

2013

MAJOR
ORCHESTRA
LIBRARIANS'
ASSOCIATION

APRIL 26 - 29, 2013

THE NINES HOTEL | PORTLAND, OREGON

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MAJOR ORCHESTRA LIBRARIANS' ASSOCIATION

MOLA's mission is to facilitate communication between professional performance librarians, educate and assist them in providing service to their organizations, 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.



Welcome MOLA attendees,

Julie, Jess, and I are so pleased that you are here. We are excited to share our great city with you as well as library knowledge and ideas to improve our industry and experience. We are looking forward to some social time as well!

Once again, here are some links which might be helpful to you as you shape your Portland experience. We suggest that you check out the following local websites: <http://www.wweek.com/portland/> and <http://www.portlandmercury.com/>. These will provide some insight into the active Indie music scene in Portland. There is also a magazine dedicated to Portland attractions and events available online that features a handy “find it” feature for restaurants and events (<http://portlandmonthlymag.com/>).

Don’t forget about the 5k run along the Portland waterfront happening on Sunday morning. It will be a mostly-flat loop course crossing two of our famous bridges. It is also completely acceptable to walk the route. I have found that walking or running in a town provides a unique look at what the city has to offer. We hope for good weather, but you should be prepared for rain.

The food scene in Portland is varied and plentiful. From high-end restaurants to street food carts, Portland is well-known for its cuisine. Voodoo Doughnuts (<http://voodoodoughnut.com/>) is worth an early morning (or late-night) trek and the food carts on 10th and Washington (just five blocks from the hotel) are not to be missed (<http://www.foodcartsportland.com/>)! One of the two restaurants located in The Nines hotel is one of my favorite lunch spots as well (<http://urbanfarmerportland.com/>). This year’s dinner will be held at one of Portland’s award-winning breweries, Bridgeport Brewery, where tours of the brewery will be available to those interested (<http://www.bridgeportbrew.com/home>).

I also recommend the Portland Japanese Garden (<http://japanesegarden.com/>), the Rose Garden (<http://www.rosegardenstore.org/>), and a visit to Powell’s Books (<http://www.powells.com/>).

There are two opportunities to check out the Oregon Symphony this weekend. As you know, the OSO will be performing with Blind Pilot on Saturday night, and you are all invited to the rehearsal of our next classical program (formerly our Carnegie program) on Monday morning. The Portland Youth Philharmonic also has a performance scheduled for Sunday afternoon, and their conductor David Hattner has invited MOLA members to attend.

We hope you enjoy your Portland experience as much as we will enjoy having you here.

Sincerely,

A handwritten signature in black ink, appearing to read 'Joy Fabos & Julie Collura', written in a cursive style.

Joy Fabos & Julie Collura

Oregon Symphony

CARLOS KALMAR, MUSIC DIRECTOR

Terrence R. Pancoast, Chair
Mary Crist, Interim Co-President & GM
Janet C. Plummer, Interim Co-President & CFO

921 SW Washington Street, Suite 200
Portland, Oregon 97205-2800

Tel: 503-228-4294 Fax: 503-228-4150
OrSymphony.org

Dear MOLA Participants,

Welcome to Portland! The Oregon Symphony is pleased and proud to host the 31st Annual Conference of the Major Orchestra Librarians' Association! We hope your visit to the City of Roses is enriching, invigorating, fun and thoroughly satisfying as you reconnect with colleagues and take part in the various sessions and events that are planned for you.

We are pleased that local Indie folk band, Blind Pilot, debuts with the Oregon Symphony on Saturday evening during your conference and hope that you will decide to join us for this special collaborative performance. Do take the time in your free moments between sessions to hop on the street car or MAX train and sample Portland. The city has so much to offer and we hope you take home great memories of the unique flavors of our city- from microbreweries, to Powell's City of Books, fabulous Northwest cuisine, and great Oregon wines (and food carts!) and, if I may be so bold, a truly amazing orchestra.

Thank you for allowing us to serve as your host orchestra. We are proud of our librarians, Joy Fabos and Julie Collura, and know that without their patience, skill, and intelligent work, the logistical concert machinery would be hopelessly gummed up. Thank you for YOUR contribution to this magical business and best wishes for a wonderful conference! May you depart recharged, energized, and eager to return to the City of Roses!

Sincerely,



Mary Crist

Interim Co-President and General Manager

Oregon Symphony

CARLOS KALMAR, MUSIC DIRECTOR

Terrence R. Pancoast, Chair
Mary Crist, Interim Co-President & GM
Janet C. Plummer, Interim Co-President & CFO

921 SW Washington Street, Suite 200
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Dear MOLA Members

I welcome you all to the city of Portland. You are now in the famous Northwest, which means that you work very hard and find important and interesting solutions for all you do at work, but you still manage to enjoy what the city and its surroundings offers to all of you. You will enjoy the amazing outdoors that surround our beautiful city, you will immerse yourself into the cultural vibe here, you will have to spend some time at Powell's book store and thus make your travel back to wherever you are from a nightmare in excess baggage, and you will have a great time eating here. Please do not forget to check out the food carts!!

Whenever it comes to present a concert I think about all the hard work that goes into the final product. The audience applauds to the musicians on stage. But I never forget the people who make our life possible. The librarians are quintessential to the success of any kind of musical show. It is your work that prepares whatever is in front of us to an extent that allows our music making to flow through rehearsals and concerts. I respect your work tremendously, and I hope that we conductors can work together with you to maintain and develop the most important part of our profession.

Welcome to you all



Carlos Kalmar
Music Director
Oregon Symphony



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26 April 2013

Dear MOLA Colleagues and Guests,

It is with great pride, that I welcome you to the Major Orchestra Librarians' Association 31st Annual International Conference in Portland, Oregon, hosted by the Oregon Symphony. Portland is a model city for advocacy in the arts and community involvement. We have a wonderful opportunity this weekend to experience it together.

On behalf of the MOLA Board of Directors, I would like to impart our sincerest gratitude for the support the Oregon Symphony management team, Music Director Carlos Kalmar and especially our fabulous host librarians, Joy Fabos and Julie Collura, at their first MOLA conference!

There are many people who have volunteered their time and worked diligently to produce this exciting assembly. You spoke and we listened! There are a variety of topics for new insight and discussion, including sessions to hone our professional skills and further our musicological knowledge as we bond in friendship both near and far.

In reflection upon our first 30 years, MOLA has blossomed into a respected and prominent organization. We are preserving the past inaugurated by our founders and together we are creating the future of MOLA. Continue to play your part and actively embrace MOLA's mission; engage one another by promoting excellent communication, networking, support, education, leadership and professional commitment to our MOLA member organizations and colleagues around the world.

Sincerely yours,

Ella M. Fredrickson
The Florida Orchestra | MOLA President 2012/13

CONFERENCE AGENDA

MONDAY, APRIL 29, 2013

8:30 – 9:00am	Coffee/Breakfast with Carlos Kalmar, Music Director – Oregon Symphony	Gallery/Atrium
9:30am	Oregon Symphony Rehearsal Repertoire (subject to change) includes Ravel – <i>La Valse</i> ; Schoenberg – <i>Accompaniment to a Cinematographic Scene</i>	Arlene Schnitzer Hall
9:30 – 10:30am	<u>Breakouts IV</u>	
	Errata: Basic Proofreading and Editing <i>Doug Adams, Orchestra Librarian – Fort Worth Symphony Orchestra</i>	Georgian
	Stravinsky 1910–1923: Pitfalls, Problems, and Solutions <i>Ron Whitaker, Head Librarian (retired) – The Cleveland Orchestra</i>	Studio
	Writing Your Résumé – What Works and What Doesn't <i>Courtney Secoy Cohen, Principal Librarian – San Diego Symphony/San Diego Opera</i> <i>Elena Lence Talley, Principal Librarian – Kansas City Symphony</i>	Gallery
10:30 – 10:45am	Conference Wrap-up and Adjournment	Gallery

CONFERENCE LOCATIONS

THE NINES HOTEL (sessions located on floors 6 & 8)

Conference sessions & Pre-conference Workshop

525 SW Morrison

PICNIC HOUSE

Friday Opening Reception

723 SW Salmon St (walking distance from hotel)

ARLENE SCHNITZER HALL

Home to the Oregon Symphony

1037 SW Broadway (walking distance from hotel)

BRIDGEPORT BREWERY

Sunday Cocktails & Dinner

1318 NW Northrup St (short streetcar ride from hotel)

MOLA

Professional contacts—\$1,000,000.00

Lifetime friendships—Priceless

Congratulations on 31 years—enjoy the
conference!

Margo Hodgson, Honorary Member

Greg Hodgson, Emeritus Member

SESSION DESCRIPTIONS

PRE-CONFERENCE WORKSHOP: SIMPLE STITCHING—TWO NON-ADHESIVE BOOKBINDING METHODS (PRE-REGISTRATION REQUIRED)

Jody Alexander, Master Artisan Bookbinder—Wishi Washi Studio; University of California, Santa Cruz

Learn two simple non-adhesive bookbinding methods that may be applied to scores or other library materials. Learn how to bind a simple five-hole pamphlet stitch book and a multi-signature book with the French stituch and kettle stitch methods using only thread—no glue. This is a simple and easy way to connect folded sections with just thread—no sewing supports needed—and it opens flat. Paper and thread will be supplied. Participants will leave with a completed pamphlet sewn book and a multi-signature pamphlet-sewn book.

DON'T GIVE THEM [CONDUCTORS] WHAT THEY ASK FOR, GIVE THEM WHAT THEY WANT

Moderated by Ella M. Fredrickson, Principal Librarian—The Florida Orchestra

Gregg Gleasner, Interim Artistic Administrator—The Cleveland and Florida Orchestras

Charles Calmer, Artistic Administrator—Oregon Symphony

Ed Matthew, Senior Promotional Manager—G. Schirmer, Inc.

Andrés Lopera, Music Director and Conductor—Metropolitan Youth Symphony

The focus of this session will be on how performance librarians interface with artistic administrators, conductors, and composer/publisher representatives. Important tools and tactics will be covered to better facilitate communication between the artistic administrator, librarian, and conductor(s) and how we, as librarians, can better develop a relationship with the promotional departments of various music publishers by exploring new methods useful for music research of composer/repertoire information, promotional and perusal materials (on-line scores, etc.).

FROM THE SCANNER TO THE STANDS: GETTING THE MOST OUT OF YOUR SCANNER AND USING BASIC EDITING SOFTWARE

Bob Greer, Assistant Orchestra Librarian—Fort Worth Symphony Orchestra

Doug Adams, Orchestra Librarian—Fort Worth Symphony Orchestra

Topics discussed to include:

- Getting the most out of your scanner
- Making sense of formats such as .pdf, .tiff, OCR, etc.
- Using Paper Port software suite to manipulate scanned documents on your desktop or laptop with ease
- Getting your newly prepared documents to print properly in multiple formats for performance on the stage

THE UNANSWERED QUESTION: Q & A SESSION WITH “THOSE IN THE KNOW”

Moderated by Nicole Jordan, Assistant Principal Librarian—Atlanta Symphony Orchestra

Marcia Farabee, Principal Librarian—National Symphony Orchestra

Karen Schnackenberg, Principal Librarian—Dallas Symphony Orchestra

Robert O'Brien, Librarian—The Cleveland Orchestra

Juhana Hautsalo, Librarian—Finnish National Opera

Geared toward librarians in the first five years of their careers, but open to anyone who feels they need sage words and can benefit from a forum of this type, this breakout seeks to provide attendees the opportunity to freely ask questions and receive honest feedback about various aspects of this profession. Questions will determine the flow of the breakout, but overarching topics will include how to put together a viable career, dealing with difficult situations, people, and environments, and day-to-day processes.

HANDS-ON MUSIC REPAIR AND BINDING TECHNIQUES (PRE-REGISTRATION REQUIRED)

Robert Sutherland, Chief Librarian—The Metropolitan Opera

Focus on repair and binding techniques that will keep painstakingly prepared performance material in good shape for many years. The session will cover two tasks:

1. Part repair—ripped corners, pages, and signatures: participants will be asked to bring from their libraries a part which needs corner and page repair. These parts should be free of previous repairs, especially plastic tape or self-adhesive tapes. Discussion of problems caused by acidic adhesives, approaches to repair techniques (do no harm!), and how to salvage and repair a part that has been previously and unsuccessfully taped with plastic or other self-adhesive tape.
2. Part binding—sewn signatures vs. staples: participants will start with a part that consists of separate pages, tape them into signatures, create a cover, and sew the signature into the cover. The resulting part will lie flatter on the stand than a stapled part, can be easily repaired and rebound, and can last for years. Participant will keep the part that she/he will create.

MOLA 3.0: THE NEW WEBSITE

Jari Eskola, Executive Director—Society of Finnish Composers (Honorary Member)
Shawn Smith, Web Designer—Terrapin Data and Multimedia

The new MOLA website will be officially released during this session. MOLA webmaster, Jari Eskola, and web designer, Shawn Smith, will discuss the ins and outs of the MOLA Web 3.0, showcase the new functions, and demonstrate how the different aspects of the site will work for you.

LIBRARY RESOURCES ON A BUDGET

Deborah Nelson, Principal Librarian—North Carolina Symphony
Patricia Kimball, Principal Librarian—Buffalo Philharmonic Orchestra
Paula Peebles Bonds, Assistant Librarian—Virginia Symphony Orchestra

Discussions will include procedures and sources for information needed by the librarian and the artistic programming staff that will assist in making informed programming decisions. Additionally, helpful hints on where to find publication data, instrumentation, duration, and costs will be covered as well as where to look when you just can't find anything about a work.

OPERA AND BALLET GALAS

Jessica Crawford, Music Administrator and Librarian—Portland Opera
Wendy J. Skoczen, Acting Principal Librarian—Lyric Opera of Chicago
Matthew Naughtin, Music Librarian—San Francisco Ballet
Chris Blackmon, Music Librarian—Qatar Philharmonic Orchestra

Are you a symphony librarian wrangling with a gala concert? Are you an opera or ballet librarian facing one for the first time? This session will focus primarily on the issues faced in preparing a gala: What questions should you ask? How do you know what the standard performance practices are when they are so rarely codified in the parts? Which of the four editions of this aria is the one you will actually use and how do you figure that out? Can someone please demystify the banda? Though the discussion will be organized around galas, a broader discussion about the particular challenges librarians face when working with opera and ballet music will also be included and hopefully provide some solutions.

STRAVINSKY 1910—1923: PITFALLS, PROBLEMS, AND SOLUTIONS

Ron Whitaker, Head Librarian (retired) - The Cleveland Orchestra

This session will examine Stravinsky's major public domain works (at least in the United States), addressing the problems and possible solutions that these works present for a librarian.

COLLABORATIVE POPS: BRINGING POPULAR LOCAL TALENT INTO THE CONCERT HALL

Moderated by Joy Fabos, Principal Librarian—Oregon Symphony
Robert Olivia, Associate Principal Librarian—Seattle Symphony
Susan Nielsen, Director of Operations—Oregon Symphony
Eric Swanson, Assistant Manager, Music Library—JoAnn Kane Music Service

From Pink Martini to Storm Large, Antony and the Johnsons to Blind Pilot, the Oregon Symphony has been incorporating indie artists into their Pops programming for several years. This discussion will feature Susan Nielsen, Director of Operations for the Oregon Symphony who scouts and identifies talented groups with potential for the Symphonic stage; Robert Olivia, Associate Librarian at the Seattle Symphony with an extensive knowledge of original charts and a varied background (Rob was in Oregon when Pink Martini first put their symphony charts together); and Eric Swanson who brings a unique perspective from JoAnn Kane Music Service. This session will cover the process of identifying talent and working through the steps of building a collaborative pops show from idea to reality.

COMPOSER ANNIVERSARIES—DIGGING UP THE KNOWN AND UNKNOWN

Jane Cross, Chief Librarian—"The President's Own" United States Marine Band
Mark Millidge, Music Libraries Manager—BBC Symphony Orchestra

What composer anniversaries are on the horizon and what might make your organization's celebration of them tricky? With Morton Gould's lack of a works list and split catalog as examples of challenges, this session will include a discussion about the potential issues you may encounter and what you can do to plan ahead and prepare for them.

CREATING ARRANGEMENTS: THE LEGAL AND PRACTICAL “INS AND OUTS”

Mike Runyan, Principal Librarian—Indianapolis Symphony Orchestra

Mark Alan Greenburg, President—Tresóna Multimedia

In this session, we will review the background of copyright law relating to derivative works, discuss the options of who to contact for permission to arrange, and review MOLA’s Dramatic Performance Licensing guidelines as they apply to seeking permission to arrange.

NEWS FLASH! We are excited to introduce Tresóna, a cutting-edge service for ease of speed of permission-to-arrange licensing. Of special note is their huge list of pre-cleared song titles and their automated online tool for licensing arrangements and contracting arrangers.

As time and interest dictate, we will also discuss such practicalities as arranger contracts, part formatting and printing, permission to reprint out-of-print materials, First Sale doctrine, re-use fees, and getting publishers to make new arrangements

ERRATA: BASIC PROOFREADING AND EDITING

Doug Adams, Orchestra Librarian—Fort Worth Symphony Orchestra

Topics discussed to include:

- Basic research to avoid bad editions
- Understanding errata forms
- Tips for successful proofreading

WRITING YOUR RÉSUMÉ—WHAT WORKS AND WHAT DOESN’T

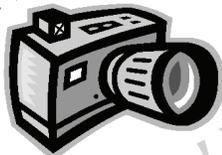
Courtney Secoy Cohen, Principal Librarian—San Diego Symphony/San Diego Opera

Elena Lence Talley, Principal Librarian—Kansas City Symphony

This session is designed for those entering the music librarian field, as well as for those already in the profession who may seek employment at other organizations and want to freshen up their résumé. Discussions will include topics such as résumé formatting and presentation, as well as what to include and what not to include in your résumé. Additionally, we will touch on topics such as preparing the cover letter, tailoring your résumé to a specific job application and presenting your skills and experience on paper. Feel free to bring in a copy of your résumé for review in this session.



CHEESE!

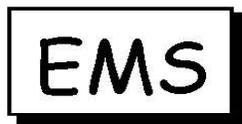


HOW TO ORDER CONFERENCE PHOTOS

Visit <http://www.digitalpdx.com/mola/>

8X10 photos: \$8 each

Shipping and handling (US addresses): \$5 per order



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For Europe, South America and the Middle East, please note the following news:

EMS – Music of All Publishers Formed

Illness has necessitated the retirement of Bob Walls and the closing of his offices in Altdorf. However, we are pleased to announce the formation of **EMS - Music of All Publishers**, a new firm dedicated to offering the music community the same expertise and service to which it has been accustomed. All terms and policies of the founding company remain unchanged.

Please post or make a note of the details:

EMS – Music of All Publishers

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EMS – Music of All Publishers sells printed music throughout Europe and South America in close cooperation with EMS's home office in Chester, New York, a company that has been in the music business for over 30 years.

Orders and inquiries are invited. For further information, please visit our website at www.emsmusic.com.

EMS – Music of All Publishers gegründet

Aus gesundheitlichen Gründen musste sich Bob Walls aus dem aktiven Geschäftsleben zurückziehen und seine Büros in Altdorf schließen. Gleichwohl freuen wir uns, die Gründung von **EMS – Music of All Publishers** bekanntzugeben, einer neuen Firma, die dem Ziel gewidmet ist, der musikalischen Gemeinschaft die gleiche Fachkompetenz und den gleichen Service anzubieten, den sie von uns gewohnt ist. Alle Geschäftsbedingungen und Grundsätze des ursprünglichen Unternehmens bleiben unverändert.

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EMS – Music of All Publishers verkauft Notenmateriale nach ganz Europa und Südamerika in enger Zusammenarbeit mit dem EMS-Hauptbüro in Chester, New York, einer Firma, die seit über 30 Jahren im Musikhandel erfolgreich tätig ist.

Bestellungen und Anfragen werden erbeten. Bitte besuchen Sie unsere Webseite unter www.emsmusic.com für weitere Informationen.

**DOUG ADAMS, ORCHESTRA LIBRARIAN
FORT WORTH SYMPHONY ORCHESTRA**

Mr. Adams is the Orchestra Librarian of the Fort Worth Symphony Orchestra. Prior to moving to Texas in 1998, he spent five seasons with the Dayton Philharmonic Orchestra working as librarian and section violinist. Doug studied violin performance at Bowling Green University and the University of Cincinnati College Conservatory of Music. He is currently chair of the MOLA Errata Committee.

**JODY ALEXANDER, MASTER ARTISAN BOOKBINDER
UNIVERSITY OF CALIFORNIA, SANTA CRUZ**

Jody Alexander is an artist, bookbinder, librarian, and teacher who lives and works in Santa Cruz, California. She binds books with found and discarded papers and fabric in a number of historical and modern binding styles. She combines these books with found objects to create sculptural works. Her pieces celebrate collecting, storytelling, and odd characters. She also likes to rescue discarded books and give them new life as scrolls, wall pieces, and sculptural objects. Her characters, books, sculptural pieces, and found items are occasionally combined to create installations.

She has taught book arts at San Francisco Center for the Book, The Center for the Book in New York City, and the University of California, Santa Cruz. Her work appears in a number of publications including *Masters: Book Arts: Major Works by Leading Artists*; *500 Handmade Books*; and *1,000 Artists' Books: Exploring the Book as Art*.

Jody has recently started Wishi Washi Studio at the Tannery Arts Center in Santa Cruz, California, where she and guest instructors teach bookmaking and paper arts workshops.

**CHRISTOPHER BLACKMON, MUSIC LIBRARIAN
QATAR PHILHARMONIC ORCHESTRA**

Christopher Blackmon joined the Qatar Philharmonic Orchestra as its founding Music Librarian in 2011. A native of Davenport, Iowa, Mr. Blackmon earned a Bachelor of Arts degree from Saint Olaf College with a double major in music and French. Previous library associations include the New World Symphony, Aspen Music Festival, Charleston Symphony, and the Louisville Orchestra. An active MOLA participant since 2006, he is currently co-chair of the Education Committee. His interests outside the library include traveling, cinema, and reading. He is a devout follower of too many National Public Radio programs to list.

**CHARLES CALMER, ARTISTIC ADMINISTRATOR
OREGON SYMPHONY**

Charles Calmer is an orchestral administrator with 25 years of experience. He has been Artistic Administrator for the Oregon Symphony since 2000. Previously he served in the same

capacity for the Detroit Symphony. He has also been Orchestra Manager and Artistic Administrator for the Jacksonville Symphony Orchestra, Director of Educational Activities for The Cleveland Orchestra and an artistic consultant for the Grant Park Music Festival.

He has served repeatedly as a panelist for the Arts Councils of Iowa, Ohio, and Oregon. In 2000 he served on the Pew Charitable Trust's Philadelphia Music Project and in 2007 he chaired the panel. He has spoken and lead workshops at the national meetings of the League of American Orchestras. He holds an Master of Fine Arts in arts management and a Ph.D. from the University of Iowa.

**COURTNEY SECOY COHEN, PRINCIPAL LIBRARIAN
SAN DIEGO SYMPHONY/SAN DIEGO OPERA**

Courtney Secoy Cohen is the Principal Librarian for the San Diego Symphony and the San Diego Opera. She previously worked as the Assistant Librarian for the Kansas City Symphony and the Florida West Coast Symphony (now the Sarasota Orchestra). Prior to these positions, she served as the Performance Librarian for the Boston Conservatory. She is active in MOLA, serving as the Managing Editor of *Marcato*, working on the Errata Committee, writing the "Transitions" article for *Marcato*, and acting as the Pops Resources Database Coordinator. In her spare time, she enjoys going to zumba and boot camp, studying World War II history, cooking, and quilting.

**JESSICA CRAWFORD, MUSIC ADMINISTRATOR AND LIBRARIAN
PORTLAND OPERA**

Originally from a suburb of Baltimore, Maryland, Jessica Crawford received her Bachelor's degrees and her Master's degree in clarinet performance from Syracuse University in Syracuse, New York. She left Syracuse in October 2005 to take her current position as Portland Opera's music librarian. Jessica has also done work for Oregon Symphony, Portland Baroque Orchestra, Pink Martini, and Oregon Ballet Theatre, and looks forward to working with Chamber Music Northwest this summer.

In addition to her full-time role at the opera, Jessica has also operated supertext, given presentations to members of the opera's Board of Directors, appeared onstage as a concubine (also as a floozy), and served as an extra 'stagehand' (carrying things in rehearsal). She has tracked down impossible to find in-tune herald trumpets, delivered hot and sour soup to sick principal singers, and once escorted a portative organ to Eugene, Oregon in a 12-passenger van (the organ was the only other passenger). She is also Portland Opera's official blogger.

In her spare time, she goes running with the Oregon Symphony librarians and hangs out with her horse, Cookie.

**MASTER GUNNERY SERGEANT JANE CROSS, CHIEF LIBRARIAN
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND**

Chief Librarian Jane Cross joined "The President's Own" U.S. Marine Band in May 1997 and was appointed Chief Librarian in 2008. She has Bachelor's degrees in music (clarinet) and English, and a Master's degree in library science. Master Gunnery Sergeant Cross has been active in MOLA since 2003 with various committees, has served for four years on the Board of Directors, and is currently a member of the Finance and Membership Committees. She is also an active member of the Music Library Association (MLA).

**JARI ESKOLA (HONORARY MEMBER), EXECUTIVE DIRECTOR
SOCIETY OF FINNISH COMPOSERS**

Native of Helsinki, Finland, Jari first attended a MOLA conference during the 2000 New York City conference, bringing the Helsinki Philharmonic into the membership of MOLA. Since then, he has brought in three other orchestras: The Tapiola Sinfonietta (Espoo, Finland, 2001), the Gothenburg Symphony (Sweden, 2003), and the Royal Stockholm Philharmonic (2007). Before moving upstairs, Jari served on several committees, most notably as the long-time chair of the EDS Committee (2004-2010), to which position he returned in 2012 as an honorary member. He has worked as an editor for several publishing houses. In 2011, Breitkopf & Härtel published his urtext edition of Louis Spohr's *Notturmo, Op. 34*. Since late 2012, Eskola has been Executive Director of the Society of Finnish Composers.

**JOY FABOS, PRINCIPAL LIBRARIAN
OREGON SYMPHONY**

Joy Fabos is the Principal Librarian of the Oregon Symphony. She has a background as a violinist, receiving degrees in violin performance and music education from Northwestern University. Her library and violin career have taken her many places including Spoleto, Italy; Honolulu, Hawaii; Thunder Bay, Ontario; and Aspen, Colorado. She worked as the Head Librarian for the American Academy of Conducting at the Aspen Music Festival for eight summers and continues to return as a Librarian Consultant to assist in training incoming Academy librarians. Joy got her start in the music library world when her violin lesson was interrupted by a phone call from the Oregon Symphony librarian expressing a need for an assistant. She began work the following week and learned about the orchestra library world on the job with Rob Olivia. After taking a break to pursue some playing opportunities, Joy returned to Oregon as the Principal Librarian in 2008. She holds two additional library posts as the librarian for the band Pink Martini and the Sunriver Music Festival.

**MARCIA FARABEE, PRINCIPAL LIBRARIAN
NATIONAL SYMPHONY ORCHESTRA**

Marcia Farabee, Principal Librarian of the National Symphony (D.C.), is a graduate of the Capital University Conservatory of

Music with a Bachelor's of Music in violin performance and music education. Prior to her work with the NSO, she taught strings for the Fairfax County Public School System (Virginia), toured with the National Ballet, and performed with the Richmond Symphony, the NSO, the Kennedy Center Opera House Orchestra, the Filene Center Orchestra (Wolf Trap), and the National Theater. Her experiences in performing musicals, ballets, operas, and symphonic repertoire have impacted her library work on a daily basis. Marcia began her library career with the NSO in the fall of 1983 and has served as Secretary, Treasurer, and three-time President of MOLA. In her "spare" time, she bakes, gardens, teaches the senior high class at her church, and travels with her husband, Paul.

**ELLA M. FREDRICKSON, PRINCIPAL LIBRARIAN
THE FLORIDA ORCHESTRA**

Ella M. Fredrickson joined The Florida Orchestra staff in 1995 as Principal Librarian. A native of Miami, Florida, she is a graduate from the University of Miami (Coral Gables) School of Music, having earned her Bachelor of Music in applied performance on cello. Ella free-lances as the personal librarian for conductor Marin Alsop and is the music administrator for "Too Hot to Handel", one of Ms. Alsop's longtime music projects. She is the coordinator of the Taki Concordia Conducting Fellowship, founded by Ms. Alsop in 2003. She was also the founding librarian for the New World Symphony in Miami Beach, Florida under Michael Tilson Thomas.

Fredrickson thoroughly enjoys spending her summer vacation working as the music librarian (since 2002) for the Cabrillo Festival of Contemporary Music in Santa Cruz, California. When she isn't busy backstage, she might be practicing theremin or knitting in the dark during a show. She only listens to Radiohead on her daily downtown commute. In her spare time, Ella dreams outside the box, as co-curator of an event called "An Intimate Collaboration" in partnership with Studio@620. These sparkling multi-disciplined "happenings" were conceived to create a different kind of community awareness about the inter-relatedness of the arts and life of the composers featured on the Masterworks concert series.

As MOLA President, Ella serves as ex-officio for the MOLA Electronic Data Services (EDS) and Errata Committees and has played an integral role in the development and execution of the new MOLA 3.0 website. As a member of the MOLA Conference Committee, she hosted the 1999 MOLA Annual Conference in St. Pete Beach, Florida.

**GREGG GLEASNER, INTERIM ARTISTIC DIRECTOR
THE CLEVELAND AND FLORIDA ORCHESTRAS**

Gregg Gleasner is the founder of GleasnerMusic, an independent artistic services firm offering leadership and guidance to orchestras, festivals, and performing arts organizations. Acknowledged as an arts leader in the international cultural community, Gregg has spent thirty years

(GREGG GLEASNER, CONT'D)

in the classical music industry. Since GleasnerMusic opened its doors in the summer of 2011, Gregg's numerous activities have included Interim Director of Artistic Planning for The Cleveland Orchestra, The Florida Orchestra, and the Music Academy of the West, as well as Artistic Advisor for Stanford University in the programming of its new facility, Bing Concert Hall. Gregg Gleasner also served on the jury of the Dublin International Piano Competition in 2012 and has been invited to return in 2015. Gregg continues his relationship with the Music Academy as a member of its National Advisory Council.

As Director of Artistic Planning for the San Francisco Symphony from 1991-2011, Gregg managed the direction and details of over 230 concerts every season. Partnering with Music Director Michael Tilson Thomas, he implemented an artistic vision that has been recognized throughout the world as singular and unique. Gregg also served on the Music Director Search Committee which selected Mr. Tilson Thomas as successor to Herbert Blomstedt.

Prior to the San Francisco Symphony, Gregg was Vice President and Artists' Manager for Columbia Artists Management, Inc. (CAMI) in New York City for eleven years where he represented such artists as Hélène Grimaud, Yehudi Menuhin, Ivo Pogorelich, Andras Schiff and the Takacs String Quartet, among others, as well as the touring activities of numerous international orchestras and dance companies. While attending The Juilliard School of Music and New York University, Gregg launched CCI Management, a fledgling company which presented young artists in recital as well as booking services.

**MARK ALAN GREENBURG, PRESIDENT
TRESÓNA MULTIMEDIA**

Mark Greenburg is the President of Tresóna Multimedia, which he founded with Kenneth Booth in 2009. Tresóna Multimedia is the largest grantor of custom arrangement licenses in the United States and a very large distributor of musical media from universities, colleges, and community organizations. Mark is a graduate of Northwestern University with a Bachelor of Arts in art history and is a founding partner in the firm DE and Associates, LLC, one of the largest suppliers of fresh poultry to supermarkets and restaurant distribution companies in the United States.

**BOB GREER, ASSISTANT ORCHESTRA LIBRARIAN
FORT WORTH SYMPHONY ORCHESTRA**

Bob Greer is the Assistant Orchestra Librarian for the Fort Worth Symphony Orchestra. He was born in Fort Worth, Texas and lives in nearby Arlington, where he received his music degree in theory and composition from the University of Texas at Arlington. He is a former violist and is a member of the *Marcato*, Publications, and MOLA/Publisher Joint Committees.

**JUHANA HAUTSALO, LIBRARIAN
FINNISH NATIONAL OPERA**

A native of Kuopio, Finland, Juhana Hautsalo began violin studies at age five at the Kuopio conservatory. After graduating high school, he entered Helsinki University and earned a Master of Arts degree in musicology. From 2001 to 2006, Juhana was the principal music librarian of the Tapiola Sinfonietta in Espoo, and since 2006, he has been a music librarian at the Finnish National Opera (which also includes the Finnish National Ballet). When not in the library, Juhana enjoys commuting between Tampere and Helsinki, being a father of two sons, and also enjoys fishing and single malts.

**NICOLE JORDAN, ASSISTANT PRINCIPAL LIBRARIAN
ATLANTA SYMPHONY ORCHESTRA**

A proud Philadelphia native and a current Southern belle in training, Nicole Jordan joined the Atlanta Symphony Orchestra in October of 2011. She holds degrees in viola performance (and loves a good viola joke) and music history from the University of Minnesota Duluth and Temple University, respectively. Prior to joining the Atlanta Symphony, she served as library fellow with The Philadelphia Orchestra for three years. Other positions Nicole has previously held include Music Librarian and Personnel Manager for the Sieur Du Luth Summer Arts Festival, Ensemble Librarian at the Interlochen Center for the Arts, Librarian for Symphony in C, and Head Librarian for the American Academy of Conducting at Aspen at the Aspen Music Festival and School. When she is not mastering the art of the photocopier, bowing, or scrubbing in for reconstructive surgery on music with extreme body image issues, she can usually be found baking, bowling, or, more often than not, saving the denizens of Azeroth (again!) in *World of Warcraft*.

**CARLOS KALMAR, MUSIC DIRECTOR
OREGON SYMPHONY**

Carlos Kalmar is in his tenth season as music director of the Oregon Symphony. He was appointed to the post in 2003 and his contract was recently extended until 2015. He is chief conductor and artistic director of the Spanish Radio/Television Orchestra and Choir in Madrid and artistic director and principal conductor of Grant Park Music Festival.

In May 2011, he made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music Festival. Both his imaginative program, "Music for a Time of War," and the performance itself were hailed by critics in the *New York Times*, *New Yorker* magazine and *Musical America*, and the concert was recorded and released on the PentaTone label.

New Yorker critic Alex Ross called the Oregon Symphony's performance under Kalmar "the highlight of the festival and one of the most gripping events of the current season." That verdict was echoed by Sedgwick Clark, writing for *Musical*

(CARLOS KALMAR, CONT'D)

America, who described the performance of Vaughan Williams' Fourth Symphony as "positively searing...with fearless edge-of-seat tempos....breathtakingly negotiated by all..." He concluded his review by saying "Kalmar and his virtuoso Oregonians will return to Spring for Music in 2013."

A regular guest conductor with major orchestras in America, Europe and Asia, Kalmar recently made his subscription series debuts with three of America's most prestigious orchestras: Boston, Chicago and San Francisco. Past engagements have seen him on the podium with The Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle, and Saint Louis.

Kalmar was born in Uruguay to Austrian parents and lives in Portland and Vienna. He began violin studies at age six. By the time he was fifteen, his musical promise was such that his family moved back to Austria for him to study conducting with Karl Osterreicher at the Vienna Academy of Music. Before coming to Portland, he served as music director for the Hamburg Symphony, the Stuttgart Philharmonic, Vienna's Tonkunsterorchester and the Anhaltisches Theater in Dessau, Germany.

**PATRICIA KIMBALL, PRINCIPAL LIBRARIAN
BUFFALO PHILHARMONIC ORCHESTRA**

Pat was born in New York City and lived there until she was ten and the family moved to northern New Jersey. She majored in vocal music at Indiana University of Pennsylvania and graduated with a Bachelor of Science degree in music education. After deciding that teaching was really not her career of choice, she began working for a book publisher. Vocal lessons, conducting, solo work and musical productions filled her evenings and weekends. As a member of the Pro-Arte Chorale, Pat had the opportunity to perform with the New Jersey Symphony, the Indianapolis Symphony, and the Saint Paul Chamber Orchestra under conductors such as Roger Nierenberg, Henry Lewis, Hugh Wolff, Kenneth Schermerhorn, John Nelson, Gerard Schwarz, and Dennis Russell Davies. She also performed at the Grand Teton Music Festival, the Waterloo Music Festival, and the Madeira Bach Festival.

Her journey toward the orchestra library began with a classified ad—European American Music was looking for a rental librarian. Pat spent two years at EAM before leaving to take a position with G. Schirmer where she worked for over six years. As Coordinator of Performance Activities, Pat had the pleasure of speaking with orchestra librarians around the country. That daily interaction piqued her interest in working with an orchestra. All of her customers were very encouraging when she decided to explore the possibility of becoming an orchestra librarian.

In 1985, Pat was hired as the Assistant Librarian of the Buffalo Philharmonic and worked with Principal Librarian, Jules Kovach for almost ten years. When Jules retired in 1994, she was offered the position of Principal Librarian and became the first non-playing librarian for the orchestra and only the third Principal Librarian in the orchestra's 75 year history.

**ELENA LENCE TALLEY, PRINCIPAL LIBRARIAN
KANSAS CITY SYMPHONY**

Elena Lence Talley has been Principal Librarian of the Kansas City Symphony since 1992 and resides in Lenexa, Kansas with her husband, Doug, and daughters, Cecilia and Julia. Elena has carried scores for music directors Bill McGlaughlin, Anne Manson and Michael Stern, as well as countless guest conductors. She has moved the music library twice in her career, most recently to the wonderful, spacious (and clean!) library in the new Kauffman Performing Arts Center. Elena wrote a series of behind-the-scenes articles (covering topics from the role of the Concertmaster to the percussion section to composers' catalogues) for the Kansas City Symphony program book from the 2003-04 season through the 2006-07 season.

Elena served as the president of the Major Orchestra Librarians' Association during the 2011-2012 season and was a panelist on jazz and symphonic music at the 2012 conference in New Orleans. She contributed an essay to the recently published book, "Insights and Essays on the Music Performance Library" (Scarecrow Press).

In her other life, Elena is a clarinetist with a yen for chamber music. She tours extensively in the Midwest with friends Dan Velicer (piano) and Sarah Tannehill (soprano) as the Lyric Arts Trio. The trio has commissioned and premiered many new works, including one by notable Kansas City composer, Jean Belmont Ford. Elena grew up in Denton, Texas and graduated from the University of North Texas with degrees in music education and clarinet performance. Elena was Membership Coordinator for the International Clarinet Association for ten years, and the author of several cover-stories for "The Clarinet magazine", including a fascinating exposé of the Marx Brothers bubble-blowing clarinet. Talley reads as much as time allows (not nearly enough) and loves to cook, and especially bake.

**ANDRÉS LOPERA, MUSIC DIRECTOR AND CONDUCTOR
METROPOLITAN YOUTH SYMPHONY**

Andrés Lopera joined the Metropolitan Youth Symphony staff as Music Director beginning with the 2012-13 season, after a year-long international search. Lopera has a wealth of experience with youth orchestras in North and South America, and was most recently assistant conductor of the New England Conservatory's Conservatory Youth Symphony.

Andrés Lopera holds a Master's degree in orchestral conducting from the New England Conservatory of Music, a

(ANDRÉS LOPERA, CONT'D)

Master's degree in trombone performance from the University of Texas at Austin, and a double degree in conducting and trombone from the Universidad EAFIT in Medellin, Colombia. He is the founder and director of the Boston Latin-American Orchestra (BLAO), a chamber orchestra that celebrates Latin-American orchestral music in non-traditional settings for audiences unfamiliar with classical music. Mr. Lopera brings to MYS a passion for music and community engagement, and a strong belief in the transformational power of music for young players.

**ED MATTHEW, SENIOR PROMOTION & INTERNET MANAGER
G. SCHIRMER & ASSOCIATED MUSIC PUBLISHERS**

Ed Matthew, Senior Promotion Manager/Internet Manager at G. Schirmer/AMP, oversees the ScoresOnDemand digital score service and other projects, including flash-disc samplers, catalogue and performance databases, social media, and advertising. He manages promotion for several composers, including Joan Tower. He joined G. Schirmer/AMP after taking part in the consortium commission and premiere of Tower's wind quintet *Island Prelude* in 1989.

Like several of the G. Schirmer/AMP staff, he is an active musician. On classical clarinet, he has served as guest-principal with Tafelmusik, Philharmonia Baroque, the American Classical Orchestra, and Musica Angelica. He has performed with Apollo's Fire, Opera Lafayette, and many other period orchestras. He is a member of the Grenser Trio, Pit Stop Players, and The New York Clarinet Quartet. On modern clarinet and woodwinds, he is in the orchestra of the Broadway production of *The Phantom of the Opera*. He was a member of the Broadway orchestras for the revival of Meredith Willson's *The Music Man* and for Lincoln Center's premiere of Jason Robert Brown's *Parade*, as well as the off-Broadway *Fermat's Last Tango* by Joshua Rosenblum. His recording of *Passages*, a clarinet concerto by Gary William Friedman, is on the 150Music label.

**MARK MILLIDGE, MUSIC LIBRARIES MANAGER
BBC SYMPHONY ORCHESTRA**

Originally from Leicestershire, Mark moved to London in 1989 to train in music and drama where his principal instrumental studies were in oboe and singing. After several frustrating years of flitting from one musical job to another, with various non-musical jobs in between, Mark decided to abandon professional performing and entered the mystical world of music librarianship.

After twelve years of heading the Music Library at English National Opera, Mark is now the Music Libraries Manager for the BBC Symphony Orchestra, BBC Singers, and BBC Symphony Chorus. Despite a similar job description, the challenges that are presented to a symphonic librarian are poles apart from those encountered by an opera librarian.

With an average of two broadcast concerts per week, with heavy emphasis on contemporary music, it is a very thrilling environment in which to work. Of course, he realizes that he has now sacrificed his summers to the BBC Proms!

Mark loves to travel and spend a great deal of free time in northern Spain, the home of his partner. In May, he will be in Malmö for a week, for this year's Eurovision Song Contest; an event in which he considers himself something of an expert!

As well as being a major fan of *True Blood*, Mark is addicted to FoodTV and would love to plan a road trip where he can visit every one of Guy Fieri's recommendations on *Diners, Drive-Ins and Dives*—starting in Portland, naturally.

**MATTHEW NAUGHTIN, MUSIC LIBRARIAN
SAN FRANCISCO BALLET**

Born in Omaha, Nebraska in 1947, Matthew Naughtin is a composer, violinist, violist, program annotator, and Music Librarian who started writing music at the same time he began violin lessons at age eleven. He left Omaha for Northwestern University in Evanston, Illinois where he studied violin performance, theory and composition and was awarded a Bachelor's degree in music performance in 1970. He then taught and performed in the Chicago area for several years before returning to Omaha in 1977. There, he played in the Omaha Symphony Orchestra from 1977 - 1997 and served as the Symphony's Music Librarian, Program Annotator, Resident Composer, and Musical Arranger. He was appointed Music Librarian of the San Francisco Ballet in 1997 and now lives and works in San Francisco. He has also served as Music Librarian of the Peninsula Music Festival, Colorado Music Festival, and San Francisco Conservatory of Music. Matt is currently engaged in writing a handbook on ballet music for Scarecrow Press. The proud father of a daughter and a son, Matt is now a proud grandfather as well.

Matt's original orchestral compositions and arrangements have gained wide recognition and are played all across America on Christmas, Pops, Youth and Family concerts. Matt specializes in music written especially for children, and his works have been used extensively on family concerts and concerts for grade school and preschool children. He has written three ballet scores for children: *Ferdinand* (1996) based on the classic children's story by Munro Leaf, *The Angel Dances* (1998), and *Rainforest* (2010) in collaboration with choreographer Robin Welch. His sing-alongs let children enjoy singing their favorite songs with an orchestra, and kids still remember Matt's piece on themes from video games, *Mario! Jump!*, as well as *Rollercoaster*, *Cinco de Mayo*, *The Penguin Stomp*, and the *Loony Tunes Fugue*. His works for narrator and orchestra, *Journey to Lenkai*, based on an African folk story, *Amazon Journey*, a musical depiction of the South American rain forest, *Wakinyan Tanka*, based on a Lakota Sioux legend, and *Dragons* have been performed on many youth and family concerts.

**DEBORAH NELSON, PRINCIPAL LIBRARIAN
NORTH CAROLINA SYMPHONY**

Deborah Nelson has been the principal librarian of the North Carolina Symphony since 1990, and before that was an assistant librarian of the Saint Louis Symphony. Deb hails from Fort Pierce, Florida and started as a clarinet player in the seventh grade. She continued study until the end of her sophomore year in college when she contracted what became a permanent case of Bell's Palsy, and switched to percussion. This led her to study at the Saint Louis Conservatory with timpanist Richard Holmes and percussionist John Kasica. She was a regular timpani and percussion extra with the Saint Louis Symphony Orchestra, performed with area orchestras and ensembles, and began working part-time in the Saint Louis Symphony Orchestra library.

In 1980, she left Saint Louis to take the positions of principal timpanist and personnel manager of the Des Moines Symphony in Iowa. As that orchestra was very part time, Deb augmented her income with a job as microfilm technician and manuals assistant in the engineering department at Little Giant Crane and Shovel in Des Moines. Yes, Deb helped build 40-ton cranes.

When a full-time position in the Saint Louis Symphony Orchestra Library opened up, Deb applied, got the job, and moved back to the Gateway City, and in 1990 made her last big move, this time to the Piedmont of North Carolina.

Deb is a gardener, woodworker, bookbinder and quilter, among other things, and is owned by three cats.

**SUSAN NIELSEN, DIRECTOR OF OPERATIONS
OREGON SYMPHONY**

Susan Nielsen is director of operations for the Oregon Symphony. She began with the Symphony in 1990 as the assistant to the music director, James DePreist. In addition to her duties for Mr. DePreist, she assisted the artistic administrator and operations director with producing concerts. Subsequently, she began assisting with engaging soloists for the pops series, specials and presentations.

Ms. Nielsen was the lead staff member in charge of logistics for the Orchestra's tours to the Hollywood Bowl in 1992 and Carnegie Hall in 2011.

Ms. Nielsen is the founder and producer of the Symphony's Gospel Christmas Concerts. The annual set of three concerts includes a 100-member local gospel choir and the orchestra. The concerts were initiated in 1999 and quickly became a popular holiday tradition with Portland audiences.

**ROBERT O'BRIEN, HEAD LIBRARIAN
THE CLEVELAND ORCHESTRA**

Robert O'Brien has been Head Librarian of The Cleveland Orchestra since October 2007. Prior to his appointment in

Cleveland, he was Principal Librarian of the Atlanta Symphony from 1985 until 2007. From 1981 through 1985 he was Principal Librarian of the Rochester Philharmonic.

A 1976 graduate of the Philadelphia Musical Academy, Robert worked as a free-lance French horn player and librarian for numerous organizations in and around Philadelphia, including the Opera Company of Philadelphia, The Delaware Valley Philharmonic, The Pennsylvania Ballet, The Philadelphia College of the Performing Arts, and as Circulation Coordinator at the Fleisher Collection of the Free Library of Philadelphia.

**ROBERT OLIVIA, ASSOCIATE PRINCIPAL LIBRARIAN
SEATTLE SYMPHONY ORCHESTRA**

Robert Olivia is Associate Principal Librarian of the Seattle Symphony Orchestra. Previously, he served as librarian for Oregon, Naples, Detroit, New York Philharmonic, and Boston Symphony Orchestras. As a clarinetist, Olivia was a winner of the Artists International Competition in New York City, and made his Carnegie Recital Hall Debut. Performances and publications can be found at www.robertolivia.com.

Olivia has written for several *Marcato* issues, including a profile of JoAnn Kane with Marty Burlingame and a contribution to the recent book *Insights and Essays*. In addition to symphonic work, Olivia worked in Hollywood on many pictures and popular artist recording sessions. As an arranger, Olivia has written for Doc Severinsen, Marvin Hamlisch, and helped create symphonic programs for pop/Indie/alt artists such as Pink Martini, Brandi Carlile, Indigo Girls, Cowboy Junkies, and others. Olivia has worked with publishers to create new critical editions such as Schubert's *Deuche Tänze*, rare Vivaldi violin concerti, the Marcello Oboe Concerto, the Artie Shaw Concerto, and restoration of classic Mancini arrangements.

Olivia is active as part of the iSchool at the University of Washington, enjoys fly-fishing, his 1964 Buick Wildcat, and wine-making at Note Bene Winery. Olivia is a member of Los Angeles Musicians Local 47, ASCAP, Recording Musicians Association and Screen Actors Guild.

**PAULA PEBBLES BONDS, ASSISTANT LIBRARIAN
VIRGINIA SYMPHONY ORCHESTRA**

Paula Peebles Bonds, a native of Norfolk, Virginia has been Assistant Librarian with the Virginia Symphony Orchestra for thirteen seasons. She is a Magna cum laude graduate of Grambling State University (Louisiana) where she received a Bachelor of Science in instrumental music education. She also holds a Master's of Music in public school music from the University of Kentucky, where she attended on a full academic fellowship. She is a former middle and high school band director teaching in Dare County (North Carolina) and Nottoway County (Virginia).

She is thrilled to be working in her hometown with such an

(PAULA PEEBLES BONDS, CONT'D)

Outstanding organization as the VSO. She also has the privilege of being librarian for a local community orchestra, SYMPHONICITY (The Symphony Orchestra of Virginia Beach) and a youth orchestra, Bay Youth Orchestra of Virginia. She has played clarinet and serves as librarian in the Tidewater Concert Band for 19 years. An amateur genealogist, Paula enjoys searching for and tracing family roots in Southeastern Virginia and Northeastern North Carolina.

**MICHAEL K. RUNYAN, PRINCIPAL LIBRARIAN
INDIANAPOLIS SYMPHONY ORCHESTRA**

Michael K. Runyan has been Principal Librarian of the Indianapolis Symphony Orchestra (ISO) since 1986. His musical training includes piano and organ studies and at a young age, high school concert band (trumpet and horn), jazz band, and show choir, and composition degrees from Brigham Young University and Cincinnati College-Conservatory of Music. Professional experience includes recording studio work, dance band performing, arranging, copying, teaching, and concert production. Since 2002, Mike has also been appearing with orchestras, performing special routines using harmonicas, juggling, and magic.

During his years with the ISO, Michael has helped develop several software applications, including custom library and payroll applications on an Apple IIe, report utilities for the OLIS library package, and the rewrite of OLIS that became OPAS. He has also been the ISO's go-to synthesizer programmer.

In 2010, Michael worked with Rob Monath to develop the Dramatic Performance Licensing Guidelines, an invaluable document clarifying where to draw the lines between Concert, Dramatic, and Grand performances.

Michael has been an integral part of the Indianapolis Symphony's leading edge development of highly-produced Yuletide and Pops packages, involving many new arrangements each year. Michael is also a close collaborator with Paul Lavender, Vice President of Instrumental Publications at Hal Leonard Corporation.

**KAREN SCHNACKENBERG, PRINCIPAL LIBRARIAN
DALLAS SYMPHONY ORCHESTRA**

Karen Schnackenberg has been Principal Librarian of the Dallas Symphony Orchestra since 1990. Prior to that, she was a violinist and orchestra librarian with the New Orleans Symphony, Santa Fe Opera, and Oklahoma Symphony. She holds degrees in music education and violin (Bachelors) and violin performance (Masters, emphasis baroque performance practice and music theory) with honors from the University of Oklahoma, and also studied at the Aspen Music Festival and Meadowmount School of Music. She has served two Presidential terms for the Major Orchestra Librarians'

Association (MOLA), and has volunteered her time in virtually every aspect of the organization including helping coordinate eleven annual conferences. Karen serves as Vice President of DFW Local 72-147 of the American Federation of Musicians, as well as on the DSO's Players Committee. She was the classical music columnist for the *International Musician* from 1987-1999, the industry's trade paper, and is currently a contributing writer for Polyphonic.org. In her spare time, she keeps a blog about her professional life, "From the Orchestra Library", and frequently guest speaks on the subjects of the orchestra library and organizational effectiveness in the Symphony Orchestra. Karen continues her playing as a freelance violinist with the DSO and other area ensembles, is an avid reader, and amateur photographer. She shares a home and musical life with percussionist husband, Brad Wagner, and Baxter the Cat.

**WENDY J. SKOCZEN, ACTING PRINCIPAL LIBRARIAN
LYRIC OPERA OF CHICAGO**

After receiving her Bachelor of Music from Temple University in music history, Wendy J. was appointed to the position of Assistant Principal Librarian of the Cincinnati Symphony and Pops Orchestra. While working with the Cincinnati Opera during her time there, she fell in love with opera and began to pursue a career in that discipline; Wendy has been Librarian of Lyric Opera of Chicago for the past five seasons where she just completed this last season as Acting Principal. Wendy's MOLA endeavors include three terms as Secretary on the Board, Electronic Data Services and Education Committee work, and is currently the Membership Database Coordinator on the Membership Committee. A longtime violist, Wendy still has a viola that she sometimes plays, although usually not in public.

**SHAWN SMITH, WEB DESIGNER
TERRAPIN DATA AND MULTIMEDIA**

Shawn Smith is a freelance web designer currently residing in Saint Petersburg, Florida. At age thirty eight, Shawn has been in the IT industry for approximately half of his life, working primarily in web design for well over a decade.

Shawn comes from a systems engineering background and has a broad skillset including server configuration, remote management of both Windows and Linux OS, and Web Hosting, as well as an extensive background in sales. His current interests include HTML5 UI development, JavaScript, jQuery, Google Apps development and Mobile App development.

**ROBERT SUTHERLAND, CHIEF LIBRARIAN
THE METROPOLITAN OPERA**

Robert Sutherland currently holds the position of Chief Librarian at The Metropolitan Opera. He began his career as Assistant, later Principal, Librarian of the National Arts Centre

(ROBERT SUTHERLAND, CONT'D)

Orchestra in Ottawa, Ontario. After three seasons with the NACO he moved to the Canadian Opera Company as Principal trumpet, swearing never to do library work again. He was wrong. At the Canadian Opera Company during a problematic production of *Don Carlo*, he was overheard muttering "I can do better than this". He was taken at his word and after serving as Principal Librarian for seventeen years, joined the Metropolitan Opera where he is in his twentieth season.

In addition to his library work, Mr. Sutherland has been active as a music editor, copyist and engraver, managed the Brassworks Music rental library, co-founded the Hannaford Street Silver Band (Toronto), and has served three terms as President of the Major Orchestra Librarians' Association. His re-orchestrations of four of Berlioz's *Nuits d'été* for mezzo-soprano are published by Edwin F. Kalmus.

**ERIC SWANSON, ASSISTANT MANAGER – MUSIC LIBRARY
JOANN KANE MUSIC SERVICE**

Eric Swanson attended the University of Miami (Florida) where he studied jazz bass and recording technology. He transferred to Fairleigh Dickinson University in Madison, New Jersey where he studied philosophy. After graduating, Eric worked for five years at the Boosey and Hawkes Library in New York City. He worked at the Aspen Music Festival as a librarian in the summer of 2004, and then moved to his current position at JoAnn Kane Music Service. JoAnn Kane's specializes in music copying for TV, film, and live concerts. They also have a music performance library featuring works by Jerry Goldsmith, Henry Mancini, and many others.

**RONALD WHITAKER, HEAD LIBRARIAN (RETIRED)
THE CLEVELAND ORCHESTRA**

Ronald Whitaker was the Head Librarian for The Cleveland Orchestra from 1975 until his retirement in 2008. He was assistant librarian for the Minnesota Orchestra for three years prior to his appointment in Cleveland. While working on his undergraduate degree from The New England Conservatory of Music, Mr. Whitaker was under the tutelage of Victor Alpert, Librarian of the Boston Symphony and co-founder of MOLA. He is a past president of the Major Orchestra Librarians' Association.



UPCOMING CONFERENCES

2014
32nd Annual MOLA Conference
To Be Announced

2015
33rd Annual MOLA Conference
Montreal, Quebec, Canada
Hosted by Orchestre
Symphonique de Montréal

2016
34th Annual MOLA Conference
Helsinki, Finland



BOARD REPORTS

PRESIDENT'S REPORT

The MOLA Board of Directors had a constructive year in 2012/13. Our meetings were held via Skype in July; Saint Petersburg, Florida in November, and Portland, Oregon in February. The Board found that combining our scheduled quarterly in the conference city with our hosts enabled us to collaborate more effectively and efficiently. MOLA's new Administrator, Amy Tackitt, has made a smooth transition into her duties and her work for the Board and membership has been beneficial for our entire organization.

I am honored to have had the opportunity to serve MOLA with fine colleagues: Vice President Pat McGinn, Secretary Alison Mrowka, Treasurer Shannon Highland, Member-At-Large Àngels Martínez, and Past-President, Elena Lence Talley. They have shown extraordinary dedication, provided leadership and thoughtful counsel through their plans and actions during my term as President.

There have been a few changes in MOLA committees since the last conference in New Orleans. Karen Schnackenberg has stepped into the role of chair of the Finance Committee and Sara Griffin has graciously taken up the reins as chair of the Development Committee. Paul Beck is chair of the Publications Committee. I am truly grateful for the teamwork that has transpired and the progress that all our MOLA Committees have made during the past year. The level of commitment and volunteerism of those who serve on MOLA committees is remarkable. Thank you, one and all.

We initiated the revamp and upgrade of the MOLA website over the past two years. The realization of this project could not have been accomplished without the leadership and skill of Jari Eskola and members of the Electronic Data Services and Errata Committees. The original contract with Realizing Media (now Terrapin Data/Multi-Media), whose lead web designer, Shawn Smith, has worked with Jari to redesign and host the new website. The transfer of all errata files to the new site is being executed by Doug Adams and Mark Fabulich and the Errata Committee. The MOLA web team provided support when needed along the way. I salute everyone who has spent hours testing and re-creating MOLA's new internet community for the 21st century!

Having the Oregon Symphony step forward to host the 2013 MOLA conference is notable in many ways. I would like to express thanks to Joy Fabos and Julie Collura for their outstanding enthusiasm and management of bringing MOLA to Portland. Mary Crist, Interim Co-President and General Manager of the Oregon Symphony and Elaine Calder (former President, Oregon Symphony) are to be commended for giving their full support and trust, by hosting our 31st MOLA conference.

To all my MOLA colleagues – keep in your toolkit the inspiration of our founders. I encourage you to continue to be an active participant in the mission of MOLA. Tell your unique story to others and always believe in the pencil!

Ella M. Fredrickson
The Florida Orchestra

VICE PRESIDENT'S REPORT

It has been a privilege to serve as MOLA's Vice President this past year. Having been involved at the Board level a number of years ago gave me insight into what to expect, but to see how our organization has grown over the years is very encouraging. We have had many members step up and get involved on committees and in the various projects. I would like to thank all of you. And to those not yet involved, please think about how you might be able to help our organization as we continue to evolve. I would like to thank MOLA President Ella Fredrickson and all members of the Board for their thoughtful guidance of MOLA. I look forward to the year ahead.

Patrick McGinn
Milwaukee Symphony Orchestra

PAST-PRESIDENT'S REPORT

Serving on the MOLA Board of Director's for the past three years has shown me what an amazing organization this is, and how many talented and dedicated people work so hard on all of our behalf. It is so impressive that so many busy people have created a resource for both we librarians and so many others on the public side. MOLA continues to grow in depth and breadth, and that is due to the extraordinary members we have. Thank you to the membership for entrusting me to be a part of the leadership.

I wish to thank Tom Takaro, Rebecca Beavers, Wendy J. Skoczen, Gordon Rowley, Àngels Martínez, Ella Fredrickson, Alison Mrowka, Pat McGinn, and Shannon Highland as fellow Board members. I had the pleasure of working with administrators Sara Baguyos and Amy Tackitt, and can't thank them enough for their gentle (but relentless) guidance and attention to detail—they keep us on track!

I am lucky to have made many new friends in our MOLA community through my term on the Board. That is one of the most wonderful benefits of serving as a leader, and it more than makes up for the hundreds of emails, time in airports travelling to meetings, and midnight hours spent pouring over reports and budgets. I have a new appreciation for each and every MOLA member.

Elena Lence Talley
Kansas City Symphony

COMMITTEE REPORTS

ASIA-PACIFIC COMMITTEE

Vi King Lim, Symphony Services International, *Chair* | Alastair McKean, Melbourne Symphony Orchestra | Keiko Itonaga, Tokyo Metropolitan Symphony Orchestra | Khor Chin Yang, Malaysian Philharmonic Orchestra | Robert Johnson, Auckland Philharmonic Orchestra | Lim Yeow Siang, Singapore Symphony Orchestra | Kevin Kim, Seoul Philharmonic Orchestra | Àngels Martínez, Simfònica del Gran Teatre del Liceu, *Ex-Officio*

In the past year, the Asia-Pacific Committee has been busy producing region-specific promotional materials. I'm thrilled to report that Japanese translations of three MOLA publications – *What is MOLA? A Guide to the Major Orchestra Librarians' Association*; *The Orchestra Librarian: A Career Introduction*; and *Music Preparation Guidelines for Orchestral Music* – have now been submitted to the Publications Committee. Huge thanks to Keiko Itonaga (Tokyo Metropolitan Symphony Orchestra), Junko Kawano (Kansai Philharmonic) and Hiroshi Nakamura (Sapporo Symphony Orchestra) for volunteering their precious time to prepare the translations. Following closely behind, Kevin Kim (Seoul Philharmonic Orchestra) has also completed translations of two of these publications into Korean. These additions to MOLA's published resources will undoubtedly help to promote MOLA's presence in Japan and Korea and hopefully draw in new members. Translations into Chinese will be the next focus.

While the mammoth task of compiling a directory of music publishers and their local agents in the Asia-Pacific region is still being undertaken, my attention has turned to copyright issues in Australia and New Zealand, in particular concerning the classification of copyright choral works of over 20 minutes in duration as grand rights works. In the interests of harmonizing music publishing industry practices in Australia and New Zealand with the rest of the world, Symphony Services International is committing our resources to seeking legal advice and lobbying the performing rights society in Australia and New Zealand to consider revising the current policy concerning choral works. I have been communicating with Asia-Pacific Committee members about this issue and am grateful for their assistance and support. I have also been actively campaigning amongst the orchestras in Australia and hope to see some new members from this region join MOLA.

Vi King Lim
March 2013

ARCHIVES COMMITTEE

Marcia Farabee, National Symphony Orchestra | Elizabeth Cusato Schnobrick, National Symphony Orchestra |
Alison Mrowka, Austin Symphony, *Ex-Officio*

The Archives Committee has nothing to report at this time.

Marcia Farabee
March 2013

DEVELOPMENT COMMITTEE

Sara Griffin, New York Philharmonic, *Chair* | Karen Schnackenberg, Dallas Symphony | Sarah Bowman Peterson, Grand Rapids Symphony | Lauré Campbell, San Francisco Opera (retired) | Laura Cones, Indianapolis Symphony Orchestra | Thomas Takaro, Houston Symphony | Rebecca Beavers, Atlanta Symphony Orchestra | Elena Lence Talley, Kansas City Symphony, *Ex-Officio*

The MOLA Development Committee has continued with several fund-raising projects throughout this past season, including the annual conductor mailing, our year-end membership campaign, and sponsorship initiatives for the annual conference in Portland.

In order to proceed with raising funds for all aspects of MOLA, the committee works together to update databases for mailings, communicate with donors via thank you letters and holiday cards, and reach out to individuals through email, phone calls, and letters. We would like to thank the committee for all of their hard work and dedication which helps the entire MOLA membership.

During the past several months there has been a transition within the committee as Karen Schnackenberg has moved from the position of chair. Karen's hard work and dedication throughout the years has benefitted MOLA in countless ways. Please join me in thanking her for the years of service and dedication.

Lastly, thank you to all of our sponsors and donors. Because of you, MOLA can provide services to our member librarians and organizations which, in turn, leads to wonderful performances around the globe.

Sara Griffin
April 2013

COMMITTEE REPORTS

EDUCATION COMMITTEE

Marcia Farabee, National Symphony Orchestra, *Co-Chair* | Christopher Blackmon, Qatar Philharmonic Orchestra, *Co-Chair* | Matt Dannan, Brevard Music Center | Inger Marie de Presno, Swedish Radio Symphony Orchestra | Anne Rimbach, Symphony in C | Lena Ousback, Royal Stockholm Philharmonic | Nicole Jordan, Atlanta Symphony Orchestra | Erika Kirsch, McGill University | Wendy J. Skoczen, Lyric Opera of Chicago | Mark Fabulich, Los Angeles Opera | KT Somero, The Colburn School | Juhana Hautsalo, Finnish National Opera | Eleanor Lange, Interlochen Center for the Arts | Alison Mrowka, Austin Symphony, *Ex-Officio*

Juhana and Inger Marie have been leading the efforts to solidify a regional gathering to take place in Estonia in conjunction with the Nordic Orchestra Librarians' Association (NOBU). The Tallinn workshop is set to happen alongside the annual NOBU meeting in October 2014. By holding the workshop during the NOBU annual meeting, we all feel we will be able to attract the largest number of attendees. A group hotel has also been identified. Though there are currently no MOLA members in Estonia, we all believe that having the event in Tallinn will save both organizations money due to the lower prices found in the Baltic states. We expect this event will attract many organizations in the region to join MOLA in the future.

Wendy is leading the effort to develop a curriculum for regional workshops to make planning and implementing them less difficult for the host organizations. She has already outlined handouts for eight possible session topics a host organization might choose, and several committee members are actively assisting her efforts. The overall idea is to start with a simple repertoire list of a hypothetical concert and, through each topic, discuss the step-by-step process of preparing a concert from start to finish.

As one of the long term committee goals, the Education Committee has been exploring ways to establish our presence on Wikipedia, as previously submitted articles were rejected due to various restrictions and regulations the website enforces. We are happy to announce that KT and Juhana completed an article entitled "Ensemble Librarianship" for Wikipedia, which was accepted by the moderators. The article extensively covers many aspects of our profession for the greater Wiki audience.

The Committee received many applications this year for the conference internship program. We are pleased to announce the Alabama Symphony's librarian, Michael Ferraguto, as this year's conference intern. Please seek him out and make him feel welcomed during our weekend gathering. After many emails and ideas, the program remained unchanged this year from its previous incarnations, as there were too many ideas that needed to be agreed upon between the Board and the committee. We hope to have these details fully ironed out in time for next year's internship application period.

There had been discussion about including a pre-conference seminar with this year's conference; however, after much consideration, the Board asked the Education Committee to develop breakout sessions for the conference, and to reflect last year's survey results. While it is not possible to be all things to all people, we believe we have offered an array of sessions that will appeal to attendees in all stages of their career. The Education Committee welcomes topics and ideas for future gatherings.

Marcia Farabee and Chris Blackmon

March 2013

ELECTRONIC DATA SERVICES COMMITTEE

Jari Eskola, Finnish Music Information Centre (Honorary Member), *Chair and Interim Webmaster* | Steven Sherrill, Atlanta Symphony Orchestra (retired), *Forum Administrator & Webmaster Emeritus* | Michael Runyan, Indianapolis Symphony Orchestra, *Computer & Database Specialist* | Kit Dodd (Honorary Member), *Errata Database Server* | Wendy J. Skoczen, Lyric Opera of Chicago, *Resource Links* | Ella M. Fredrickson, The Florida Orchestra, *Ex-Officio*

The main focus for EDS has been the development and creation of the organization's new website, MOLA Web 3.0. In April 2012, the bidding contest was won by Realizing Media of Saint Petersburg, Florida. A framework of the new site was up by summer and after a practicing period, the content transfer started in late July. Most of the static content was transferred from the old website onto the new by December 2012. Almost 3,000 individual elements were recreated on the new site.

Beta-testing and proofing of the new site started in late December. Fine-tuning and finalization have taken place right up to the Portland conference where the new site will be launched and presented. The new website process has been supported by many volunteers from the ranks of our organizations, not just EDS members. Many hours have been put into making MOLA Web 3.0 a reality. Thanks to each one of you, individually and as a group.

The old site has been maintained by the EDS committee members. The Forum, errata servers, membership database, etc. have been running as expected. Updates to the old site have been kept to a minimum in anticipation of the leap to the new platform.

Jari Eskola

March 2013

COMMITTEE REPORTS

ERRATA COMMITTEE

Doug Adams, Fort Worth Symphony Orchestra, *Chair* | Mark Fabulich, Los Angeles Opera, *Database Manager* | Marcia Farabee, National Symphony, *Archivist* | Jari Eskola, Finnish Music Information Centre (Honorary Member), *Database Maintenance and Programming* | Nancy Bradburd, Philadelphia Orchestra (retired), Honorary Member | Courtney Secoy Cohen, San Diego Symphony | Elizabeth Cusato Schnobrick, National Symphony Orchestra | Travis Hendra, Buffalo Philharmonic | Ron Krentzman, Hartford Symphony Orchestra | Alison Mrowka, Austin Symphony | Clinton F. Nieweg, Philadelphia Orchestra (retired), Emeritus Member | D. Wilson Ochoa, Nashville Symphony | Michael Shelton, Grant Park Music Festival | Robert Sutherland, The Metropolitan Opera | Thomas Takaro, Houston Symphony | Ella M. Fredrickson, The Florida Orchestra, *Ex-Officio*

The Errata Committee has been engaged in updating the current database as well as transferring files to the new website. The eighty new errata submissions this past season are now posted to our current database. The new website created challenges for the committee this year. Some of us worked to create a process for adding and transferring errata files to the new platform while the rest spent time critiquing and beta testing it. The approximately 1,100 total errata entries were divided up and assigned to the committee members for transfer. We finished over 50% of the work within the first month of the project and are hopeful that it will be complete by the start of the conference.

The Errata Committee is grateful to those who have submitted their findings and encourages everyone to participate in this project. We look forward to finding new ways to resolve problems in the music we perform.

Doug Adams
March 2013

EUROPEAN COMMITTEE

Pablo Suso, Bilbao Orkestra Sinfonikoa, *Chair* | Tony Rickard, Royal Opera House | Mark Millidge, BBC Symphony | Inger Marie Garcia de Presno, Swedish Radio Symphony Orchestra | Kari Jacobsen, Norwegian Radio Orchestra | Juhana Hautsalo, Finnish National Opera | Asger Bondo, Odense Symfoniorkester | Alan Leighton, Bochumer Symphoniker | Igor Retschitsky, Bruckner Orchester | Jürg Obrecht, Tonhalle-Orchestra Zürich | Marcia Farabee, National Symphony Orchestra | Emmanuel Sproelants, Brussels Philharmonic | Rachel Dalot, The Israel Philharmonic Orchestra | Guillaume Maessen, Rotterdam Philharmonisch Orkest | Àngels Martínez, Simfònica del Gran Teatre del Liceu, *Ex-Officio*

While there has not been activity in the last few months, global aspects of the European Committee include creating a list of local publishers in Europe to also include distributors in each country. Additionally, the committee is concerned with translation of the various MOLA brochures into different European languages. Both of these projects are ongoing and are expected to take quite a bit of time to complete. The committee also hopes to work toward completion of a list of library resources for European members including copiers, binders, boxes, pencils, etc.

Pablo Suso
April 2013

FINANCE COMMITTEE

Karen Schnackenberg, Dallas Symphony Orchestra, *Chair* | Patrick McGinn, Milwaukee Symphony Orchestra | Robert Sutherland, The Metropolitan Opera | Jane Cross, United States Marine Band | Shannon Highland, The Dallas Opera, *Ex-Officio*

In its role of guidance and oversight of MOLA's fiscal matters and setting long-term policy, the Finance Committee continues to review the accounts, monthly reports, and processes relevant to the financial business of the corporation. Because of the diligent efforts of our officers and generosity of our donors, MOLA is able to offer its programs at a high level for which we are grateful. We want to thank Treasurer, Shannon Highland, for her professionalism and dedicated attention to MOLA's finances. Our business services partners at Madeleine Crouch & Company have done a first-rate job of handling the accounts receivable and payable, including dues, donations, and conference registration payments. We anticipate expanding their service profile for our organization as we move forward in our goal to professionalize this aspect of MOLA. The Finance Committee has also continued to oversee the review and recommendation of travel assistance to member librarians and is very pleased that MOLA is able to offer this level of aid for professional development.

I would like to thank Vice President, Pat McGinn, for his assistance in the transition as he moved out of the chair of this committee, and the collective wisdom, intellect, experience and humor of the esteemed members including Pat, Jane, and Robert.

Karen Schnackenberg
April 2013

COMMITTEE REPORTS

MARCATO COMMITTEE

KT Somero, The Colburn School, *Editor in Chief* | Courtney Secoy Cohen, San Diego Symphony, *Managing Editor & Contributor* | Sarah Logan Smith, The Florida Orchestra, *Layout Editor & Production/Distribution Manager* | Ella M. Fredrickson, The Florida Orchestra | Shelley Friedman, Washington National Opera | Bob Greer, Fort Worth Symphony Orchestra | Melissa Robason, Dallas Symphony Orchestra | Thomas Takaro, Houston Symphony | Lawrence Tarlow, New York Philharmonic | Elena Lence Talley, Kansas City Symphony, *Ex-Officio*

March 2013 marks my one-year anniversary as Editor-in-Chief of MOLA's quarterly publication, *Marcato*. Volunteering as a part of this dynamic and dedicated committee has, thus far, been an enriching and educational experience for which I am grateful. *Marcato* serves as a bridge between the various elements of our global association—the multitude of committees, the administrative and governmental wings, the member organizations, and the publishers and other music-related companies with which we deal on a daily basis in our libraries. We strive to collect relevant information from as many of these branches as possible, and report these stories to the MOLA community in a fun and engaging manner. We hope that the committee and business reports, book reviews, interviews, special interest pieces, and election and conference-related announcements are helpful and entertaining.

In the end, the primary goal is to strengthen our library community, facilitate communication within our organization, and serve as an educational and archival resource. Therefore, if you happen to be working on a project or come across an issue that you believe would have a broad appeal to our membership, please feel free to call me (+1-213-621-4539) or drop me an e-mail (ksomero@colburnschool.edu). Detailed guidelines for article submission can be found on the MOLA website, and no piece is too large or too small for consideration. We'd love to hear your voice.

P.S. Send us your (appropriate) MOLA-PDX 2013 photos—you never know who might turn up in the pages of *Marcato*!

KT Somero
April 2013

MEMBERSHIP COMMITTEE

Àngels Martínez, Simfònica del Gran Teatre del Liceu, *Chair* | Moira Webber, BBC Symphony (retired), Honorary Member | Sarah Bowman Peterson, Grand Rapids Symphony | Jane Cross, United States Marine Band | Wendy J. Skoczen, Lyric Opera of Chicago, *Membership Database Coordinator* | Shannon Highland, The Dallas Opera | Gergina Govier, Welsh National Opera, *European Hospitality Coordinator* | Allison Giltinan, Pensacola Symphony, *United States Hospitality Coordinator* | Alastair McKean, Melbourne Symphony Orchestra, *Asia-Pacific Hospitality Coordinator*

First of all, I would like to offer our moral support to the librarians of the Minnesota Orchestra, Saint Paul Chamber Orchestra, and San Francisco Symphony, among others, who are enduring very difficult times. The Membership Committee has tried to accommodate the unfortunate new financial situations and to be understanding with the uncertain future of some organizations.

We have successfully worked closely with the Treasurer and Finance Committee to help with overdue membership dues payment. This year there are eight new applications for membership and one reinstatement. Unfortunately, there were also four resignations and one suspension. The Board has confirmed one new Honorary Member. Further details will be given at the Business Meeting at the upcoming conference in Portland.

A digital welcome packet has been sent to all new MOLA librarians and assistant librarians as well as to the new members approved at MOLA NOLA 2012. A cover presentation letter was sent to non-member European Union organizations in order to introduce MOLA and get them to know what the Association has to offer.

For this year's conference a new first-time attendee scholarship award has been created that covers the conference registration fee and was a success in helping nine recipients to attend for their first time.

Welcome and thanks to our new member, Alastair McKean from the Melbourne Symphony Orchestra, who has taken the Asia-Pacific's Hospitality Coordinator position. The Membership Committee is now represented by the United States, European Union, and Asia-Pacific members, which brings a wider understanding and point of view from the needs of different countries.

My deep acknowledgement to the Membership Committee for their active participation and great involvement. Special thanks to Wendy Skoczen for her meticulous work as Database Coordinator, Allison Giltinan and Georgina Govier for their enthusiastic work as Hospitality Coordinators, and Sarah Bowman Peterson for organizing the Mentor/Mentee program at the annual conference.

As always, it is a pleasure for me to attend the MOLA annual conference and I'm looking forward to meeting you all personally!

Àngels Martínez
April 2013

COMMITTEE REPORTS

MOLA/AFM LIAISON COMMITTEE

Karen Schnackenberg, Dallas Symphony Orchestra, *Chair* | Paul Beck, The Juilliard School | Kim Hartquist, Rochester Philharmonic Orchestra, *Data Coordinator* | Sheila Jones, Edmonton Symphony Orchestra, *OCSM* | Ron Krentzman, Hartford Symphony Orchestra, *ROPA* | Mary Plaine, Baltimore Symphony Orchestra, *ICSOM* | Patrick McGinn, Milwaukee Symphony Orchestra, *Ex-Officio*

The extreme economic and labor difficulties affecting our industry over the past several seasons have had a continued impact on many of our United States member orchestras and musicians, including librarians. The most visible and longest-term hardship has been in Minnesota's Twin Cities with both the Saint Paul Chamber Orchestra and the Minnesota Orchestra each suffering six-month lockouts after musicians rejected demands for draconian cuts in wages and benefits of up to 30%. At this writing, the SPCO has reached a tentative agreement but performances are still cancelled through May 5 until the parties reach an agreement with the national American Federation of Musicians on broadcast and Internet rights. The Minnesota Orchestra remains out of work with no agreement in sight. The musicians have been putting on their own performances and have testified at the state governmental level about the need for an audit and feasibility study of the MO's renovation plans of Orchestra Hall and the use of \$16 million in public funds intended to support performances and educational concerts. One hundred members of the Minnesota Legislature have joined in this effort. It remains to be seen if any or all of that money dedicated to the MO's 2012-13 season will be redistributed to the musicians.

The musicians of the San Francisco Symphony have returned to work after a two and a half week strike rejecting a contract proposal from management that included wage freezes, cuts in health care benefits, and pension changes. The concerns for the orchestra were preservation of the level of the orchestra, allowing the continued hiring of the best musicians, and "long-term sustainability of our art" according to Rob Weir, a member of the musician's negotiating team. The orchestra feels that the strike was a success and is thrilled to be back to work.

As long term effects of the last few seasons take a toll on our organizations, we encourage MOLA member librarians to support colleagues in need in any way possible. Our committee is available to assist in this effort and with any other workplace concerns for our member librarians.

Karen Schnackenberg
April 2013

MOLA/LEAGUE (LAO) LIAISON COMMITTEE

Marcia Farabee, National Symphony Orchestra, *Chair* | Deborah Nelson, North Carolina Symphony | Jennifer Goldberg, Nashville Symphony | Mary Plaine, Baltimore Symphony | Jan Wilson, League of American Orchestras (LAO) | Alison Mrowka, Austin Symphony, *Ex-Officio*

The annual meeting was held on Monday, March 4, 2013 in Washington, DC. A general discussion concerning negotiations, strikes, and lockouts was quite somber. Jan shared with us that Judith Kurnick, Vice President for Strategic Communications for the League of American Orchestras (LAO) offers information only, no opinions, to local papers who contact her concerning their labor situations. Jan reported that for the first time ever at an annual conference, the LAO will offer a free, pre-conference session on collective bargaining, which will be presented by the Federal Mediation & Reconciliation Service out of Washington, DC. (The annual conference this year will take place mid-June in Saint Louis.) Our committee will be contacting Polly Kahn at the LAO to suggest ways in which MOLA members might participate in future conference sessions. The committee also discussed how we might have an impact on orchestras at the regional level. Deb offered the idea that many smaller groups need to know what questions they can ask librarians (if they even have one!). Jennifer suggested that it is a challenge for the smaller organizations to implement ideas they hear because it translates into more work for the already over-worked staff. This led to a general conversation on the frustration we librarians feel when we see and hear the lack of knowledge of what we really do, particularly in relation to the time restraints we face.

The MOLA members shared a bit about the agenda for the April MOLA conference to be held in Portland. While Jan will be unable to join us this year, we will explore ways to have the League represented in some way.

Mary had a couple of questions concerning the posting of audition excerpts online. Some rental agencies prohibit the emailing of excerpts to candidates, while others approve posting them on a password-protected, short term basis. While this has been presented to the publishers via the MOLA-Publisher Joint Committee, Marcia promised to bring it up again to see if some uniformity of process can take place.

Lastly, the committee was asked by the MOLA Board to re-examine our committee's purpose and usefulness. All agreed that this is a relational, collaborative committee – that our discussions help communication between the entities and help clear any

COMMITTEE REPORTS

(MOLA/LEAGUE (LAO) LIAISON COMMITTEE CONTINUED)

miscommunications that may be circulating around the work either the League or MOLA performs. We spoke briefly about the possibility of moving the meeting to New York City, having conference calls instead of face-to-face meetings, or even disbanding the committee. The current committee membership feels strongly that this is an important committee, even though its results are rarely tangible. To that end, Jan suggested that perhaps the League and MOLA can work together on regional workshops/seminars and/or present joint online discussion webinars. It was agreed to ask the Education Committee to suggest topics for possible online presentations. Online resources would be available to the entire League membership, which numbers over 900 orchestras. The committee thanked Jan for her continued support of MOLA and librarians, and we agreed to keep talking with the BOD about the future of this committee.

Marcia Farabee
March 2013

MOLA/MPA/MLA JOINT COMMITTEE

Elizabeth Cusato Schnobrick, National Symphony Orchestra, *Chair* | Robert Sutherland, The Metropolitan Opera | Sara Griffin, New York Philharmonic | Alison Mrowka, Austin Symphony, *Ex-Officio*

This joint committee meets twice a year, in April and October. Most meetings take place in the New York metropolitan area with the three organizations rotating hosting and minute-taking duties.

Committee members discuss issues of mutual interest to the three organizations, including activities of each organization's annual conference and proposed future activities. General reports are given by each organization at every meeting. Typical topics of discussion include copyright, dissemination and availability of print music, and recently, strategies for dealing with the increased demand for digitized sheet music.

Our meetings this past year have focused on topics relating to the digitization of sheet music. MLA librarians on the committee face an ever-increasing demand from their constituents for digital music while struggling to keep circulation of paper materials high enough to maintain their budgets for music purchase. MPA members have experimented with various formats for digital sheet music sales but are struggling to find a model that provides accessibility, maintains high quality and affordability, and allows for a reasonable profit margin. MPA also reported that problems due to pirated digital scores have been exacerbated by decreased budgets for music purchase by school districts.

Music publishers continue to make rental scores available for purchase to orchestras and libraries. Availability is dependent upon permission of the copyright holder which explains why some titles in a publisher's catalog may be available while others are not. This said, the publishers generally prefer to print rental scores on demand for sale rather than try to recover scores sent out on perusal because of the costly personnel time required for tracking and chasing down delinquent accounts.

At the November meeting, MLA expressed an interest in collaborating with MOLA outside of our joint committee. The MOLA Education Committee is aware of this interest. Discussion will continue at the April 3M meeting.

The next meeting will be hosted by MOLA in April, 2013, in New York.

Elizabeth Cusato Schnobrick
April 2013

MOLA/PUBLISHER JOINT COMMITTEE

Marcia Farabee, National Symphony Orchestra, Co-Chair | Mark Wilson, Dallas Symphony Orchestra, Co-Chair | Minna Makelin, Helsinki Philharmonic | Junko Kawano, Kansai Philharmonic | Pablo Suso, Bilbao Orkestra Sinfonikoa | Marc Facci, Eastern Music Festival | Elizabeth Blaufox, Boosey and Hawkes, Manager, Hire Library | David Flachs, G. Schirmer, Inc., Production Manager | Amy Dickinson, European American Music, Manager, Rental Department | Christian Riedel, Breitkopf & Härtel | Douglas Woodfull-Harris, Bärenreiter | Michael Vannoni, Rodgers and Hammerstein, Manager, Concert Library | Bob Greer, Fort Worth Symphony Orchestra | Pat Kimball, Buffalo Philharmonic | Maria Iannacone, Theodore Presser | Gary Rautenberg, Alfred Music Publishing | Elena Lence Talley, Kansas City Symphony, *Ex-Officio*

The annual meeting of the MOLA-Publisher Joint committee was held at Norma's in New York City on Monday, November 12, 2012. Marc Facci (Eastern Music festival and Tulsa Symphony), Robert Greer (Fort Worth Symphony), Pat Kimball (Buffalo Philharmonic), Marcia Farabee (National Symphony), Amy Dickinson (European American Music), Maria Iannacone (Theodore Presser), Elizabeth Blaufox (Boosey and Hawkes), Michael Vannoni (Rodgers and Hammerstein), and Gary Rautenberg (Alfred Publishing) attended.

COMMITTEE REPORTS

(MOLA/PUBLISHER JOINT COMMITTEE CONTINUED)

Our first topic for discussion centered on payment policies. There are many orchestras who find themselves in precarious financial times, yet they still need to pay their bills. This has led some rental libraries to require a deposit and/or pre-payment in order to secure the music. Boosey and Hawkes expects payment within thirty days of the final performance; Rodgers and Hammerstein requests pre-payment for the majority of their concert library rentals and grand rights performances; European American requests a credit card deposits for one-offs but NOT for established customers and expects their invoices to be paid fourteen days following the final performance; Alfred requests payment upon receipt of the invoice; and Theodore Presser requests prepayment if there is not an established account, and, for established customers, payment thirty days from the date of the invoice. Several rental libraries indicated that if an account is in arrears that no music for future performances will be shipped until the account is paid. Amy told us that new customers/one-offs need to submit their credit card information every time for legal reasons. They need signatures each time. Amy indicated that if an organization goes bankrupt or is restructured, they are considered a new customer. All of the rental libraries indicated that they are willing to work with a customer if that customer's organization meets certain financial requirements at their end.

A question was raised about how to order perusal materials through a website if one does not have an account (freelance librarians who work for conductors that are not their Music Directors). This generated a wide spectrum of responses! Currently, European American Music cannot provide perusal scores without an account number; Amy suggested that the librarian (or conductor) contact their promotion department to tell them that the online viewing of scores is not sufficient for their needs. Theodore Presser will work with the orchestra/librarian directly; Boosey and Hawkes will provide a perusal but Elizabeth indicated it would be better for the conductor to purchase a score if available. The librarians were reminded that a perusal is NOT an advance score. Many times there are corrected scores that come with the set of performance materials and those will not necessarily agree with the perusal score. Because many conductors seem to think of a perusal score as a license to conduct from that score, many companies are making perusals available online only.

Doug Adams, chair of the MOLA Errata Committee, had some information to pass along to the publishers. (The new errata compilation forms had been sent previously to the publisher so that they could look them over and offer up suggestions and/or questions.) Errata lists are projects taken on by MOLA librarians but their content is not necessarily supported by MOLA because some of the content is subjective. If errata is not supported by the score, a "?" is used to make it clear what is subjective and what is not. Lastly, generally speaking, the person creating the errata will forward it to the agent, who will then send it along to the actual publisher. The publisher representatives did ask that if there are problems with any materials that you call them right away and that while they are grateful for receiving errata lists, they can make no promises of when those lists will be used by the editorial departments. Also, the publishers requested that the errata lists go directly to the following people:

- Theodore Presser
Maria Iannacone
588 North Gulph Ord
King of Prussia, PA 19406
miannacone@presser.com
- Boosey and Hawkes
Randa Kirshbaum, Senior Manager, Editorial
229 W. 28th St, 11th floor
New York, NY 10001
Randa.Kirshbaum@boosey.com
- Rodgers & Hammerstein (*concert library materials*)
Michael Vannoni
601 W. 26th St., Suite 312
New York, NY 10001
Michael.Vannoni@rnh.com
- Rodgers and Hammerstein (*full musicals*)
Bruce Pomahac, Director of Music
229 W. 28th St., 11th floor
New York, NY 10001
Bruce.Pomahac@rnh.com
- Alfred
Gary Rautenberg
PO Box 10003
Van Nuys, CA 91410-0003
grautenberg@alfred.com
- European American Music
Scott Wollschleger, Senior Manager, Production
Scott.Wollschleger@eamdc.com

Related to rental materials, the publishers had several requests:

1. Aside from an assistant wind or brass part, do not return any photocopied parts. Also, please remember that unless permission to photocopy has been granted, such parts are illegal.
2. Cuts and edits must be removed from scores and parts; bowings may remain in. The organization may be charged if extraneous markings are not removed.
3. Please do not return an incomplete set. You should contact the rental library if you believe you will miss the due date for returning materials; you may still be charged a late fee.

COMMITTEE REPORTS

(MOLA/PUBLISHER JOINT COMMITTEE CONTINUED)

The suggestion was made to include invitations to the various promotional departments to the annual MOLA conference. That information will be passed along to the conference committee.

Reprint updates: Boosey and Hawkes reports that the Copland estate is working on his *Symphony #3* and *Lincoln Portrait* and that *Appalachian Spring* for 13 instruments has been re-engraved; Ginastera *Harp Concerto* is completed and the *Variationes concertantes* is on schedule for next year. EAM indicated that the Gershwin *Second Rhapsody* is "in process"; Presser says that the *Ives Three Places in New England* has been re-done.

Miscellaneous comments included the hope that reprint publishers will begin using a heavier, non-bleed paper and that there be better centering on the page(s). Librarians are encouraged to contact publishers if they experience print quality issues.

Pat Kimball asked about price increases after receiving a quote; some of the publishers indicated that their quotes are only good for up to six months, while others are valid for longer or shorter periods of time.

There was a reminder that music preparation services do not necessarily an agent make. Be certain that the provider of the music is the licensed agent for renting it.

Marcia Farabee
November 2012

POLICY COMMITTEE

Patrick McGinn, Milwaukee Symphony Orchestra, *Chair* | Lawrence Tarlow, New York Philharmonic | Paul Gunther, Minnesota Orchestra | Minella Lacson, Vancouver Symphony | John Van Winkle, San Francisco Symphony (retired)

It has been a quiet year for the Policy Committee. The issue currently being discussed has to do with our nominating procedure and how and when nominee names are announced. The Policy Committee will make a recommendation to the Board for their further review. I would like to thank Larry Tarlow, Paul Gunther, Minella Lacson, and John Van Winkle for their wise counsel when called upon.

Patrick McGinn
March 2013

PUBLICATIONS COMMITTEE

Paul Beck, The Juilliard School, *Chair* | Sarah Anderson, United States Army Field Band | Inger Marie Garcia de Presno, Swedish Radio Symphony Orchestra | David Gruender, Indianapolis Symphony Orchestra | Jin-Keun Kim, Seoul Philharmonic Orchestra | Robert Greer, Fort Worth Symphony Orchestra | Travis Hendra, Buffalo Philharmonic | Angels Martínez, Simfònica del Gran Teatre del Liceu, *Ex-Officio*

We are revising the three main pamphlets as a committee. We will then present the revisions to the Board for final approval by July 1, 2013. The pamphlets we are revising include: *The Orchestra Librarian – A Career Introduction* (minor revisions); *What is MOLA* (minor revisions); *Music Preparation Guidelines for Orchestral Music* (overhaul revision). Once these English versions are vetted, we will then begin to incorporate the revisions into the translated pamphlets (French, Spanish, and German). We will then work to expand the translations into Japanese, Korean, and Italian. We welcome other language suggestions. We plan to have these translations ready for the 2014 MOLA conference.

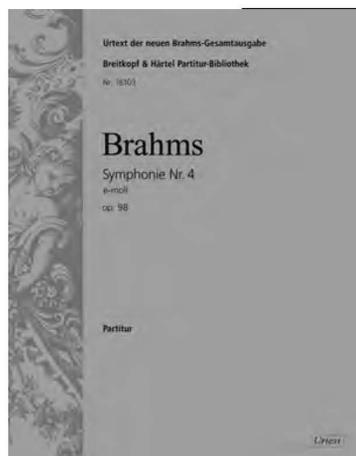
We are working with Matthew Naughtin and David Carp to create a pamphlet designed to inform librarians about ballet music preparation. The pamphlet will be presented at the 2014 MOLA conference. We have asked that the content be completed by December 31, 2013 to allow time for vetting, editing, layout, and printing.

We are working with the database/website team to make sure that we can store all of the past and present computer files on the MOLA server. David Gruender is working to convert the files into useable formats.

Paul Beck
March 2013

Four Repertory Milestones

NEW



Johannes Brahms:
The Symphonies (Score and Parts)
Urtext of the New Complete Edition –
G. Henle Verlag

All Brahms symphonies recently became available in the Complete Edition published by the G. Henle Verlag. Shortly afterwards, Breitkopf transformed these four milestones of the symphonic repertoire into new Urtext performance material.

The joint project “Brahms Symphonies” thus comes to a successful close with the publication of score and orchestral parts of the Fourth Symphony. The many years of in-depth research have uncovered several new aspects concerning performance and interpretation, especially regarding the Fourth.

Moreover, it was also high time to examine the generally very reliable “old” Brahms Urtext of the Complete Edition of 1926/27. The result is an authoritative musical text that is free of transmission errors and unauthorized additions.

FURTHER NEW EDITIONS

Ludwig van Beethoven
Rondo in B flat major WoO 6 *

(Ed. Heinz-Werner Küthen)
PB 14679 Full score € 21.00
OB 14679 Orchestral Material

Wolfgang Amadeus Mozart
Symphony in D major K. 385 “Hafner”

(Ed. Henrik Wiese)
PB 5373 Full score € 24.00
OB 5373 Orchestral Material

Robert Schumann
Overture, Scherzo and Finale in E major op. 52

(Ed. Peter Jost)
PB 5527 Full score € 38.00
OB 5527 Orchestral Material

Pjotr Iljitch Tchaikovsky
The Year 1812. Festival Overture op. 49

(Ed. Polina Vajdman)
PB 5528 Full score € 38.00
OB 5528 Orchestral Material

* = Urtext of the New Beethoven Complete Edition (Henle)

www.breitkopf.com

BRAHMS: THE SYMPHONIES

Symphony No. 1 in C minor op. 68

(Ed. Robert Pascall)
PB 16100 Full score € 68.00
OB 16100 Orchestral Material

Symphony No. 2 in D major op. 73

(Ed. Robert Pascall, Michael Struck)
PB 16101 Full score € 44.00
OB 16101 Orchestral Material

Symphony No. 3 in F major op. 90

(Ed. Robert Pascall)
PB 16102 Full score € 48.00
OB 16102 Orchestral Material

Symphony No. 4 in E minor op. 98

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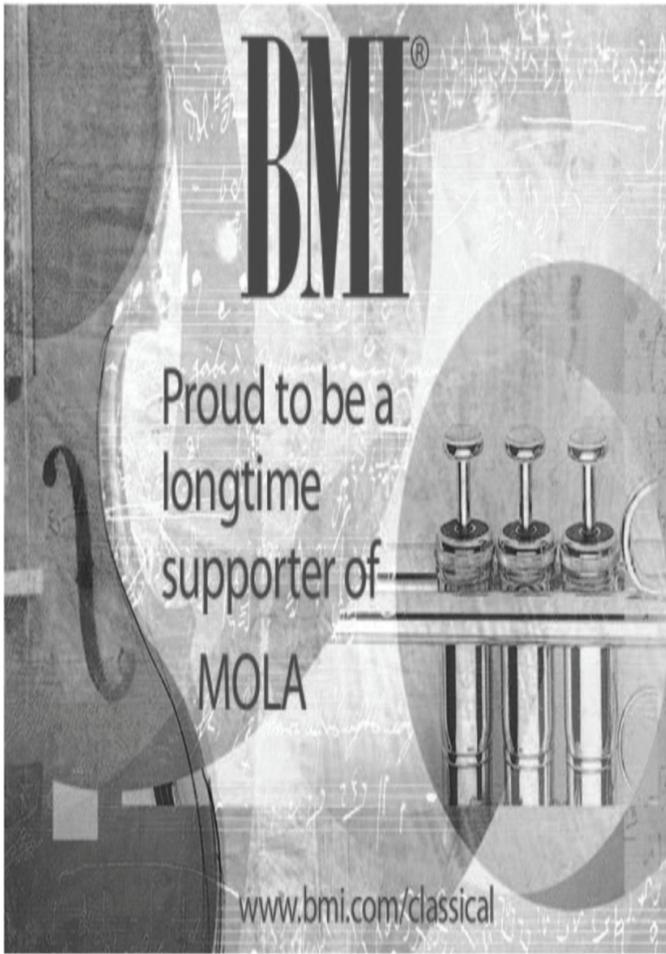
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And a special thank you to all of our Presenters!
