41st MOLA Conference

June 2 – 5, 2023

Hosted by the
Berliner Philharmoniker
MOLA thanks nkoda for their generous sponsorship of the conference.

41st MOLA Conference

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MOLA’s mission is to facilitate communication between professional performance librarians, educate and assist them in providing service to their organization, provide support and resources to the performing arts, and work with publishers to achieve the highest standards in music performance materials for the professional musician.
Dear Colleagues,

It is our great pleasure to welcome you to Berlin for the 41st Annual MOLA Conference! We are delighted to host all of you here at the Philharmonie and invite you to enjoy its unique atmosphere. Now located in the heart of Berlin, it was built 60 years ago as a beacon of music and modern architecture, and only a few hundred meters from the Berlin Wall.

We very much hope you will enjoy your stay in Berlin, perhaps attend one of this weekend’s concerts with the Berliner Philharmoniker, Daniel Barenboim and Elīna Garanča, take part in one of the sightseeing tours exploring this city’s rich and diverse history, culture and international culinary scene, or just stroll around taking in some of Berlin’s different neighbourhoods and vibes.

Above all, we look forward to a few days of fruitful exchange with our fellow librarians, musicians and publishers and to sharing stories and experiences, which after the last few years will surely be abundant. If there is anything we can do to make your stay more pleasant, please let us know!

Yours sincerely,

Inger Marie García de Presno    Sebastian Schüßler
Music Library    Music Library
Dear MOLA Colleagues and Esteemed Guests,

Welcome to Berlin! On behalf of the MOLA Board of Directors, I am thrilled to welcome you to our 41st annual conference, hosted by the Berliner Philharmoniker. We are excited to offer such a wide range of professional enrichment topics on our conference agenda, as well as present the first ever Tech Fair. What an opportunity to explore all the latest technology offerings in our industry!

This event wouldn’t come to fruition without the hard work and dedication of many individuals. First, I want to extend my heartfelt gratitude to the Berliner Philharmoniker administration, and our librarian colleagues, Inger Marie Garcia de Presno and Sebastian Schüßler, for their devotion in hosting and planning this weekend. Germany is the center of so much music publishing history, and we couldn’t ask for a better venue and host to explore our industry’s history and expand our knowledge. I would also like to give a special thanks to Georgina Govier for working, along with our hosts, the conference committee, and the Board of Directors, in brainstorming and creating this incredible agenda with a multitude of options for enrichment. Finally, a huge debt of gratitude to our MOLA Administrator, Amy Tackitt, who keeps all the pieces together to ensure the conference is a success and runs smoothly. Without her expertise and tireless work, the conference would be nearly impossible to put together.

Conferences provide us with a unique opportunity to network in person with our colleagues from across the globe. I encourage those of you who are first time attendees to take advantage of every chance to socialize and to forge new professional bonds. For returning colleagues, I implore you to welcome our new attendees and help them to experience the welcoming community that is MOLA. I look forward to speaking with you all and to growing relationships that have thus far only existed over the internet.

I hope you all find this weekend to be enriching, enjoyable and exciting, as we explore and engage with each other in this great city.

With my utmost admiration for you all,

Courtney Secoy Cohen
MOLA President 2022–2023
Principal Librarian, San Diego Symphony

Dear participants of the MOLA Conference

It is a great pleasure, as host of the 41st MOLA Conference, for the Berliner Philharmoniker and myself to welcome you to the Philharmonie Berlin. Your coming from all corners of the world underlines the desire for exchange among each other and shows how strong your international network is. Never before have there been participants from so many different nations – from the USA, Canada, China, Singapore, New Zealand, Australia, Puerto Rico, and from all over Europe: You are all most welcome!

The overall institution of an orchestra is a complex system in which a number of processes take place in an interlocking manner. Logistically, the framework is supported by a large number of employees. These include the music librarians who do everything, professionally and passionately, from ordering to preparing the material to handing it out – sometimes literally at the last second - so that the orchestra musicians are equipped with their parts, the rehearsals can begin and thus, the concerts can take place. It is a collaboration with the artists that has to be based on trust. I am very happy that this special work for an orchestra is recognized and respected as important.

I wish you every success at the MOLA Conference!

With kind regards

Andrea Zietzschmann
General Manager,
Berliner Philharmoniker Foundation
# Agenda

Events held at the Philharmonie Berlin (Herbert-von-Karajan-Straße 1) unless otherwise noted

## Friday, June 2, 2023

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>10:00</td>
<td>Tech Fair* (Find details using the QR code on page 12)</td>
<td>Hanns Eisler School of Music Charlottenstr. 55</td>
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<tr>
<td>12:30</td>
<td>Board of Directors Meeting</td>
<td>Hanns Eisler School of Music</td>
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<tr>
<td>15:30</td>
<td>W3C Music Notation Community Group Meeting</td>
<td>Hanns Eisler School of Music</td>
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<tr>
<td>16:00</td>
<td>Conference Check-In</td>
<td>Chamber Music Hall Foyer</td>
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<tr>
<td>17:30</td>
<td>Opening Reception</td>
<td>Chamber Music Hall Foyer</td>
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<tr>
<td>20:00</td>
<td>Berlin Philharmoniker Concert</td>
<td>Main Auditorium</td>
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## Saturday, June 3, 2023

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00</td>
<td>Exhibitors begin set up</td>
<td>Chamber Music Hall Foyer – Upper Level</td>
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<tr>
<td>8:30</td>
<td>Conference Check-In</td>
<td>Chamber Music Hall Foyer</td>
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<tr>
<td>9:00</td>
<td>New Member &amp; First-time Attendee Coffee Meetup</td>
<td>Chamber Music Hall Canteen</td>
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<tr>
<td>9:30</td>
<td>Welcome Refreshments</td>
<td>Chamber Music Hall Canteen</td>
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<tr>
<td>10:00</td>
<td>Annual Business Meeting and Committee Open House (MOLA Members Only)</td>
<td>Chamber Music Hall</td>
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<tr>
<td>12:00</td>
<td>Lunch Break (see list of recommended restaurants in walking distance from the hall)</td>
<td>Chamber Music Hall</td>
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<tr>
<td>13:00</td>
<td>Berlin Philharmoniker's Digital Concert Hall</td>
<td>Chamber Music Hall</td>
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## Sunday, June 4, 2023

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>9:30</td>
<td>A Brief History of Our Publishing Houses and the Challenges Faced Today</td>
<td>Chamber Music Hall</td>
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*Tech Fair* (Find details using the QR code on page 12)
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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Participants</th>
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<tbody>
<tr>
<td>11:30 - 12:00</td>
<td>Break - Visit the Exhibits</td>
<td>Chamber Music Hall Foyer – Upper Level</td>
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</tr>
<tr>
<td>12:00 - 13:00</td>
<td>Breakout Sessions II&lt;br&gt;Advocacy and Awareness for Performance Librarians&lt;br&gt;Jane Cross, Archivist, Music Division – Library of Congress</td>
<td>Chamber Music Hall</td>
<td>Alastair McKean, Library Manager – Sydney Symphony Orchestra</td>
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<td></td>
<td>Public Speaking&lt;br&gt;Alastair McKean, Library Manager – Sydney Symphony Orchestra</td>
<td>Hermann-Wolff-Saal</td>
<td>Helena Ericsson, Librarian – Gothenburg Opera&lt;br&gt;Ian Phillips, Music Librarian – Aalborg Symphony Orchestra</td>
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<td></td>
<td>Crash Course for Beginners – How to Survive as a New Librarian&lt;br&gt;Helena Ericsson, Librarian – Gothenburg Opera&lt;br&gt;Ian Phillips, Music Librarian – Aalborg Symphony Orchestra</td>
<td>Room 414</td>
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<tr>
<td>13:00</td>
<td>Lunch Break (see list of recommended restaurants in walking distance from the hall)</td>
<td>Chamber Music Hall Foyer – San Francisco Ballet</td>
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<tr>
<td>13:30</td>
<td>Board of Directors Meeting</td>
<td>Hermann-Wolff-Saal</td>
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<tr>
<td>15:00 - 16:00</td>
<td>Breakout Sessions III&lt;br&gt;Copyright Q&amp;A&lt;br&gt;Pablo Suza, Production Manager – Bilbao Orkestra Sinfonikoa</td>
<td>Chamber Music Hall</td>
<td>Marcia Fanabebe, Principal Librarian – National Symphony Orchestra (retired)&lt;br&gt;Christopher Blackmon, Senior Orchestra Librarian – Royal Concertgebouw Orchestra&lt;br&gt;Nadia Myers, Orchestra Librarian – Queensland Symphony Orchestra</td>
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<td></td>
<td>Music Performance Librarianship: Careers and Employment, An International Panel Discussion</td>
<td>Hermann-Wolff-Saal</td>
<td>My Dog Ate My Music!: Dealing with the Unexpected in the Music Library&lt;br&gt;Fabrice Curtis, Librarian – Kansas City Symphony&lt;br&gt;Joshua Luty, Principal Librarian – Atlanta Symphony Orchestra</td>
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<tr>
<td>16:00 - 16:15</td>
<td>Break - Visit the Exhibits</td>
<td>Chamber Music Hall Foyer – Upper Level</td>
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<tr>
<td>16:15 - 17:15</td>
<td>Breakout Sessions IV&lt;br&gt;Leaving Here, Living There: Perspectives on the Expatatria Experience&lt;br&gt;Christopher Blackmon, Senior Orchestra Librarian – Royal Concertgebouw Orchestra&lt;br&gt;Ángels Martínez, Assistant Librarian – The Metropolitan Opera&lt;br&gt;Mathiilde Sermatte, Librarian – Opéra national de Paris</td>
<td>Chamber Music Hall</td>
<td>Pedals, Pitches, and Pixels: An Introduction to Harp Notation&lt;br&gt;Moderated by Diana Douillard, Orchestra Librarian – Symphony Nova Scotia&lt;br&gt;Malk Hoppe – Harpáé&lt;br&gt;Joshua Luty, Principal Librarian – Atlanta Symphony Orchestra&lt;br&gt;Philip Rothman, Owner – NYC Music Services</td>
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<tr>
<td>17:15</td>
<td>Group Photo</td>
<td>Chamber Music Hall Foyer</td>
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**Monday, June 5, 2023**

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Participants</th>
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<tr>
<td>9:30 - 10:30</td>
<td>Breakout Sessions V&lt;br&gt;Public Speaking&lt;br&gt;Alastair McKean, Library Manager – Sydney Symphony Orchestra</td>
<td>Chamber Music Hall</td>
<td>Decoding Bruckner&lt;br&gt;Dr. Poul Hauk, Professor of Musicology Emeritus – Yale University; Editorial Board – Neue Anton Bruckner Gesamtausgabe&lt;br&gt;Christopher Hawn, Principal Librarian – Fort Worth Symphony Orchestra</td>
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<tr>
<td>10:30 - 11:00</td>
<td>Break – Visit the Exhibits</td>
<td>Chamber Music Hall Foyer – Upper Level</td>
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<tr>
<td>11:00 - 12:00</td>
<td>Part Quality, Legibility, What Disturbs a Musician on Stage, and How Part Quality Can Be Improved</td>
<td>Chamber Music Hall</td>
<td>Moderated by Inger Marie García de Priezes, Librarian – Berliner Philharmoniker&lt;br&gt;Hennrik Almon, Library Manager – Ricordi Berlin&lt;br&gt;Raphael Hagem, Percussion – Berliner Philharmoniker&lt;br&gt;Christian Hoek, Editor – Schott&lt;br&gt;Mariene Itz, Principal Second Violin – Berliner Philharmoniker&lt;br&gt;Alexandra Krämer, Editor – Breitkopf &amp; Härtel KG&lt;br&gt;Daniel Nakota-de Spee, Head of Production – Boosey &amp; Hawkes&lt;br&gt;Nikolous Röhnisch, Cellist – Berliner Philharmoniker&lt;br&gt;Emmanuel Signer, Editor – Bärenreiter-Verlag</td>
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<tr>
<td>12:00</td>
<td>Conference Wrap-Up and Adjournment</td>
<td>Chamber Music Hall</td>
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<tr>
<td>14:00 - 16:00</td>
<td>Isherwood’s Neighbourhood Walking Tour&lt;br&gt;Begin and end at Nollendorfplatz</td>
<td>Chamber Music Hall Foyer</td>
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<tr>
<td>14:00 - 16:30</td>
<td>Walking Tour of Royal and Imperial Berlin&lt;br&gt;Begin and end at Berlin TV Tower at Alexanderplatz</td>
<td>Chamber Music Hall Foyer – Lower Level</td>
<td>Karajan Academy Performance&lt;br&gt;Johannes Brahms – String Sextet No. 1 in B flat Major, Op. 18&lt;br&gt;III. Scharzio. Allegro molto – Trio. Animato&lt;br&gt;III. Ronde. Poco allegretto e grazioso&lt;br&gt;Mayu Tomokazi, Daneli Gidon Golbin Violin&lt;br&gt;Albin Uusivirta, Eric Seoyn Moon Violin&lt;br&gt;Maritz Huemer, Tatj Kauppinen Cello</td>
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Session Descriptions

**Berliner Philharmoniker’s Digital Concert Hall**
Moderated by Inger Marie Garcia de Presno, Librarian – Berliner Philharmoniker
Ina Heimann, Legal Assistance – Berliner Philharmoniker
Christoph Franke, Creative Producer – Berliner Philharmoniker
A comprehensive introduction to the Berliner Philharmoniker’s Digital Concert Hall with emphasis on history, development of sound and camera, contact with publishers, and the development of licensing agreements.

**Advocacy and Awareness for Performance Librarians**
Jane Cross, Archivist, Music Division – Library of Congress
Do you have a need in your library, but you’re not sure if you can persuade management to support it? This mini workshop will help you work that need through the steps of an effective advocacy initiative. This will include help with understanding your library “why”; developing a goal statement; identifying your audience(s) and communicating strategically with them; putting your plan into action; and assessing progress.

**Everything but the Kitchen Sink: The Librarian’s Guide to Touring with Your Orchestra**
Nicole Jordan, Principal Librarian – The Philadelphia Orchestra
Mark Millidge, Library Manager – BBC Symphony Orchestra
So your organization has decided to take the orchestra on a domestic/international tour? Congratulations! But what does that mean for you (besides packing your sunscreen, favorite book, and creating your must see/do list)? We’re here to help you figure that out! This session aims to walk you through the touring process – from start to finish – to help you feel confident tackling your next tour. Topics covered will include music acquisition, copyright laws (when traveling internationally), folder/program organization, contingency repertoire, and national anthems (when traveling internationally).

**Bowings for Non-String Players: The Ins and Outs of Those Weird Markings**
Marcia Farabee, Principal Librarian – National Symphony Orchestra [retired]
Alex Clark, Assistant Librarian – Vancouver Symphony Orchestra
Jiajia Guo, Violinist and Librarian – Karajan-Akademie
This is designed for non-string playing librarians who wish to understand more about how bowings are determined and what the various markings actually mean.

**Find Your Balance: Self-Care and Mental Health for Music Librarians**
Blaine Cunningham, Librarian – Orchestra Iowa
Nadia Myers, Orchestra Librarian – Queensland Symphony Orchestra
Tony Richard, Music Library Manager – Royal Opera House
The Music Library is at the coalface of live performance. The show cannot go on without the sheet music, yet our role in a successful show often goes completely unnoticed. It is often thankless work which requires high levels of care, attention to detail and perfectionism. But we wouldn’t have it any other way. This session will explore some stressors that are unique to music performance librarianship, provide some tools to identify those stressors, methods to mitigate them, and strategies to keep them from popping back up for a visit. We will also touch on managing personal mental illness and recovery in the workplace, and will also be an opportunity for us to serve as a support group for one another; a safe space to share experiences, ideas, or just to vent our frustrations together.

Additional Conference Offerings
One-on-one sessions with Michel Léonard (Photoshop and Illustrator) and Joshua Luty (Dorico and Photoshop) are available by appointment. To schedule, please contact Michel at mleonard@osm.ca and Joshua at joshua.luty@atlantasymphony.org.

If you have a laptop, please bring it with you to your session.

**Tech Fair Details**
Scan for Tech Fair Details!
A Brief History of Our Publishing Houses and the Challenges Faced Today
Moderated by Georgina Gower, Head of Library – Welsh National Opera
Christiane Albrecht, Concert Opera Media Division – Schott Music GmbH & Co. KG
Linda Hawker, Managing Director – Edition Peters Europe
Tilman Kannegesseian-Schneiseier, Senior Director, Publishing, Grand Rights & Hire – Boosey & Hawkes Rate & Block
Astrid Koblanck, Chief Executive Officer – Universal Edition
Susanna Lehmann, Hire Library, Reprint Licensing – Fennica Gehrman Oy
Marie Luise Mointz, Head of Promotion Stage and Orchestras – Bärenreiter and Akkor Edition
Michael Otth, Managing Director – Bosworth Music GmbH/Wise Music Group
Richard Paines, Director of Commercial Rights and Business Affairs – Faber Music
Nick Pfefferkorn, Publishing Director – Breitkopf & Härtel KG
Hear from publishers what makes each publishing house unique and how their work is evolving in the digital age.

Public Speaking
Alastair McKean, Library Manager – Sydney Symphony Orchestra
Say the Philanthropy team wants you to give some donors a tour of the Library, or some visiting VIPs need to be given a précis of the concert and there’s nobody else around to do it. If you’d rather die a thousand deaths, never fear. This session will give you strategies for conquering your terror, or at least effectively subduing it, and bringing inspiration and enlightenment to others.

Crash Course for Beginners – How to Survive as a New Librarian
Helena Ericsson, Librarian – Gothenburg Opera
Iain Phillips, Music Librarian – Aalborg Symphony Orchestra
"Learning by doing" is all well and good, but not at all practical when you are working on your own in the library, without knowing where to get the relevant help and assistance needed to do the job. This session will cover a wide range of topics including different genres we work with and how to better prepare; copyright / rights / streaming etc.; bowings; contact with publishers – where to get the relevant help and assistance needed to do the job. This session will cover a wide range of frequently asked questions regarding various copyright topics as well as some not so common aspects and dialogue and conversation about our daily copyright issues.

Music Performance Librarianship:
Careers and Employment, An International Panel Discussion
Marcia Farabee, Principal Librarian – National Symphony Orchestra [retired]
Christopher Blackmon, Senior Orchestra Librarian – Royal Concertgebouw Orchestra
Nadia Myers, Orchestra Librarian – Queensland Symphony Orchestra
This session will compare and contrast the hiring practices across three geographic areas. The panel will cover resumes, the "test," and interviews, and there will be ample time for questions.

My Dog Ate My Music!: Dealing with the Unexpected in the Music Library
Fabrice Curtis, Librarian – Kansas City Symphony
Joshua Lucy, Principal Librarian – Atlanta Symphony Orchestra
Despite our best planning, sometimes librarians are faced with unexpected circumstances and must quickly jump into action. In this session, we will discuss the best approaches to avoid last-minute surprises, common unforeseen scenarios which can occur, and best practices for dealing with them. We will also share some particularly difficult situations in which librarians have found themselves and how they’ve lived to tell the tale.

Leaving Here, Living There: Perspectives on the Expatriate Experience
Christopher Blackmon, Senior Orchestra Librarian – Royal Concertgebouw Orchestra
Angélique Martinez, Assistant Librarian – The Metropolitan Opera
Mathilde Serraille, Librarian – Opéra national de Paris
Have you ever wondered what it would be like to work overseas? Does the latest season of "Emily in Paris" make you wish you were living in an apartment across the street from the Durand-Salabert-Eschig office? Join us for an animated conversation on how to make that dream a reality, and the unique challenges to expect along the way. Our panelists will draw on their own anecdotes and experiences to talk through everything from the administrative tasks surrounding work visas, apostilles, and official translations to the more human aspects of such a move, like differences in office work cultures, language barriers and social integration.

Pedals, Pitches, and Pixels: An Introduction to Harp Notation
Moderated by Diana Doubleday, Orchestra Librarian – Symphony Nova Scotia
Nadia Myers, Orchestra Librarian – Queensland Symphony Orchestra
Christopher Blackmon, Senior Orchestra Librarian – Royal Concertgebouw Orchestra
Marcia Farabee, Principal Librarian – National Symphony Orchestra
Richard Paines, Director of Commercial Rights and Business Affairs – Faber Music
Nick Pfefferkorn, Publishing Director – Breitkopf & Härtel KG
Harp writing and notation can be a vexing endeavor for composers and publishers, which in turn becomes a challenge for players and their librarians. In this session, we will learn to identify common problems in harp writing and engraving, and gain the vocabulary needed to communicate with players, composers, and publishers. Expert copyist Philip Rothman will demonstrate computer engraving techniques for harp, helping us navigate common bugaboos like beaming and slurring across staves, glisses and more.

Decoding Bruckner
Dr. Paul Hareław, Professor of Musicology Emeritus – Yale University Editorial Board – Neue Anton Bruckner Gesamtausgabe
Christopher Hawn, Principal Librarian – Fort Worth Symphony Orchestra
The symphonies of Anton Bruckner can be a navigational minefield for even the most seasoned orchestra librarian. With at least eighteen extant versions of eleven symphonies published in over forty unique editions, it can be hard to ensure you’re preparing what the conductor wants. Join Dr. Paul Hareław and Christopher Hawn as they shed some light on the numerous editions of these symphonies, from those published during Bruckner’s lifetime to the landmark Bruckner Gesamtausgabe begun under Leopold Nowak in 1951, and provide an introduction to the Neue Bruckner Gesamtausgabe launched in 2016.

Understanding Wind Transpositions and Notation Conventions
D. Wilson Ochoa, Principal Librarian – Boston Symphony Orchestra
This session will take a closer look at the various transposing wind instruments, how composers used to write for (and notate for) various pitched instruments, and how modern players deal with parts for uncommonly pitched instruments or notation styles that are no longer practiced.

Part Quality, Legibility, What Disturbs a Musician on Stage, and How Part Quality Can Be Improved
Moderated by Inger Marie Garcia de Peñasco, Librarian – Berliner Philharmoniker
Henrik Almon, Library Manager – Ricordi Berlin
Raphael Hoeger, Percussion – Berliner Philharmoniker
Christian Hoesch, Editor – Schott
Markene Ivy, Principal Second Violin – Berliner Philharmoniker
Astrid Käblanck, Chief Executive Officer – Universal Edition
A conversation between Musicians of the Berliner Philharmoniker and Music publishers on the topic of part quality, legibility, what disturbs a musician on stage, and how part quality can be improved.
Speaker Bios

Christiane Albiez has been with the publishing house Schott Music for over twenty years. She completed studies in German, Musicology and Communication Science in Bonn and Berlin, which led to a Masters Degree with Prof. Rudolf Stephan at the Freie Universität Berlin. A doctorate followed with Prof. Norbert Miller at the Technical University of Berlin. During this time she was constantly writing and prepared countless concert program notes for orchestras, opera and chamber music concerts including Berliner Philharmoniker and Munich State Opera, as well as contributions for numerous books. After working freelance as a booker at Freie Universität Berlin, an advertising editor at Kommunikationskontor Berlin, a journalist at Berliner Zeitung (Feuilleton) and artistic program consultant at Berliner Philharmoniker, she joined Schott Music in 2005. Initially Head of Promotion and Press Officer Christiane was invited to join the management of the publishing house in 2011. Since then, she has been responsible for the stage and concert publishing division. In addition to her professional activities, she continues to publish on topics related to musical life, and is involved in the further training of young professionals. She serves on various juries including the Bach-Preis of the Freie und Hansestadt Hamburg. She is a passionate choral singer and loves music in almost every form.

Henrik Almon has worked for Universal Music Publishing’s classical music catalog rental department since 2015. Until 2016 he was responsible for Ricochet Berlin and since the beginning of this year for Durand-Salabert-Edelich in Paris. Before joining the company, he studied music, media and literature in Weimar, Jena and Paris. His work as a piano teacher in Brazil led him to write his dissertation, “Art Music Discourses in Brazil in the First Half of the 20th Century.” Besides his job, he continues to play violin and piano in various ensembles and orchestras.

Blaine Cunningham has been with principal tuba for Orchestra Iowa since 2010, and as the orchestra librarian since 2012. He teaches on the faculty of Mount Mercy University and Kirkwood Community College in Cedar Rapids. He studied tuba performance at the University of Arkansas, the University of Wisconsin – Madison, and the University of Iowa. Blaine serves on the MOLA Finance Committee and is in his second term as MOLA Treasurer. Blaine and his wife, Jennifer, live in Cedar Rapids with their beautiful children, Sofia and Elise, and their dogs, Nellie and Max.

Jiajia Guo was born and raised in China. She started playing the violin as a child and studied Music Education, Music Performance and Musicology in Osnabrück and Münster, Germany. She has performed in Osnabrück Hall, Theater Münster, Gewandhaus Leipzig, Berlin Philharmoniker, Stadthalle Mainz, and others. After having worked as a freelance musician for 20 years. After having worked in the music business for both Gothenburg Wind Orchestra and Gothenhoven Symphony Orchestra, she was appointed as Music Librarian for the Gothenburg Opera in 2014.

Christopher Blackmon joined the Royal Concertgebouw Orchestra as its Senior Librarian in March 2022. A native of Davenport, Iowa, Chris earned a bachelor’s degree from Saint Olaf College with a double major in music and French. Previous library associations include the New World Symphony, Aspen Music Festival, the National Symphony Orchestra, the Qato Philharmonic Orchestra, and the Orchestre Philharmonique du Luxembourg. An active MOLA participant since 2006, he was a member of the Education Committee, serving as co-chair from 2011-2017, served as the founding chair of the Social Media Group, and is currently a member of the European MOLA/Publisher Joint Committee. His interests outside the concert hall include food (particularly Asian cuisine), cinema, reading, hiking, cycling, language study and the New York Times crossword puzzle.

Wiebke Busch Managing Director, UK Rights Companies at Wise Music Group has been working for Wise Music Group in London and Berlin for over 20 years. Until 2021, her role was focused on promoting classical catalogues, having more recently taken on the role of Managing Director of UK Companies including Chester Music Ltd, Novalto & Co Ltd and Eaton Music Ltd. In addition to her close collaboration with composers and promoting repertoire, the support of contemporary classical music has been at the core of her involvement in the classical music sphere.

Jane Cross is an archivist in the Music Division at the Library of Congress. Previously she served as chief librarian for “The President’s Own” United States Marine Band. Her education includes bachelor’s degrees in music and English from the University of Tennessee, a master’s degree in Library science from the University of Maryland, certification as a Digital Archives Specialist from the Society of American Archivists, and the 2022 Archives Leadership Institute. She has served on the Board of Directors for the Major Orchestra Librarians’ Association and on committees with the American Library Association. She is the recipient of ALA’s Federal and Armed Forces Libraries Round Table Achievement Award and the DC Librarians Association Distinguished Service Award.

Helen Ericsson holds a master’s degree in bassoon from The Academy of Music and Drama, Gothenburg University, and has been a freelance musician for 20 years. After having worked in the music business for both Gothenburg Wind Orchestra and Gothenhoven Symphony Orchestra, she was appointed as Music Librarian for the Gothenburg Opera in 2014.

Marcia Farabee (National Symphony, DC, retired) is a three-time President of MOLA and a long-time member of the Education Committee. Marcia graduated from the Capital University Conservatory of Music and is a double major in violin performance and music education. In addition to her 52 years of service as Principal Librarian for the National Symphony Orchestra, she has performed with the Kennedy Center Opera House Orchestra, Wolf Trap Folger Center Orchestra, National Theater, Richmond Symphony, and the National Symphony as a violinist. Her experiences with opera, ballet, symphony, and music theater repertoire impact her music preparation on a daily basis. Now officially “retired”, Marcia acts as a freelance librarian as well as a consultant to orchestras regarding librarian auditions. In her spare time she is an avid reader, tends to her many flower gardens, and is Clerk of Session at her church.

Georgina Govier is probably the world’s most extensive project “HD recording and distribution of classical music”. As Recording Producer from 2008-2018 he was responsible for all CD productions of the orchestra with Sir Simon Rattle, since 2018 he is responsible for the releases with Kristjan Järvi. In addition, there is still a lively recording activity in the field of chamber music and orchestra. Various awards for productions: 6 Grammy nominations, most recently as “Producer of the Year”, Gramophone, various Opus Klassik, IDMA, several annual awards of the German record critics.

Inger Marie García de Presno has an exam from the University of Arts (Universität Künste) in Berlin as an oboist, she worked professionally as an oboist several years before she changed profession to performance librarian. She worked as a freelance music librarian before she moved to the Swedish Radio Symphony Orchestra, followed by two years as library manager at the Gothenburg Opera before she came to the library of the Berliner Philharmoniker 2019.

Georgina Govier A graduate of the Guildhall School of Music and Drama, Georgina Govier began her Music Librarian career in London at the BBC Central Music Library. She moved to Cardiff, Wales in 1986 to become Assistant Orchestral Librarian with the BBC Welsh Symphony Orchestra (now BBC NOW), a post she held until 1994. She was one of the Librarians on the 20th anniversary BBC Cardiff Singer of the World Competition from 1987-2021. Georgina has been at Welsh National Opera, where she is currently Head of Music. Georgina is currently Vice-President of MOLA, Georgina chairs and organises the UK and International Orchestral Librarians’ Working Group and is also Chair of the MOLA Publisher Joint European Committee.

Christopher Franke Since 2007, Christoph Franke has been significantly involved in the conceptual and technical development of the Berliner Philharmoniker’s Digital Concert Hall. As Creative Producer, he is responsible for the technical and musical content of what is probably the world’s most extensive project “HD recording and distribution of classical music”. As Recording Producer from 2008-2018 he was responsible for all CD productions of the orchestra with Sir Simon Rattle, since 2018 he is responsible for the releases with Kristjan Järvi. In addition, there is still a lively recording activity in the field of chamber music and orchestra. Various awards for productions: 6 Grammy nominations, most recently as “Producer of the Year”, Gramophone, various Opus Klassik, IDMA, several annual awards of the German record critics.

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Fabrice Curtis Curtis has been Music Librarian with the Kansas City Symphony since 2012. A native of Kentucky, he completed his bachelor’s degree in music education with a minor in entomology from the University of Kentucky, and his master’s degree and coursework for his doctorate in music theory from Florida State University. His interest in music librarianship began after working with the Librarian of the Toulousephilharmonie Symphony Orchestra while at Florida State University and realizing how much he enjoys preparing music for performance. He is also a member of the American Iris Collective (formerly the IRIS Orchestra) and the National Youth Orchestra of the United States of America. Fabrice continues to remain active as a clarinetist and perform with the Kansas City Wind Symphony. In his free time, he enjoys gardening with native plants, taking care of his houseplants, folding origami, hiking, and running.

Jaija Guo is a three-time President of MOLA and is in his second term as MOLA Finance Committee chair and organises the UK Orchestras regarding librarian auditions. In her spare time she is an avid reader, tends to her many flower gardens, and is Clerk of Session at her church.
Linda Hawken
is the Managing Director of Edition Peters Germany, based in Leipzig. Originally training in the UK as a conductor and an orchestral trumpet player, specialising in contemporary trumpet repertoire, Linda then spent 11 years in music retail. In 1998, Linda joined Edition Peters as Marketing Manager for its London company and in 2003, following the unification of the Edition Peters Group, she took on the role of Managing Director of the London company. In 2016 Linda moved to Leipzig to manage both the London and Leipzig companies, and is now Group Director of Strategy for Edition Peters as well as MD in Germany.

Linda is passionate about the transformative role of music education, and the vital importance of contemporary music and the positive and critical role music publishers play in the music landscape. A key part of Linda’s role is to tell the extraordinarily powerful and emotive history of Edition Peters over its 223 years, and the pivotal role the company has played in classical music since its very beginnings in 1800. Paul Hawkshaw
is Professor in the Practice of Musicology Emeritus at the Yale School of Music and former Director of the Norfolk Chamber Music Festival where he was described as a “transformative and visionary leader.” He joined the Yale Faculty in 1984 and served as Director of Norfolk from 2003 until 2016. He has been a Guest Professor at the Institute for Musicology, Essen, and as Professor at the University of Vienna, and at the Institute for Musicology and the Performing Arts. Recognized as an authority on the music of Anton Bruckner, in May 2017, he received the Bruckner Society of America’s Kleny Medal of Honor for “furthers the understanding and appreciation of the life and work of Anton Bruckner.” That same year he was appointed conductor of the New Anton Bruckner Collected Works Edition, published under the auspices of the Austrian National Library with the patronage of the Stifterverband. He has since completed scores of the Second, Seventh and Eighth Symphonies (both versions) for the new edition. Since 2004 he has also been a member of Women Bruckner Studien for the Austrian Academy of Sciences. He wrote the Bruckner biography for The New Grove Dictionary of Music and Musicians and completed twelve volumes of Bruckner Erinnerungen. Together with his wife Steffi Franke, they published two collections of Bruckner’s letters, including a monumental study of the sources for the Eighth Symphony and, along with Erich Parsh, the facsimile edition of the long inaccessible Kitzler Studienbuch.

As a faculty member at Yale, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He worked with the New Haven School Board, Yale faculty and students, and the Yale College Class of 1997 to establish a music and literacy program that continues to thrive in the city’s public schools. Mayor John DelStefano recognized Professor Hawkshaw for his contribution to the New Haven Schools in an official proclamation. In the spring of 2000, Hawkshaw was awarded the Yale School of Music’s highest honor, the Sanford Medal, for his scholarship and community service.

Born in Toronto, Canada, Professor Hawkshaw received his Ph.D. in musicology from Columbia University in 1984.

Christopher Hawn
Originally from Midland, MI, Christopher Hawn is Principal Librarian of the Fort Worth Symphony, a position he has held since August 2021. He formerly served as Principal Librarian for the Edmonton Symphony Orchestra and Assistant Librarian for the Vancouver Symphony Orchestra. He is an alumnus of the music librarian training program at Interlochen Arts Camp and holds a master’s degree in Musicology from the University of British Columbia.

As an active member of MOLA, Mr. Hawn has previously presented conference sessions on the music of Gustav Mahler (2021) and mental health (2022). He has served on the Finance Committee since 2018 and was the 2017 recipient of the organization’s Conference Internship Award. Outside of music, Christopher is a voracious reader of queer literature and an avid curler. Having represented Alberta and British Columbia at the Canadian Gay and Lesbian Curling Championships, he is an advocate for walkable cities and is proud to live in a car-free lifestyle.

Ina Heimann
Licensed and legal assistance at Berlin Phil Media/Digital Concert Hall.

Christian Hoesch
studied musicology, German literature, philosophy and mathematics at the Johannes Gutenberg University in Mainz. Parallel to his studies, he worked for the Academy of Sciences and Literature in Mainz. After graduating, he first worked as a music journalist and wrote articles for various newspapers such as the Frankfurter Allgemeine and worked for the radio. As an author, he wrote texts for the Schleswig-Holstein Musik Festival, the Rheingau Musik Festival and the Ludwigsburger Schlossfestspiele. In 2004 he began editing critical editions of various works by Viktor Ullmann. For Schott Music he supervised the new editions of performance materials for the Wotan and Wagner Complete Edition and worked on the completion of the new Critical Edition of Offenbach’s “Les Contes d’Hoffmann.” Since 2008 Christian Hoesch has been a permanent member of Schott Music’s contemporary music editorial board. In this context, he is responsible for the editions of works by composers such as György Ligeti, Krzysztof Penderecki, Helmut Lachenmann and Jörg Widmann. With the publication of the first volumes, Christian Hoesch also assumed publishing responsibility for the Critical Editions of the works of Richard Strauss. Since 2019, Christian Hoesch has been Head of Production in the Concert Opera Media Division of Schott Music.

Maik Hoppe
is a Berlin-based Harpist, Harp-Teacher, and Musicologist. After his BA in Musicology, he studied at the Lübeck Academy of Music (HMH Lübeck) with Prof. Gesine Dreyer and with Manuela Romera Palma at the Hochschule für Musik in Essen. During and after his studies he attended masterclasses with Manfred Wolf, Prof. Anna Söllner and Margrit Köl (among others). At the moment he is finishing his MA in Musicology at the Humboldt-University in Berlin. His field of musical interest reaches from Medieval Manuscripts, Baroque- and Renaissance Music, the Standard-Repertoire of the Classical-Romantic Period and focuses especially on Music after 1900 and contemporary compositions. He worked closely with the composition-classes in Lübeck and Essen, played with the Ensemble Follokow Modern and is about to play for the new production “It’s a Maze” by Felix Bachthelou and Keridwen at Kampani in Hamburg.

Next to his performance career, he focuses most of his time and artistic energy on teaching.

Marlene Ito
Marlene Ito’s first permanent engagement was in 2009, when she became First Concertmaster of Berlin’s Komische Oper. From there she moved in September 2011 to the Berliner Philharmoniker. Since March 2020, Marlene Ito has been 1st principal of the 2nd violin section. She has appeared as soloist with the Academy of St. Martin in the Fields, Festival Orchestra Vla- rin, Sydney Symphony, National Radio Orchestra of Ireland, Berliner Symphoniker, Hamburger Symphoniker and Kammerakademie Potsdam. She has worked closely with the composition-classes in Lübeck and Essen. During and after his studies he attended masterclasses with Maria Graf, Margit-Anna Süss, Evelyn Huber and Margret Köl. Her chamber music colleagues include Andras Schiff, Tabea Zimmermann, Violina Sereika and leading members of the Berliner Philharmoniker.

Nicole Jordan
was appointed principal librarian of The Philadelphia Orchestra in 2020, the first African-American woman to join the Orchestra as a full-time member. Born and raised in Phila- adelphia, she began her musical journey at a young age, first learning the trumpet before switching to viola while attending the Philadelphia High School for Girls. She earned a Bachelor of Music degree in viola performance from the University of Minnesota-Duluth and a Master of Music degree in music history from Temple University.

Beginning her career as a performance librarian with The Philadelphia Orchestra and later as a library fellow from 2008 to 2011, Following her fellowship, she was appointed assistant principal librarian of the Atlanta Symphony Orchestra in October 2011 and held that position for five years. In September 2016, she was named principal librarian of the Atlanta Symphony Orchestra, becoming the first African-American to hold that position at a major orchest- ra. Other organizations at which she has held library positions include the Interlochen Center for the Arts and the Aspen Music Festival and School.

Ms. Jordan is an active member of the MOLA: An Association
Alexandra Krämer Early in her studies, Alexandra Krämer discovered her passion for music and the variety of editions made available to all musicians. Mrs. Krämer moved on to study Musicology and Culture Management in Weimar & Cologne Germany, as well as Leeds, United Kingdom all while focusing her education on music editing. During her undergraduate internship at Börneville, Kassel, gaining first insights into how a music publishing house works, followed by an internship at the Beethoven Archive, Bonn. After completing her Master she became Assistant to the Editorial Department at the G. Hente Verlag, Munich. Since 2016 she has been an editor at Breitkopf & Kötter, Wiesbaden with her main focus being orchestral music. While she was born in Würtzha, Texas, Alex has lived in Canada, the United Kingdom and many parts of Germany. Next to music and reading, Alexandra likes to go on hike & fly adventures with her paraglider.

Joshua Luty is Principal Librarian of the Atlanta Symphony Orchestra. Previously he served five seasons as Music Librarian for Houston Grand Opera from 2018 to 2023, was Associate Head Librarian for the Bravour Music Festival’s Janiec Opera Company in Summer 2018, and was Library Assistant for the Detroit Symphony Orchestra under Robert Stiles and Ethan Allen during their 2017-18 season. Joshua is an expert engraver and serves as editor and copyist for composers such as Joel Thompson. Previously he served as Lead Editorial Assistant with The George and Ira Gershwin Critical Edition and was an editor for Ted Cox Music Publishing in his hometown of Sarasota, Florida. Joshua holds Bachelor and Master of Music degrees in Bassoon Performance from Lynn University and University of Michigan respectively. He is a moderator on the ever-growing Facebook group Music Engraving Tips and as a co-chair of the MOLA’s Technology Committee is always eager to learn and teach new tools and software.

Ángels Martínez Barcelona native Ángels Martínez joined the Metropolitan Opera as Assistant Librarian in 2015. Before arriving at the Met, she worked for twenty years as Principal Librarian for the renowned Gran Teatre del Liceu (Opera House of Barcelona), after having started out in that same organization as Assistant Librarian and Assistant to the Artistic President of the Liceu. Ángels served eight years (2010-17) as Member-of-Large for MOLA – an Association of Music Publishers, and in addition to her role as an officer, she is involved in several of MOLA’s specialized committees. Ángels studied musicology and film & television studies at the Autonomous University of Barcelona, but her passion for the arts started even before that, with her first job as a librettist assistant at the Liceu, the age of ten and still plays in amateur music circles. In her free time Susanna is a film buff and likes books, travels and knitting.

Alastair McKean comes from Wanganui. He was educated at Wanganui High School and subsequently attended the University of Sydney, where he gained a BMus (Hons) in composition, studying under Peter Sculthorpe, Ross Edwards, and Anne Boyd. He worked at the Australian Youth Orchestra from 1997 until 2000, after which he was appointed to the Melbourne Symphony Orchestra. In 2007 he has invited to fill the newly created post of Librarian Manager at the Sydney Symphony Orchestra. In his time at the MZO, Alastair created several innovative systems for presenting audition excerpts, one-off suites from larger works, and music for schools’ concerts. Several of these systems have been adopted by other orchestras. He also taught student composers in notation and orchestration, for the Cybe, 21st Century Australian Composers Program and for Melbourne University postgraduate workshops, and reshelved and catalogued the entire collection. He was the employee-elected member of the MZO Board from 2009 to 2015, and is currently MZO Vice President.

In his time at the MSO, Alastair has been the Chair of the Committee for the leading contribution to Australian music in a regional area. He was made a Life Member at the fortieth Camp in 2014. A proud viola owner, Alastair has sung in choral music for many years, and thoroughly enjoyed lowering the standard of the bass section in the MSO Chorus. Highlights of his on-stage career include singing Peter and Paul for the MCO, playing for Thomas Adès in the music of Conlon Nan- carrow, and playing corno in the MSO’s performances of Tchaikovsky’s 1812 Overture. His interests outside music include literature, the Apollo lunar landing program, politics, history, and aeroplanes.

Mark Millidge Previous to working with the BCCSO, Mark Millidge served as Principal Librarian for English National Opera, so has a wealth of experience in both operatic and symphonic repertoire, yet despite this, he still has problems working out whether the 3rd Trombone is bass or not. He served on the MOLA Board of Directors and is proud to have been at the helm as President during that period. He lives in London with his husband and enjoys cooking, musical theatre, travelling and all things Euro-vision Song Contest. He hates going to the gym and people who don’t know how to use an apostrophe.

Nadia Myers is the Orchestra Librarian at Queensland Symphony Orchestra in Brisbane Australia. She has worked in various roles in the QSO library since 2011 and became Orchestra Librarian in 2016. Nadia studied Chemistry and then flute and Musicology at University of Queensland and was a Tanglewood Woodwind Fellow in 2015. Nadia currently serves as the Chair of the Asia Pacific Committee and as a member of the Education Committee. Berlin 2023 is her first MOLA international conference.

Richard Paine After working for Peter’s Edition in the mid-1980s followed by four years with Music Sales in Sydney, Australia, Richard Paine joined Faber Music in 1995. There he has twin roles as Director of Business Affairs (responsible for legal and contractual matters across the company as a whole) and Director of Commercial Rights. In the latter capacity he created the company’s new selling agency representing film and TV composers and, more recently, established Faber Alt, its home for pop, alternative and crossover composers and songwriters. Before joining Faber, Richard was a doctorate in music and studied composition. Consequently he is, at heart, most passionate about classical repertoire and the interests of composers.
Daniel Pekala-Speer
During his studies of orchestral music in Mannheim, double bass his instrument, Daniel Pekala-Speer was able to gain valuable experience through his membership in the Junge Deutsche Philharmonie. Daniel also had an interest in other musical styles, like jazz and popular music, which he studied in Mannheim and Cologne. During the following years, he played as a freelance musician in different musical contexts from jazz, classical, free improvisation to pop music. In addition, he started freelance work for various music publishers. In 2011, Daniel took over production management at Boosey & Hawkes Bote & Bock, Benjamin. In 2020, the management of production for Sikorski was added.

Nick Pfefferkorn
born was in Leipzig in 1976. At the age of 7, he took up playing the trombone and later piano and bassoon, the instrument that has accompanied him to this day. After his school education and civilian service, he first completed a commercial apprenticeship. Then, in 1996, he founded the Pfefferkorn Musikverlag, an independent publishing house, which he continued to run even during his music studies in Leipzig (1997-2003, majoring in bassoon and conducting). From 2004, he worked as a full-time publisher and editor. In 2015, Nick Pfefferkorn took over as publishing director of the Wiesbaden-based music publishing house Breitkopf & Härtel, since 2017 also chairing the latter as a personally liable partner.

Ian Phillips
is originally from Australia, having majored in both Piano and Cello studies at Elder Conservatorium of Music, Adelaide. In 1984 he completed his studies in London with Raphael Wallfisch and Jacqueline du Pré. Ian’s career as professional cellist has spanned more than 37 years, both in Australia and in 4 European countries, working as freelance musician and also as permanent member of several orchestras. After more than 25 years as one of the Principal Cellists in Aalborg Symphony Orchestra, Ian was appointed as Music Librarian in 2019 – a career change brought about by shoulder problems. A perfect solution that happened at the perfect time!

Tony Rickard
After formative musical experiences in the Redbridge Youth Orchestra and Brass Band, Tony Rickard studied at Colchester Institute and the Royal Academy of Music, London. After a busy freelance career as player, teacher, copyist, editor and arranger working for the likes of the London Symphony Orchestra, Dame Kiri Te Kanawa and Canadian Brass, Tony joined the Music Library of the Royal Opera House, Covent Garden in 2001 and has been Library Manager since 2007. He can regularly be seen playing trumpet in and on numerous local theatre pits as well as, occasionally, side stage at the Royal Opera House.

Philip Rothman
NYC Music Services is owned and operated by Philip Rothman, a composer and orchestrator with decades of experience preparing quality materials for professional clients in the music industry. After he founded NYC Music Services in 2003, his mission to provide the industry’s best music service to professionals became a reality. Since then, NYCMS has prepared thousands of projects at all musical genres, and is the publishing agent for some of today’s leading composers, providing music licensing, printing, shipping, and on-demand fulfillment services. Scoring Notes is the official blog of NYC Music Services, with topical news, reviews, tips and tutorials about music notation software and related technology. Notation Central is NYCMS’s marketplace to help users make the most of music notation software, with fonts, utilities, templates, and plug-ins, along with many free or pay-what-you-wish resources to benefit the user community. Notation Central also sells sheet music in both printed and electronic format.

Clemens Scheuch
who has been a member of the Executive Board since 2011, has become the third Chief Executive Officer (CEO) of the Bärenreiter publishing house effective as of 1 January 2021, thus heading the Kassel-based music publisher together with his parents Prof. Barbara Scheuch-Vöttcher and Leonard Scheuch. Clemens Scheuch (b. 1980) is a trained sound engineer. In 2007, he initially joined the well-established company as Assistant to the Management. At the time he was primarily responsible for the areas of sales as well as product controlling and was General Manager of the Kassel Groß-Auslieferung which is a part of the Bärenreiter Company Group. Soon after, he started to dedicate himself to the development of the new media business by counterbalancing Bärenreiter’s existing high-quality print editions with digital products. In an organic process of change, that ensured the continued existence of the soon to be hundred-year-old publishing house with approx. 120 employees in Kassel, Prague and London, he progressively expanded his activities into all areas of the company’s operations. He is also Vice President of the German Music Publishers Association.

Pablo Suso
is a native of Bilbao, Basque Country (Spain), a city where he has worked and grown in different areas of the musical world. Pablo has a Bachelor’s degree in violin performance and studied as a freelance violinist for nearly fifteen years. He started working in the library of the Bilbao Orkestra Sinfonikoa in 1997, becoming the Principal Librarian in 1999. In season 2014-15 he became Production Manager of the Bilbao Orkestra, combining this job with that of Principal Librarian. With a degree in Law from the Universitat Oberta de Catalunya, specialized in copyright and New Technologies Law, he has work, taught and lectured over the years on Copyright in the musical environment and Orchestras. He is a regular contributor to the radio program “Klassikbidea”, a program that leads to classical music, collaborates in its dissemination and serves as an approach to the world of opera in the Basque Country, and has been serving MOLA as member of the Mola/Publisher Joint committee since 2019. Pablo loves reading, the sea and dogs, sharing his life for the last 5 years with Groove the Arabian Nights aka “Mai”, a loyal Old English Sheepdog champion of Spain, Portugal and International.

Mathilde Serraille
is a regular writer for the Orchestre national du Capitole de Toulouse and a teacher at the Nancy CFA that delivers a degree in orchestra librarianship. Mathilde is very appreciative of the support of MOLA and her international colleagues in recent years. She was the first European recipient of the Marcia Farabee Librarians’ Exchange Program where she visited Mari Rautio and Juhana Hautalo at the Finnish National Opera and Ballet in Helsinki. In her spare time, Mathilde particularly enjoys wine tasting, but she had to give it up for a few months to give birth to a baby boy in early 2023.

Emanuel Signer
is a musicologist and editor based in Kassel, Germany. He studied Musicology and English Language and Literature, as well as Organ, in Zürich and Cambridge. After some years teaching (at King’s College, London, among other universities), Emanuel took over the post as editor for Orchestral and Chamber Music at Bärenreiter-Verlag, Germany.
Board and Committee Reports

President’s Report – Courtney Secoy Cohen, San Diego Symphony

The MOLA Board of Directors has enjoyed an active year, with quarterly meetings in San Diego and Toronto, as well as our first meeting of the year at the Philadelphia conference. I have nothing but admiration and respect for all my colleagues on the Board. It has truly been an honor serving our great organization with you all.

I want to share a few highlights of the year, as if we were to recount them all, the report would go on for too long! First, I want to thank Amy Tackitt, the Education Committee, and all our members who worked on virtual sessions during the year. I learned so much from each session that I can utilize in my work every day, and I’m thrilled that the board has committed to continuing some virtual sessions every year. I’m also excited about the return of the FLEP program, following the respite during the pandemic. Thank you to our members who selflessly volunteered their time and expertise to help the AFOLS sessions, as well as those members who presented the virtual workshops for bermusicians.

I’ve had the privilege of serving on the Development Committee and in a new fundraising campaign designed to reach out to our playing colleagues, and I can’t wait to see the donations flow in from their efforts. I’ve also been delighted with our 2nd annual Éroico award recipient, whose support of performance librarians and the music world in general is a testament to us all.

The policy committee, chaired by Alastair McKean, discussed many issues over the year and presented the board with the updated conflict of interest policy, which all committee members will now sign, as well as our new code of conduct policy. As with any organization, leadership requires responsibility, and the board knew it was time for MOLA to implement these, especially in the age of social media prevalence.

As always, I want to thank my fellow Board members for their support, aid, and their generosity of sharing their time and expertise with MOLA. I am a better person and philosopher for working closely with them and getting to know them all during this time. I will treasure our interactions always. I extend my utmost gratitude to all the committee chairs and members. Many people don’t realize the amount of time and effort you put into your committee responsibilities, and I’ve been privileged to watch you work and see your successes. A special thanks goes to Georgina Govier, who dedicates so much time and energy to MOLA with incredible grace and dignity, I’ve learned (and continue to learn) so much from her. She is truly a treasure to our organization. Finally, I want to thank our MOLA administrator, Amy Tackitt, for her reminders keeping me on track, and for her endless hours of work. It always amazes me how she makes everything look so easy, even though we know how hard she is working. MOLA runs smoothly because of her behind-the-scenes work.

Everyone brings their own unique experiences and backgrounds to MOLA, and I hope we all continue to learn from each other and share in this wonderful community. My thanks to you all for your words of encouragement and support. I will always be grateful for this opportunity to serve the organization that has already given so much to me.

Vice President’s Report – Alastair McKean, Sydney Symphony Orchestra

It has been a great privilege to serve on the Board this year as your Vice President. I must say, I have found it an eye-opening experience. (I think most of my predecessors would agree on this.) The beauty of the Vice President/President/Past President progression is that one isn’t thrown in at the deep end – there is so much to learn, and I’m tremendously grateful to my Board colleagues and for their patience while I’ve caught up. This Board is a collection of very astute people but also very compassionate, kind people, and I’ve been blown away by the depth of discussions in our meetings. Every question is examined from every angle, but always first and foremost with the consideration of how our decisions will affect the librarians who make up the organisation. I should add particular thanks to three people. Courtney Secoy Cohen has been great and her calm leadership is an excellent example to follow. No praise is high enough for the exceptional Amy Tackitt. And I know all of us on the Board will miss Georgina Govier’s wisdom.

At a type this, I am very much looking forward to being with you all in Berlin. Inger and Sebastian have put together a terrific program and I know that the conference is going to be fabulous and sensational!

Past President’s Report – Georgina Govier, Welsh National Opera

It has been an incredible honour to serve as Vice-President, President and most recently, current Past President of this wonderful organization that is MOLA. I am immensely proud of the ongoing work that everyone in MOLA has achieved during these three years. From the commencement of my tenure, the MOLA Board has worked hard to ensure that our DBI commitments are in focus, and I would like to thank everyone in the membership who has raised various issues and concerns with us. I am confident that MOLA will continue to work towards creating a truly transparent MOLA that celebrates diversity and inclusivity to all.

As MOLA librarians, we all strive to continuously improve standards in our own libraries as well as our industry as a whole, and this is best achieved by supporting each other. I am constantly inspired by how much we all do for each other, whether that be serving on the MOLA Board or on one of our MOLA committees, sharing bowings with colleagues or local amateur ensembles, giving career advice to local students, helping out MOLA colleagues via our Emergency Hotline on the MOLA Forum – the list is endless. I count myself very lucky to belong to this wonderful MOLA family.

I am extremely grateful to my fellow Board members (past and present) for the advice, support and friendship that they have afforded me throughout the last three years. As my term of office ends, I would like to thank the membership as a whole for entrusting me to help guide MOLA over the last three years.

Archives Committee

Cynthia Stacy – Indianapolis Symphony Orchestra – Chair; Matthew Holland-Grey, San Francisco Symphony; Lorissa Powers, The United States Army Band; Elizabeth Cusato Schnabrick, National Symphony Orchestra; Christina Wensel, The United States Army Band; Matthew Dannon, The United States Air Force Band, ex-officio

The Archives Committee has met a handful of times over the 22-23 calendar year with our aim being communicating with MOLA members at large more effectively. All MOLA members are able (and encouraged) to reach out to the Archives Committee if they have any MOLA-related material they would like to have saved for the Association. Photos and documents (digital or print) are welcome, as well as physical items of note.

Archives has reached out to the Membership Committee such that we can offer help to retiring librarians who may want to submit material they have kept over the years, or if they need assistance saving or cataloging their material as they retire. Archives has also reached out to the Website Committee regarding the potential to post an infographics to the MOLA website, so all members know where to find us and what we do.

Cynthia has digitized the current MOLA Archive for posterity and that can be perused! Email her if you are interested. An excellent letter from Mary Judge (retired, Cincinnati Symphony) was submitted to the Archives in spring of 2022, and we anticipate a submission of photos from Marica Farabide (retired, National Symphony) in 2023.

Asia-Pacific Committee

Nadia Myers, Queensland Symphony Orchestra; Chair; Keiko Honaga, Tokyo Metropolitan Symphony Orchestra; Robert Johnson, Auckland Philharmonia Orchestra; Xin-Keun Kim, Seoul Philharmonics; Orchestra; Lip-Hua Lim, Singapore Symphony Orchestra; Christine Cng Li-Huey, Malaysian Philharmonics; Eric Yan-Di Zhu, Suzhou Symphony Orchestra; Alastair McKeen, Sydney Symphony Orchestra, ex-officio

The Asia-Pacific Committee is made up of representative librarians from each Asia-Pacific country with a MOLA member orchestra. In the last 12 months, the committee has hosted monthly round table meet-ups online between local librarians, as well as the first MOLA Asia-Pacific Orchestra Librarians’ Summit (APOLS), held at Queensland Symphony Orchestra and online. APOLS was a huge success with a total attendance of 43 delegates including not only MOLA member librarians, but also publishers, librarians from non-MOLA orchestras, and librarians from local community ensembles all coming together to share knowledge and skills. Many thanks go to all the presenters who contributed their expertise. In 2023, the round table meetings include occasional music industry guests of interest to the group.

The Asia-Pacific Committee aims to have active involvement from each country in the region, to address and represent the needs of local member orchestras. The committee is also aiming to increase dialogue between the orchestras and publisher representatives in the region, and broaden existing MOLA programs such as the PenPal program and FLEP into the region. Committee Chair, Nadia Myers, would be interested to hear from anyone in the Asia-Pacific Region interested in serving on the committee.

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Development Committee

Elena Lance Talley, Kansas City Symphony, Chair; Laura Cone, Indianapolis Symphony Orchestra; Michael Ferraguto, The Cleveland Orchestra; Sandra Gough, New York Philharmonic; Patrick McGinn, Honorary Member; Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival; Manly Romero, Manhattan School of Music; Karen Schnackenberg, Dallas Symphony Orchestra; Amanda Tallant, St. Louis Symphony Orchestra; Courtney Secoy Cohen, San Diego Symphony, ex-officio

The development committee led a successful Giving Tuesday/End of Year giving campaign. It was bolstered by a “Twelve Days of MOLA” social media campaign to highlight the many aspects of performance librarianship. A digital holiday card, with a striking design that symbolized our global reach, was sent to composers, publishers, agents, and dealers around the world. The committee collaborated with the Board on our second annual Eroica Award for Outstanding Service to Music. Our inaugural award to violinist Jennifer Koh in 2022 garnered national attention.

The development committee launched a new spring campaign, tying it to National Pencil Day and National Eraser Day, to encourage our organization’s playing musicians to support their librarian colleagues with a gift to MOLA. A printable or digitally shareable flyer, as well as a script with talking points, was created and shared with MOLA member librarians.

Thank you to every MOLA member; as well as conductors and musicians, for their support of MOLA’s endeavors with their donations. Each MOLA Librarian gives as they are able with their time, skills, and monetary donations to make our organization strong, which helps to make the entire classical music world better through MOLA’s advocacy, educational efforts, and communication.

Education Committee

Elaine Li, The Juilliard School, Co-Chair; Azabith Howell, University of Michigan, Co-Chair; Marcia Farabee, Honorary Member; Meredith Gangler, Eastman School of Music; Gordon Grant, Scottish Opera; Joshua Lucy, Atlanta Symphony Orchestra; Patrick McGinn, Honorary Member; Nadia Myra, Queensland Symphony Orchestra; Rachael Perfecto, Antwerp Symphony Orchestra; Wendy J. Skoczen, The Metropolitan Opera; KT Somero, Los Angeles Philharmonic; Alastair McKean, Sydney Symphony Orchestra, ex-officio

Following a three-year hiatus due to the global Covid-19 pandemic and associated travel limitations, the MOLA Education Committee is pleased to announce that the Marcia Farabee Librarian Exchange Program has resumed accepting applications for both Exchange Librarians and Host Organizations. We thank the members of MOLA who have worked hard behind the scenes to support the program and its participants. The Education Committee presented “Pedals, Pitches, and Pixels: An Introduction to Harp Notation” virtually on 14 April 2023. We would like to thank Michael Ferraguto, Danielle Kuntz, Philip Rothman, and Joshua Lucy for constructing and presenting a highly informative session. Thank you to all the Education Committee members for all their hard work throughout the year. And finally, we would like to thank the MOLA Board of Directors and Amy Tackitt for all their support.

Finance Committee

Karen Schnackenberg, Dallas Symphony Orchestra, Chair; Luke Bryson, Houston Symphony; Christopher Hawn, Fort Worth Symphony Orchestra; Shannon Highland, The Dallas Opera; Patrick McGinn, Honorary Member; Blaine Cunningham, Orchestra Iowa, ex-officio

The MOLA Treasurer will provide an update during the Annual Business Meeting.

Marcato Committee

Nhânhoa Dobbleck, The Metropolitan Opera, Co-Chair, Editor-In-Chief; Anya Brodrick, The United States Marine Band, Co-Chair, Editor-In-Chief; Sarah Logan Smith, Honorary Member, Layout Editor/Editor & Productions/Distribution Manager; Courtney Secoy Cohen, San Diego Symphony; Rachael Lowry, Des Moines Symphony, Errota Report Editor; Rachel Perlfect, Antwerp Symphony Orchestra; KT Somero, Los Angeles Philharmonic; Thomas Takaro, Honorary Member, Crossword Puzzle Author; Elena Lance Talley, Kansas City Symphony; Lawrence Tiede, New York Philharmonic; Erin Vander Wyst, Buffalo Philharmonic Orchestra, Transitions Column Writer; Georgina Govier, Welsh National Opera, ex-officio

The Marcato Committee has continued steadfastly in its mission of producing the wonderful newsletter that you see in your mailboxes and/or in your inboxes, and for that, we thank each and every committee member and contributor. Without the inspiration and hard work of our article writers, we would have nothing to give back to the membership; and without the tireless dedication of our committee, proofreading diligently behind the scenes, we would never catch all of the small details and errors. Together, we are able to keep our readers up-to-date on the evolving field and the ever-changing membership of MOLA, while making time for a fun food-focused feature and our crossword puzzle, which wakes us up after we’ve stayed at music all day. Our committee make up has changed slightly over the past year. We’d like to announce that Tom Takaro has taken on the role of Co-Editor-in-Chief, alongside Nisho da Babcock. We would also like to thank Joshua Lucy for his years of service to the committee, as he steps down to focus his attention on the Technology Committee. Special thanks also go to Erin Vander Wyst, who writes our Transitions column; Tom Takaro, who continues to create our puzzles even in retirement; and Rachel Lowry, who is our primary Errota Report editor. And, of course, Marcato wouldn’t even exist without Sarah Logan Smith’s beautiful layout work and prompt distribution of our issues, both digitally and by mail, for which we can thank her enough. As always, we invite all of our readers to contact us with submissions and ideas for content you would like to see in future issues of Marcato, as well as any other questions you may have.

Thank you for reading Marcato, and enjoy a wonderful conference in Berlin!

Membership Committee

Christopher Reichle Bouchier, Toronto Symphony Orchestra, Chair & ex-officio; Matthew Donnan, The United States Air Force Band; Joy Fabos, Oregon Symphony; North America Hospitality Coordinator; Michael Ferraguto, The Cleveland Orchestra; Giorgia Govier, Welsh National Opera, European Hospitality Coordinator; Katharina Hiltzenecker, Wiesn Staatsoper; Ángela Martínez, The Metropolitan Opera; Alastair McKean, Sydney Symphony Orchestra, Asia-Pacific Hospitality Coordinator; Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival; Marly Romein, Manhattan School of Music; Wendy J. Skoczen, The Metropolitan Opera, Membership Database Coordinator

This year was an active year for the Membership Committee. The Committee commenced the year by reaching out to member organizations to remind them of dues payments. This proved to be a valuable initiative and provided the opportunity to get in contact with our membership. The Committee also played a role in creating a survey for the membership to assess interest in various social activities that could be implemented at future conferences as well as in between conferences. We intend to re-launch the survey in future and are always interested in hearing how people would like to engage with other librarians beyond “talking shop”.

New Releases

African-American Spirituals Suite

*Anna That Good News
*Here I Am (Give Me Jesus)
*Til’ the Day I Meet Jesus

Fanfare & Elegy

Dreams of Hope for Solo Violin & Orchestra

These three works are perfect compositions for programming on special celebration, holiday and commemoration concerts. Featuring some of the most notable, award-winning artists of Dr. Henry Panion, audiences have expressed great joy after each hearing.

- **African-American Spirituals Suite** brings together three compositions created for a parade & procession previously as separate works, each having received critical acclaim as stand-alone works but together presented in a new, multifaceted format.
- **Fanfare & Elegy** was commissioned and premiered by Maximilian Leonard Stadler and the National Symphony Orchestra and was featured security on the Opening Ceremonies of the 2022 Winter Games.
- **Dreams of Hope for Solo Violin & Orchestra** is the featured composition from the Emmy Award-winning PBS consortium commissioning the American Legacy. Also an unprecedented 13 Telly awards and won at 16 film festivals from New York to Paris, Switzerland, Amsterdam, London, and Jerusalem.

henrypanion.com
MOLA/AMERICAN FEDERATION OF MUSICIANS (AFM) Liaison Committee

Karen Schmackenberg, Dallas Symphony Orchestra, Chair; Kim Hartquist, Rochester Philharmonic Orchestra, Data Coordinator; Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival; Henry Skolnick, St. Louis Symphony Orchestra; Blaine Cunningham, Orchestra Iowa, ex-officio

No report submitted at time of printing.

MOLA/MUSIC PUBLISHERS ASSOCIATION (MPA)/MUSIC LIBRARY ASSOCIATION (MLA) Joint Committee

Sara Griffin, New York Philharmonic, Chair; Michael Crowley, The City University of New York; Daniel Dorff, Theodore Presser; Christa English, Jazz at Lincoln Center; Karen Heymann, Peerless Musical Classical; Mickey Stinnett, J.W. Pepper; Rebecca Litman, New York Public Library; Peter Martini, G. Schirmer/Music Sales; Nick Patterson, Columbus University; Cynthia Stacey, Indianapolis Symphony Orchestra; Karyn Sall, Jazz at Lincoln Center; Matthew Donovan, The United States Air Force Band, ex-officio.

This committee meets two times per year in the spring and fall to discuss common issues between the three organizations. Our meeting in October 2022 took place over Zoom and in the spring 2023, was Hybrid with three members joining via Zoom and six members meeting in person. At the spring meeting, the members of this committee share information regarding their respective organizations (conferences, projects, concerns, etc.). These conversations often lead to practical and philosophical discussions bringing to light the similarities and differences of academic and professional music libraries and the publishing industry who provides our collective materials. Topics of note over this past year included the delivery platforms such as Newzik and nikoda, digitization of holdings, licensing for both educational institutions and professional performing ensembles, and the impact of the trend towards digital delivery in our industries.

MOLA/PUBLISHER JOINT COMMITTEE – EUROPE

Georgina Gower, Welsh National Opera, Chair & ex-officio; Patrick Abrams, Bilbao Orkestra Sinfonikoa; Christopher Blackmon, Koninklijk Konserthuis; Stefano Caccavale, Festival La Fenice; Karin Dunning, New York Public Library; Bob Greer, Dallas Symphony Orchestra, Chair; Maureen Conroy, Minnesota Orchestra; Lisa Dempsey-Kane, The Juilliard School; Elizabeth Dunning, Cincinnati Symphony Orchestra; Marc Facci, Tulsa Symphony Orchestra; Travis Hendra, Buffalo Philharmonic; Mario Janaccone, Theodore Presser; Jeff Rardin, C.F. Peters; Melissa Luck, Luci’s Music; Robin Rompotto, Rodgers and Hammerstein; Matt Searing, The Florida Orchestra; Eric Wendell, Bossey & Hawkes; Georgina Gower, Welsh National Opera, ex-officio

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MOLA/PUBLISHER JOINT COMMITTEE – NORTH AMERICA

Bob Greer, Dallas Symphony Orchestra, Chair; Maureen Conroy, Minnesota Orchestra; Lisa Dempsey-Kane, The Juilliard School; Elizabeth Dunning, Cincinnati Symphony Orchestra; Marc Facci, Tulsa Symphony Orchestra; Travis Hendra, Buffalo Philharmonic; Mario Janaccone, Theodore Presser; Jeff Rardin, C.F. Peters; Melissa Luck, Luci’s Music; Robin Rompotto, Rodgers and Hammerstein; Matt Searing, The Florida Orchestra; Eric Wendell, Bossey & Hawkes; Georgina Gower, Welsh National Opera, ex-officio

The Publishers Committee has gotten back into the swing of things in 2023. We have added several new members this last year: Maureen Conroy (Minnesota Orchestra), Travis Hendra (Buffalo Philharmonic), and Matt Searing (The Florida Orchestra). They have each been very impactful members of the committee. Lisa Dempsey Kane has agreed to co-chair the committee with me and I am thrilled that she has stepped up into this very helpful role. We are still working to determine our Publisher side of things as so many things have changed recently in that world.

The librarians were able to meet via Zoom on April 10, 2023. Some of the more important topics that were discussed included the seemingly increasing number of instances where librarians have been receiving which are completely unused or brand new, including some of the most common repertoire available; an unwillingness to send pdfs for emergency missing parts or updated materials; and the new Boulanger Initiative for audition needs.

A very healthy number of librarians have sent emails to us with concerns and questions lately. As always, this is very much appreciated and is the primary function of the committee. Without feedback from the membership on interactions with the publishers (good and bad), we have very little to discuss. So please keep the emails coming our way.

POLICY COMMITTEE

Alastair McKeen, Sydney Symphony Orchestra, Chair & ex-officio; Sara Baguyos, Omaha Symphony; Juhana Hautala, Symphonie Kansallisooppera ja-balletti; John Van Winckel, Honorary Member

The Policy Committee works with the Board, both recommending policy and/or bylaw changes, and examining such changes at the direction of the Board. This year we have worked on a number of major projects. First, we finally finished the ongoing work on the Conflict of Interest Policy, at the Board’s request. In finalising this document, we arrived at the view that any single aspect of our set of policies was a Code of Conduct. We therefore created one, viewable on our website. It outlines fundamental professional standards, but more importantly, we hope it also represents the particular ethos of MOLA. Both of these documents were adopted by the Board and circulated to the membership in January this year. Finally, we have worked on and circulated to the Bylaws: some housekeeping, including formalising our use of electronic voting, and a more substantial proposition to extend the terms of the Member-at-Large and Secretary to two years. These have been voted on by the membership by the time of this year’s Conference.

I would very much like to thank my Policy colleagues, Sara, Juhana, and John, for their immense wisdom and their collegiality, and their patience with my not-always-lightning-fast responses. I have thoroughly enjoyed working in this group on some very stimulating discussions, and I will really be quite sorry to cycle off this particular Committee.

POPS COMMITTEE

Fabrice Curtis, Kansas City Symphony, Chair; Luke Bryan, Houston Symphony; Silvia Doublet, Symphony Nova Scotia; Michael Ferraguto, The Cleveland Orchestra; Bradley Geneser, Charlotte Symphony Orchestra; Cudy Kazanowsky, Youngstown Symphony Orchestra; Rachel Lowery, Des Moines Symphony; Renee Pfugheuth, Nashville Symphony; Courtney Sccoy, San Diego Symphony, ex-officio

The Pops Committee continues to work towards its goal of compiling and sharing information gathered by fellow librarians as they work on pops programming. Often the most valuable resource when preparing a pops program is a librarian who has already worked on the show. The committee hopes to find ways to facilitate this sharing of information. We will continue our work to develop the MOLA Film Database to provide a resource on the basic information for Film with Live Orchestra concerts. The database will include instrumentation, timings, and notable pitfalls for the most popular movies.

One future project for the upcoming year is the creation of a Pops Performance History Chart for the purpose of providing a Pops Performance History Chart found with some rental sets. We ask that once it is available on the MOLA website, librarians print it on bright paper, fill it out, and include it with the music for pops shows when they are returned. Hopefully, this Performance History Chart can better facilitate communication between librarians.

Another project will be the creation of a short one- to two-page document that can be given to the providers of music for pops shows that outlines what the expectations of a music librarian/professional orchestra are. The standard for the sheet music of pops shows seems to be ever decreasing, and this document would hope to spell out exactly what librarians hope to see when
opening a box of pops charts, as well as outline what information librarians need to do their best work. It would include what
information is required by a librarian (accurate instrumentation, set list), guidelines for sheet music (indicating desired paper size
and weight), and the importance of clear communication regarding timelines. We envision this document being something a
librarian or organization can send to the artist early in the process of advancing a pops show to ensure clear communication of
expectations, and to provide a resource to those who may not know any better.
As always, the Pops Committee welcomes any ideas and suggestions for future projects. If you have an interest in joining the Pops
Committee, feel free to contact any of us.

Publications Committee
Liza Dempsey Kane, The Juilliard School, Chair; Bob Greer, Dallas Symphony Orchestra; David Gruevski, Emeritus Member; Jin-Keun Kim, Seoul Philharmonic Orchestra; Katie Kich, St. Louis Symphony; Justin Vibbard, Sarasota Orchestra; Christopher Reiche Boucher, Toronto Symphony Orchestra, ex-officio

The Publications Committee has updated eight of our most popular publications with our new logo, and we will aim to update
more in the upcoming year. We also plan to revise some of the text within the publications to reflect MOLA’s new secondary title.
Additionally, we are reviewing the content of all publications in order to identify areas which need modifications or amendments.
We welcome any ideas or suggestions!
Finally, we would like to extend a special thanks to Justin Vibbard for coordinating the printing and shipping of the publications to
MOLA Berlin this year.

Social Media Committee
Renee Pflughaupt, Nashville Symphony, Chair; Brendan Agnew, New Zealand Symphony Orchestra; Christopher Blackmon, Koninklijk Concertgebouworkest; Jay Kasiorwny, Youngstown Symphony Orchestra; Elaine Li, The Juilliard School; Rachel Perfecto, Antwerp Symphony Orchestra; Mathilde Serraille, Opéra de Paris; Ali Verderber, Austin Symphony; Melissa Wilson, Boise Philharmonic; Blaine Cunningham, Orchestra Iowa, ex-officio

No report submitted at time of printing.

Technology Committee
Mark Fabulich, Boston Symphony Orchestra, Co-Chair; Joshua Luty, Atlanta Symphony Orchestra, Co-Chair; Doug Adams, Baltimore Symphony Orchestra; Matthew Damman, The United States Air Force Band; Graham Fast, Edmonton Symphony Orchestra; Mark Fugina, Long Beach Symphony; Bob Greer, Dallas Symphony Orchestra; Kate Kich, St. Louis Symphony; Tony Roland, Royal Opera House; John Rosenkranz, Lyric Opera of Chicago; Philip Rothman, NYC Music Services; Luke Speedy-Hutton, Melbourne Symphony Orchestra; Blaine Cunningham, Orchestra Iowa, ex-officio

The Technology Committee has been busy planning the first ever Tech Fair for the Berlin Conference. Committee member Philip
Rothman (NYC Music Services/Scoring Notes) has been absolutely invaluable in helping connect us with industry professionals
and in helping us get “outside the box” in our planning for this event. Thank you, Philip!
In collaboration with the Education Committee’s Digital Classroom, members Joshua Luty (Atlanta Symphony) and Philip Rothman
participated in an online offering titled “Pedals, Pitches, and Pixels: An Introduction to Harp Notation”, which is available to stream
on the MOLA website at any time.
Also this year, Joshua Luty has joined Mark Fabulich as Committee co-chair, and we have added another member, Luke
Speedy-Hutton (Melbourne Symphony Orchestra). Welcome Luke!

Website Committee
Sebastian Ojysjaboda, Radio Sinfonieorchester, Chair & Webmaster; Ella M. Fredrickson, The Florida Orchestra; Elaine Li, The Juilliard School; Wendy J. Stoczen, The Metropolitan Opera; Courtney Secoy Cohen, San Diego Symphony, ex-officio

Nothing major has happened on the MOLA website during the last year. Things have been running fairly smoothly, and the
website work has mainly consisted of updating information as it has changed.
On the admin side, we’ve had a more major change. Our former webmaster Chris Turner has switched gears and moved over
to a different field of work. He is therefore neither a member of the web committee nor the webmaster anymore. We’re currently
somewhat understaffed in the committee, and the webmaster position is open if somebody willing and able would like to join.
If you can hear the calls of the HTTP daemon, make yourself known.
As for new website development, we’re currently working on refining the errata system. It already works, but there are still a few
kinks to iron out.
To conclude, I’d like to give a big thank you to the members of the web committee.
MOLA is pleased to present the 2023 Eroica Award for Outstanding Service to Music to conductor JoAnn Falletta. The award recognizes an individual (or group of individuals) who inspires MOLA with their advocacy for the art form, artistic excellence, and/or leadership.

MOLA encouraged nominations for those who champion underrepresented works or composers, mentor young musicians, bridge communities, or break new ground. Whether a performer, scholar or editor, the recipient could represent any facet of the music world.

The 2023 award will officially be presented during the Sunday evening banquet, and MOLA will share with external audiences on the Monday following.

Multiple Grammy® Award-winning conductor JoAnn Falletta serves as Music Director of the Buffalo Philharmonic, and the Connie and Marc Jacobson Music Director Laureate of the Virginia Symphony. Principal Guest Conductor of the Brevard Music Center and Artistic Adviser to the Hawaii Symphony. She was recently named one of the “Fifty Great Conductors,” past and present, by Gramophone Magazine, and is hailed for her work as a conductor, recording artist, audience builder and champion of American composers.

Upon her appointment as Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two Grammy Award-winning recordings. This season, the BPO performed at Carnegie Hall for a centennial celebration of former BPO Music Director Lukas Foss. The orchestra also traveled to Florida for their fifth tour of the State under Falletta’s leadership.

Her North American guest conducting appearances include the National Symphony, and the orchestras of Philadelphia, Los Angeles, San Francisco, Houston, Detroit, Dallas, Baltimore, Indianapolis, Vancouver, Toronto, Milwaukee, St. Louis, Montreal, Seattle, San Diego, and the Orchestre Métropolitain of Montréal to name a few. Internationally, she has conducted many of the most prominent orchestras in Europe, Asia, and South America, with concerts in Spain, Sweden, Germany, Brazil, and Croatia earlier this season. In 2022, she led the National Symphony in two PBS televised specials for New Year’s Eve and the 50th Anniversary of the Kennedy Center and made her Boston Symphony Orchestra debut at the Tanglewood Music Festival.

With a discography of more than 125 titles, Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as conductor of the world premiere Naxos recording, Richard Danielpour’s The Passion of Yeshua. In 2019, she won her first individual GRAMMY Award as conductor of the London Symphony in the Best Classical Compendium category for Spiritualist, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano’s Mr. Tambourine Man: Seven Poems of Bob Dylan received two Grammy Awards in 2008. Her 2020 Naxos recording of orchestral music of Florent Schmitt with the
Buffalo Philharmonic Orchestra received the prestigious Diapason d’Or Award. Her most recent releases for Naxos include the complete William Walton Façade, with narrators Kevin Deas, Hila Plitmann and American Public Media Host Fred Child, and the Virginia Arts Festival Chamber Players, and two recordings with the BPO: Scriabin’s Poem of Ecstasy and Symphony No. 2; and a world premiere recording of Adolphus Hailstork’s Piano Concerto together with Danny Elfman’s Violin Concerto.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by presidential appointment as a Member of the National Council on the Arts during the George W. Bush and Obama administrations and is the recipient of many of the most prestigious conducting awards. She has conducted over 1,600 orchestral works by over 600 composers with over 150 world premieres In 2019, Falletta was named Performance Today’s first Classical Woman of The Year, calling her a “tireless champion, and lauding her “unique combination of artistic authority and compassion, compelling musicianship and humanity.” A leading advocate of works by women composers she has conducted over 135 works by over 70 women composer many of which were US or world premieres. ASCAP has honored her as “a leading force for music of our time.”

Falletta is a strong advocate and mentor for young professional and student musicians. She has led seminars for women conductors for the League of American Orchestras and established a unique collaboration between the Buffalo Philharmonic and the Mannes College of Music to give up-and-coming conductors professional experience with a leading American orchestra. In 2018, she served on the jury of the Malko Competition in Denmark. She has had great success working with young musicians, guest conducting orchestras at top conservatories and summer programs such as the National Repertory Orchestra, National Orchestral Institute, Interlochen, and Brevard Music Center, and as Artistic Advisor at the Cleveland Institute of Music.

For further information, visit joannfalletta.com.
### Attendees and Exhibitors

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Fabrice Curtis  
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The Norwegian National Opera & Ballet  
The Norwegian Radio Orchestra  
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Ida Johanson  
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Alastair McKean  
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Pekka Kovisto  
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Orquesta Sinfónica de Tenerife  
Orquesta Simfónica de Barcelona  
Oslo Philharmonic Orchestra  
Peninsula Music Festival  
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Rundfunkorchesten und Chöre gGmbH  
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San Francisco Ballet  
Scores Reformed  
Singapore Chinese Orchestra  
Soundlicel  
Spokane Symphony Orchestra  
Stavanger Symphony Orchestra  
St. Louis Symphony Orchestra  
Steinberg Media Technologies  
Suzhou Symphony Orchestra  
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Sydney Symphony Orchestra  
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Répertoire International de Littérature Musicale 41

Jani Kyllönen  Tapiola Sinfonietta
Jukka Mäkelä  TurkuPhilharmonic Orchestra
Claudia Restrepo  Utah Symphony
Matthew Dannan  United States Air Force Band
Any Brodrick  United States Marine Band
Tilden Olsen  University of Toronto
Angelika Glatzens  Vancouver Symphony Orchestra
Astrid Koblanck  Warsaw Philharmonic
Sarah Laila Standke  Washington National Opera
Karen Wiseman  Welsh National Opera
Alex Clark  Welsh National Opera
Kamil Watkowski  West Australian Symphony Orchestra
Shelley Friedman  Westdeutscher Rundfunk Köln (WDR)
Catherine Duffy  Westdeutscher Rundfunk Köln (WDR)
Georgina Govier  Wiener Staatsoper
Linda Papa  Wisconsin Chamber Orchestra
Julia Pettke  Wiener Staatsoper
Mona-Lisa Kress  Wise Music Group
Milena Steinhauer  Wise Music Group
Emily Schaub  Zinfonia Holdings Pty. Ltd.
Adam Harvey
Johanna Wiegand
Ulrich Steffen Eck*

*Tech Fair Only

**Maxwell Sobel**

*Deux Gymnopédies Nouvelles*

[2100 – 1100 – harp – strings]

Originally written in honor of the 100th anniversary of Satie’s birth, these two short pieces have been re-scored for small orchestra.

now available from
www.primalamusica.com

**MOLA thanks for their generous sponsorship of the conference**

**Acknowledgements**

Danke

Thanks to the following groups and individuals for their support and assistance with this year’s conference.

**Berlin Philharmoniker**
Inger Marie Garcia de Presno
Sebastian Schütter
Andrea Zietzschmann, General Manager
Frank Kersten, Managing Director

All our colleagues from the artistic planning dep., production office, marketing dep., and the Karajan-Akademie

**Hanns Eisler School of Music**
Andrea Tober
Johannes Hellmann
Daniel Scheer
Karin Kickbusch

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Helpful/
Local Information

MOLA WiFi
SSID: MOLA
Password: MOLA@PHIL-2023

Lunch Potsdamer Platz/close to Philharmonie
- Burgermeister · Potsdamer Platz 1, 10785 Berlin
- Amrit · Indian restaurant · Ebertstrasse 14, 10117 Berlin
- Saravanaa Bhavan · Indian/Vegetarian · Potsdamer Platz 5, 10785 Berlin
- Ki-Nova · Potsdamer Str. 2, 10785 Berlin
- Vapiano · Postdamer Platz 5, 10785 Berlin
- Viet Bowl · Marlene-Dietrich-Platz 1, 10785 Berlin

And for the evenings/your free time some suggestions of ours in different areas of Berlin:

Fine dining
- Irma la Douce
  Potsdamer Strasse 102, 10785 Berlin · https://irmaladouce.de/en
- Jungbluth
  Lepsiusstrasse 63, 12163 Berlin · https://jungbluth-restaurant.de/
- Sale e tabbacchi · Excellent Italian restaurant
  Rudi Dutschke Strasse 25 · https://sale-e-tabbacchi.de/en/home/

For all restaurants, reservations are recommended in the evenings.

Restaurants
- Lavanderia vecchia · Italian
  Flughafenstrasse 46, 12053 Berlin · https://lavanderiavecchia.wordpress.com/a bit hard to find, but worth it
- Joseph-Roth-Diele · German food
  Potsdamer Strasse 75, 10785 Berlin · https://www.joseph-roth-diele.de/quite small, closed Sat/Sun
- Café am Neuen See
  Tiergarten, next to Philharmonie · https://www.cafeamneuensee.de/open-air beer garden by a little lake in the park, also serving food, when nice weather a lovely spot, you can even rent boats 25-minute walk from the Philharmonie or 2 stops with the bus
- Diener Tattersall · German food · old Berlin restaurant
  Groîmannstrasse 47, Charlottenburg · https://diener-berlin.de/
- Muret La Barba · Italian restaurant
  Rosenthaler Straße 61 · www.muretlabarba.de
  kitchen open until late, good service, good wines
- Kitten Deli · Israeli/Mediterranean
  Friedelstraße 30, Neukölln
  really good vegetarian Israeli/mediterranean food, reservation recommended
- Pizzeria Mater · Authentic Neapolitan pizza
  Weichselstraße 17 · www.mater-berlin.com
  reservation recommended
- Kindl Stuben · German cuisine · old-school Berlin pub
  Sonnenallee 92 · www.kindlstuben.de
  relaxed atmosphere
- Austria Berlin · Austrian food
  Bergmannstraße 30 · www.austria-berlin.de
  reservation recommended
- Weinverein
  Leuthener Straße 5/Fidicinstraße 38 · www.weinverein.berlin
  good German wines, relaxed atmosphere, nice cheese and charcuterie platters, homemade „Flammkuchen“, reservation recommended
- Wilhelm Hoeck · German food
  Wilmersdorfer Strasse 149, Charlottenburg · http://wilhelm-hoeck.de/
  One of the oldest „Kneipen“ (pubs) in Berlin, still original style
- Zur letzten Instanz · German restaurant
Thank you & see you next year

42nd MOLA Conference
Hosted by
The Cleveland Orchestra

May 24 – 27, 2024