape on one side and a three-quarter tape on the reverse side. I have found that by taping the outer and lower edges on one side gives better service even though it causes a curl while drying. For the ripped off corners, I tape as described and on the reverse side I biased the tape. This permits greater expansion and contraction.

If one has a good copying machine, only the minor tears within the print need to be repaired and then a new copy be made which might prove more satisfactory for the musician.

REPAIRING OF PARTS (Continued)

The hingeing of scores and parts often need corrections. The adhesive in new scores made in a boxed form like the Readers Digest often hardens and the cover separates from the printed pages. We found that a light coating of Cold Padding Paste on the separated binding and cover will be sufficient. Cold padding paste can be purchased from a printers supply house.

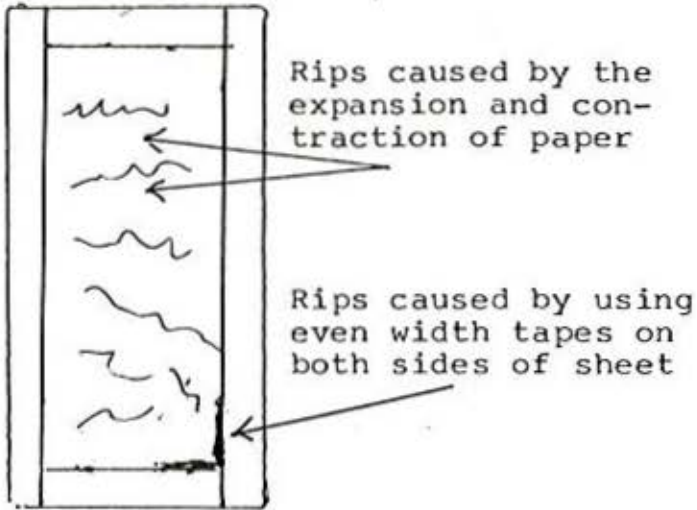
In many parts through use the bindings become torn and the pages or sheets are separated. Where there are many pages, the cloth bindings offered by the Gamble Hinged Co. of Chicago will prove satisfactory. However this process required a lot of practice to become proficient. Parts of fewer pages can be stripped at the fold using regular cloth or gummed paper tape.

We have found that self adhesive tapes when used at the folded binding was not the best answer. Here the cotton or vinyl will separate from the adhesive like that of the scotch tape, or the adhesive will harden and restrict the page turning in not allowing the sheets to lie flat.

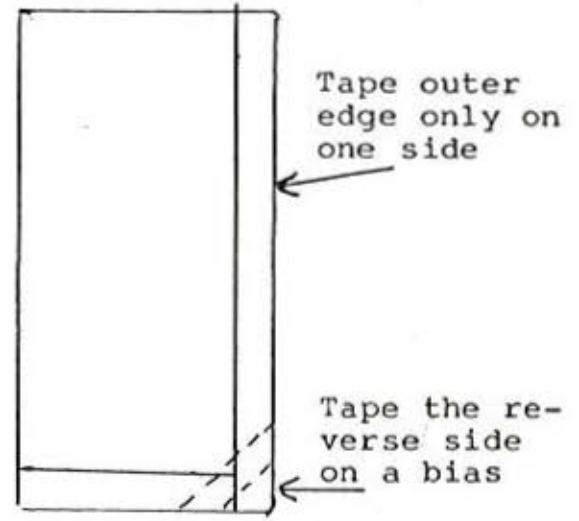
Often scores and parts were stapled to hold the pages together. These often fall out or loosed. For this binding I find the needle and thread to be the most satisfactory. I learned of this idea from my Grandfather, Andrew Luck, who orchestrated many scores and sewed the hand written pages into strong covers.

Below are some illustrations of repair and bindings.

Complete framing

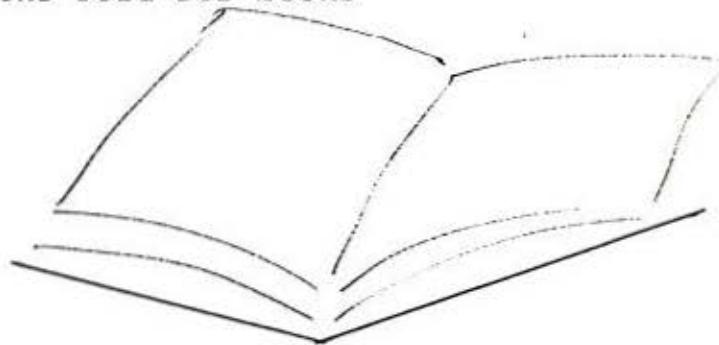


Partial Framing



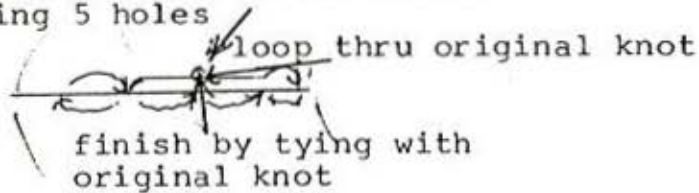
This allows expansion and contraction with the least damage

Sewing in the fold for books



(A)

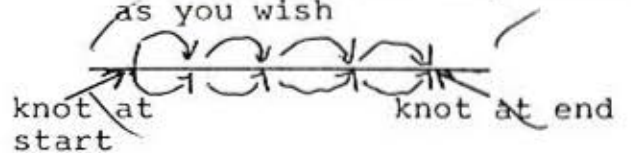
start and end in the middle using 5 holes



use one needle only

(B)

Two needle sewing on one thread. Use as many holes as you wish



INSERTS, ETC.

At the conductors desire or will the librarian will be requested to make inserts, transpositions or duplicate parts. With the present copy machines much of this work is simplified. The conductor often requests weak passages in the first violin section to be added to the 2nd violin section. In most instances this can be duplicated on the present machine and taged into the binding of the second part as a flip. Sometimes it is difficult adding inserts, for this the entire page can be duplicated and the insert spliced into the desired area. It is easy to add inserts on the top and bottom of the pages. Many times it is necessary to draw your own lines for notation. Conductors also request nuance changes. White liquid paper comes in handy to blot out some of the print confusing with the change. These inserts and changes you will find mostly are made in the String and Woodwind Sections.

Here is a chart which I found to be very handy in making quick changes in transpositions. It has many miles in my billfold.

**VEST POCKET
TRANSPOSITION CHART**

C Instruments (C Concert)	Bb Instruments	Cb Instruments	F Instruments	Db Instruments
C	D	A	G	B
B	C#	G#	F#	A#
Bb(A#)	C	G	F	A
A	B	F#	E	G#
Ab(G#)	Bb	F	Eb	G
G	A	E	D	F#
Gb(F#)	Ab	Eb	Db	F
F	G	D	C	E
E	F#	C#	B	D#
Eb(D#)	F	C	Bb	D
D	E	B	A	C#
Db(C#)	Eb	Bb	Ab	C

PACKAGL MAKING

Because of new policies developed by the common carriers, the making of packages for shipments has been changed. No longer is it permitted to wrap a package in strong paper and tie it with string or rope. This sort of a bundle interferes with the movements of items via the conveyor system used by the carriers. They prefer to use boxes only fastened with either a vinyl or fiber glass tape.

Some publishers are already using music packed in water proof bags within boxes. I often have wrapped the package in strong paper and inserted same in boxes, which makes it semi-water proof.

All sorts of boxes should be saved since no two packages are alike. However, we have purchased different sized boxes in lots of 25 with the hope that they will work. We also purchased 2-inch wide vinyl tape from the same source. Plastic bags can be employed within the box as publishers use. The out-of date placards of artists can also be employed in packaging.

In shipping large scores which have a plastic or spiral binding, the binding often is broken or damaged during shipment. For protection of the binding, I often inserted corrugated cardboard within the pages of the book and tried to equalize the thickness of the book with the binding. Then I would wrap either corrugated cardboard or placards around the entire book.

Often when an extra large score is supplied usually in the size of 11 x 18 inches or larger and the parts are printed on paper sheets of 11 x 14 or smaller, I equalize the parts into two packages and then place them side by side over the score. This gives greater protection to all parts concerned and can be shipped in one parcel.

Included in the box should be the original instrumentation list, addresses of shipper and receiver, and a card to be signed and returned by the publisher recognizing the receipt of same.

In Detroit we make a duplicate copy of the instrumentation list to which we attach the bill for shipment and the card of recognition upon receipt. This we keep under a yearly file.

Filled in & Pasted
into Parts Cover

Score

Harp
Celeste

Flute
Piccolo
Oboes
English Horn
Clarinets
Bass Clarinet
Bassoons
Contra Bassoon
Saxophone

Horns
Trumpets
Trombones
Tuba

Timpani
Percussion

1st Violins
2nd Violins
Violas
Cellos
Double Basses

ORCHESTRA LIBRARIAN
DETROIT SYMPHONY ORCHESTRA
Henry and Edsel Ford Auditorium
20 East Jefferson Avenue
Detroit, Michigan 48226

To be filled & Returned by Publishers

(Please sign and return) Date _____

Received from Detroit Symphony Orchestra, score and parts of

By _____

COST KEEPING

Beside the ordering and securing all materials for programs, the bills for such had to be checked, signed by me and designated for what type of concerts or series they were required. I was also requested to present the yearly costs for each series of concerts, the postages and the supplies. To simplify the procedure I used a large work sheet for the weekly use. At the end of the season, I worked the separate sheets for the different series from the work sheets. I also make a sheet for the extra postage costs for letter mailings and the returning of personal materials for the guest conductors. The large work sheet can be a time consuming procedure. But an extra half hour with it every few days should keep one on top. It was decided that the librarian should keep these costs since he above all office personel knows which series should be charged.

In the work sheet the copyright controller can also be noted. In the composer/title box ASCAP. BMI, SESAC or whatever can be listed if one must also make such a separate yearly listing for the manager.

PETTY CASH FUND

Since the librarian must return all rented materials, there must be a fund from which to draw cash to pay the common carrier. From this fund minor supplies might also be purchased. I referred to this fund as Out Going Postage. For extra large shipments via air we requested the common carrier to send a bill for payment. Some orchestras have an account with a shipper and have no need for such a fund. This fund is entirely up to the discretion of the manager.

Date	Composer / Title									Purchases	Postage	
											In	Out

Work Sheet Since Winter Program is different than The Summer, The Column Heads will Not be the same. All Purchase costs are listed in the same column. An (X) should be marked in the proper expense Column.

Original size 8 1/2 x 14

DETROIT SYMPHONY LIBRARY

Outgoing Postage

Date	Destination	Description	Unit cost	Total cost	Cash Balance

LETTERS TO GUEST CONDUCTORS

A letter to the guest conductors has to be developed because of the havoc created by the musicians during and after the appearance of the guest conductors. The conductors forget that they are using materials not of their ownership. Wanting to and making severe changes in the orchestra parts left a great mess upon their departure.

I have spoken to librarians of other organizations and found that the problem is nationwide. I secured a copy of a letter used by the Cleveland Orchestra in their relationship with Guest Conductors and have followed that idea in our plans. However, their letter mentions no plans for the rehearsals. That information is required under our master contract. So that only one letter is sent, we added the third page for the Personnel Manager.

I made two duplicates of the 2nd and 3rd pages; one for myself to have in case the conductor did not return a copy and I would be forced to send a follow up; and the other copy is to be retained by the conductor for his personal use. We have had excellent response on this procedure, and the havoc caused by the workings of guest conductors was minimised.

The
Musical Arts
Association
operating



THE CLEVELAND ORCHESTRA

LORIN MAAZEL, Music Director

Severance Hall
Cleveland, Ohio 44106
216/231-7300
Cable address: CLEVEORCH

ALFRED M. RANKIN
President
FRANK E. JOSEPH
Chairman of the Board
CLAUDE M. BLAIR
PETER REED
HERBERT E. STRAWBRIDGE
RICHARD B. TULLIS
Vice Presidents
MICHAEL MAXWELL
General Manager
KENNETH HAAS
*Assistant General Manager
and Secretary*
GEORGE P. CARMER
Business Manager and Treasurer

TO OUR GUEST CONDUCTORS:

The members of the library staff of The Cleveland Orchestra would like to do everything possible to make your stay with us as pleasant and musically effective as possible. In order to minimize any problems which may arise in the preparation of your programs, may I make the following suggestions:

1. You are welcome to use the orchestra material in The Cleveland Orchestra Library, but with the understanding that the various markings (bowings, dynamics, etc.) will not be changed or altered in any way.
2. If this should prove to be unsatisfactory to you, kindly plan to use your own marked orchestra material if at all possible. This should be mailed or shipped to me to arrive at least one month prior to your first rehearsal. The material should be carefully marked as you wish it to be performed (cuts, bowings, articulations, doublings, dynamics, etc.). This will greatly facilitate the preparation of your program, as many members of the orchestra like to study the parts before rehearsing them.
3. We can rent for your use orchestral material (usually marked) which you may edit as you desire in the course of the rehearsals. Should you prefer to do this, kindly notify me accordingly, indicating where appropriate, the edition or version you wish to use.
4. Please note your wishes on the adjacent sheet and return this letter to me as soon as possible.

Yours sincerely,

Ronald Whitaker
Librarian

RW:pg

1. I wish to use The Cleveland Orchestra's material for the following:

2. I will provide my own material for the following:

3. Please rent the material for the following:

Program I Date

Program II Date

Program III Date



Cable Address: DETSYM
Detroit Symphony Orchestra Ford Auditorium Detroit, Michigan 48226 (313) 961-0700

TO OUR GUEST CONDUCTORS:

Telex 231230

The members of the library staff of The Detroit Symphony Orchestra would like to do everything possible to make your stay with us as pleasant and musically effective as possible. In order to minimize any problems which may arise in the preparation of your programs, may I make the following suggestions:

1. You are welcome to use the orchestra material in The Detroit Symphony Library, but with the understanding that the various markings (bowings, dynamics, etc.) will not be changed or altered in any way.
2. If this should prove to be unsatisfactory to you, kindly plan to use your own marked orchestra materials if at all possible. This should be mailed or shipped to me to arrive at least five weeks prior to your first rehearsal. The material should be carefully marked as you wish it to be performed (cuts, bowings, articulations, doublings, dynamics, etc.). This will greatly facilitate the preparation of your program, as many members of the orchestra like to study the parts before rehearsing them.
3. We can rent for your use orchestral materials (usually marked) which you may edit as you desire in the course of the rehearsals. Should you prefer to do this, kindly notify me accordingly, indicating where appropriate, the edition or version you wish to use. If you find this impossible, please send your private score two months in advance of the first rehearsal so that your markings can be copied into the rented parts.
4. Please note your wishes on the attached sheet No. 2, on the attached sheet No. 3 list your order for rehearsal and return this letter with the attached sheets to me as soon as possible.

Yours sincerely,

Albert P. Steger, Librarian
Detroit Symphony Orchestra

Conductor: _____ Date _____ 19 _____

Page 2

Program I Date

Program II Date

Program III Date

1. I wish to use The Detroit Symphony Orchestra's material for the following:

2. I will provide my own material for the following:

3. Please rent the material for the following:

Please indicate when you wish doublings in the Wind Sections, or a reduction in the String Section.

Conductor: _____ Date _____ 19__ Page 3

The Personnel Manager must know the order you wish to follow for each rehearsal. Please list below the exact order you wish:

Rehearsal 1	Date	Time
-------------	------	------

Rehearsal 2	Date	Time
-------------	------	------

Rehearsal 3	Date	Time
-------------	------	------

Rehearsal 4	Date	Time
-------------	------	------

Conductor: _____

Date _____ 19 _____

The Personnel Manager must know the order you wish to follow for each rehearsal. Please list below the exact order you wish:

Rehearsal 1	Date	Time
-------------	------	------

Rehearsal 2	Date	Time
-------------	------	------

Rehearsal 3	Date	Time
-------------	------	------

Rehearsal 4	Date	Time
-------------	------	------

Rehearsal 1	Date	Time
-------------	------	------

Rehearsal 2	Date	Time
-------------	------	------

Rehearsal 3	Date	Time
-------------	------	------

Rehearsal 4	Date	Time
-------------	------	------