

SYDNEY 2026



44th Annual MOLA Conference
June 19-22, 2026

Hosted by the Sydney Symphony Orchestra



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



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Dear MOLA Colleagues and Esteemed Guests, welcome to Sydney!

On behalf of the MOLA Board of Directors, I am thrilled to welcome you to our 44th annual conference, hosted by the Sydney Symphony Orchestra. I am very happy that MOLA's major annual event is for the first time taking place outside the USA and Europe. It is a long trip, and I know that many of you are taking the opportunity to extend your visit to explore this beautiful country further. When you return home, I'm sure you will take many wonderful memories with you.

We are excited to offer such a wide range of professional enrichment topics on our conference agenda, as well as a very interesting pre-conference. Personally, I find particularly interesting the sessions on First Nations composers, and to dive into the musical life of Percy Grainger.

This event wouldn't come to fruition without the hard work and dedication of many individuals. First, I want to extend my heartfelt gratitude to the Sydney Symphony Orchestra administration, and our librarian colleagues Alastair McKean, Mary-Ann Mead, and Victoria Grant, and everybody working with them, for their devotion and tireless dedication in hosting and planning this weekend and creating this incredible agenda with a multitude of options for enrichment. Thank you also to Nadia Myers and all of her colleagues who planned such a wonderful pre-conference workshop to open our conference this year. I would also like to give a special thanks to my fellow members of the MOLA Board of Directors for their brainstorming, and finally, a huge debt of gratitude to our MOLA Administrator, Amy Tackitt, who keeps all the pieces together to ensure the conference is a success and runs smoothly. Without her expertise and tireless work, the conference would be nearly impossible to put together.

Conferences provide us with a unique opportunity to network in person with our colleagues from across the globe. I encourage those of you who are first-time attendees to take advantage of every chance to socialize and to forge new professional bonds. For returning colleagues, I implore you to welcome our new attendees and help them to experience the welcoming community that is MOLA. I look forward to speaking with you all and to growing relationships that have thus far only existed over the internet. I hope you all find this weekend to be enriching, enjoyable, and exciting, as we explore and engage with each other in this beautiful city.

Inger Marie Garcia de Presno
MOLA President 2025-26

“SYDNEY” “SYMPHONY” “ORCHESTRA”

Dear MOLA Colleagues and Esteemed Guests,

On behalf of the Sydney Symphony Orchestra, it is my great pleasure to welcome you to Sydney for the 2026 MOLA Conference. We are delighted to host this gathering of performance librarians from across the globe – an opportunity to learn, to exchange ideas, and to celebrate the vital work you do in bringing music to life.

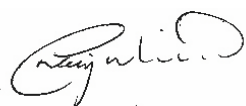
At the Sydney Symphony Orchestra, we know that exceptional performances are built on extraordinary foundations. Your expertise, precision, and care underpin every rehearsal and every concert, enabling musicians and audiences alike to experience music at the highest level. Your contribution to the art form is both essential and deeply valued.

During your time here, I hope you will have the chance to experience the Orchestra in residence at the Sydney Opera House; one of the world's most iconic cultural landmarks and home to our performances in the recently renewed Concert Hall. Whether attending a concert, a rehearsal, or simply taking in the harbour views, it is a space that continues to inspire artists and audiences alike.

Beyond the concert hall, Sydney offers a rich cultural landscape. From the galleries of the Art Gallery of New South Wales to the historic precinct of The Rocks, and the natural beauty of Royal Botanic Garden Sydney, there is much to explore. I encourage you to take full advantage of your time in this remarkable city.

Thank you for the care, collaboration, and professionalism you bring to our global musical community. We are honoured to welcome you here and hope your time in Sydney is both enriching and memorable.

Regards,



Craig Whitehead
Chief Executive Officer
Sydney Symphony Orchestra

SYDNEY SYMPHONY ORCHESTRA

Dear MOLA Librarians,

Greetings to all in lovely Sydney! Distance-travel now behind you, I hope you all have the most marvellous time. A very interesting conference awaits, I am sure, especially when your host is the star of the Nerdatorium Shorts, our treasured Alastair McKean, and his colleagues Mary-Ann Mead and Victoria Grant! You will need to be careful to make sure you do not become unwitting co-stars!

Working with many of you from around the globe, I only wish I could be the proverbial fly on the wall at this gathering! Everything that is discussed by your good selves will serve to help musicians continue to provide stimulating and passionate interpretations of the extraordinary range of repertoire now played by symphony orchestras internationally. Love of detail, care of provenance, and delight in careful work being lovingly performed - music librarians are at the core of what we do.

Curiosity is at the core of discovery of new knowledge. One small detail can change an entire phrase and affect the final performance. Musicians rely on your careful and painstaking work and are grateful for all you do, even if we don't show it often enough.

Enough waffling from me; I wish you a fascinating and fulfilling time in Sydney and a most successful conference!



Simone Young
Chief Conductor
Sydney Symphony Orchestra

SYDNEY SYMPHONY ORCHESTRA

Dear MOLA Cobbers,

Welcome to Sydney! If you've never been to this fabulous city before, then you're in for a treat. It has been known by many names: for tens of thousands of years, as the lands of the Gadigal people of the Eora nation, and latterly as the Harbour City (for obvious reasons), the Emerald City (for its glitz and glamour) and Sin City (for its impressively racy reputation). It's a spectacular playground and we hope that you'll be able to get out and explore it properly. And if you are planning to see more of Australia, you'll have a wonderful time in this extraordinary country; it truly is like nothing else in the world.

This conference has been a very long time in the planning. Karen Schnackenberg started making noises about a Down Under MOLA in her second Presidential term, 20 years ago, and continued to do so in her third term, ten years ago. Vi King Lim (then at Symphony Services Australia) took the lead at the Australian end, including arranging a reconnaissance visit by Nicole Jordan in late 2019 ... and then a couple of months later all that work had to be parked. It's been a great pleasure to take up the baton, and enormous gratitude is due above all to the indefatigable Amy Tackitt, and to several years' worth of MOLA Boards, who have been marvellous colleagues in the process of nailing it all together.

You'll see many people from the Sydney Symphony Orchestra in the program this weekend, and that's just the most obvious expression of the enthusiasm with which the whole organisation has embraced this conference. Melissa King, Craig Whitehead, and Sarah Falzarano have been unhesitatingly supportive of the whole project from Day 1 (it must have been the most swiftly signed hosting agreement for any MOLA conference!). Huge thanks also to our lovely colleagues who've helped with everything from arranging concert tickets to printing fridge magnets. And when you sit in the Sydney Opera House for the SSO's concerts this weekend, you'll be hearing musicians who have all benefited from your knowledge (even if they don't necessarily know they have), who are delighted that you're all here, and who are very proud to be hosting you for MOLA XLIV.

With best wishes for a bonza conference,



ALASTAIR McKEAN
Head of Library



MARY-ANN MEAD
Librarian



VICTORIA GRANT
Librarian

PS. \$5 for the first person to spot Simone's hidden message.

**Pre-Conference Workshop
Sydney Masonic Centre, Corinthian Room
Friday, June 19, 2026**

9:00-9:30am	Pre-Conference Workshop Check-in
9:30-10:30am	Music Research and Sourcing, Copyright and Reporting <i>Joanna Butler, Library Manager - Symphony Services International</i> <i>Alastair McKean, Head of Library - Sydney Symphony Orchestra</i> <i>Nadia Myers, Orchestra Library Manager - Queensland Symphony Orchestra</i>
10:30-10:45am	Break
10:45am-12:00pm	Music Preparation and Freight <i>Grant Baker, Assistant Music Librarian - New Zealand Symphony Orchestra</i> <i>Karla Norton, Associate Music Librarian - New Zealand Symphony Orchestra</i>
12:00-12:45pm	Lunch provided
12:45-1:30pm	Special Programs Music Sourcing: Pops, Commissioning, and Arranging <i>Linda Papa, Orchestra Librarian - West Australian Symphony Orchestra</i> <i>Kim Ransley, Managing Director - Origin Theatrical</i>
1:30-2:15pm	Balancing Identity and Expectations in the Library <i>Eric Farnan, Ensemble Librarian - Oberlin Conservatory of Music</i> <i>Alastair McKean, Head of Library - Sydney Symphony Orchestra</i>
2:15-2:30pm	Break
2:30-3:30pm	Q&A; Wrap-up Formal Proceedings
3:30-4:00pm	Optional: Travel to Sydney Symphony Orchestra Offices
4:00-4:30pm	Optional: Sydney Symphony Orchestra Library Tour

CONFERENCE AGENDA

Events will be held at the Sydney Masonic Centre located at 66 Goulburn Street unless otherwise noted.

FRIDAY, JUNE 19, 2026

10:00am-3:00pm	Conference Check-in	Foyer
1:30pm	Board of Directors Meeting	Rawson Room
4:30pm	LGBTQIA+ Meetup	Sydney Opera House, The Lounge
5:00-7:00pm	Opening Reception <i>Mentors and mentees meet at reception</i>	Sydney Opera House, Utzon Room
8:00pm	Sydney Symphony Orchestra Concert	Sydney Opera House, Concert Hall

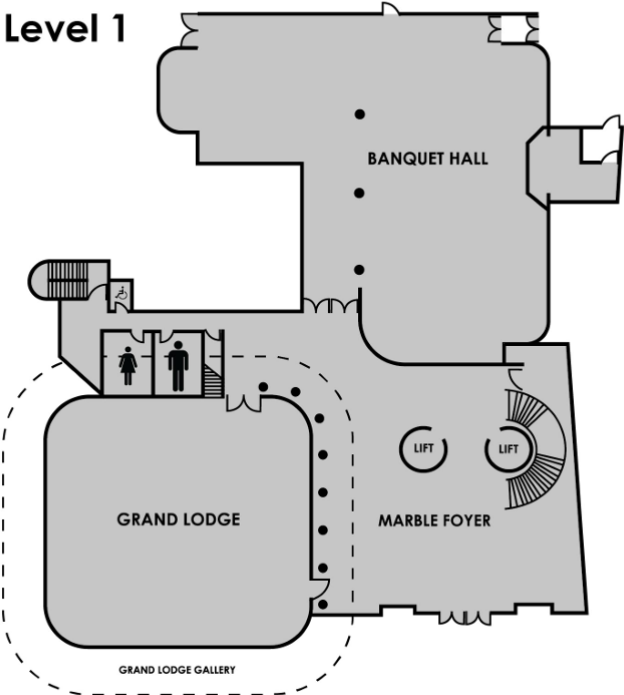
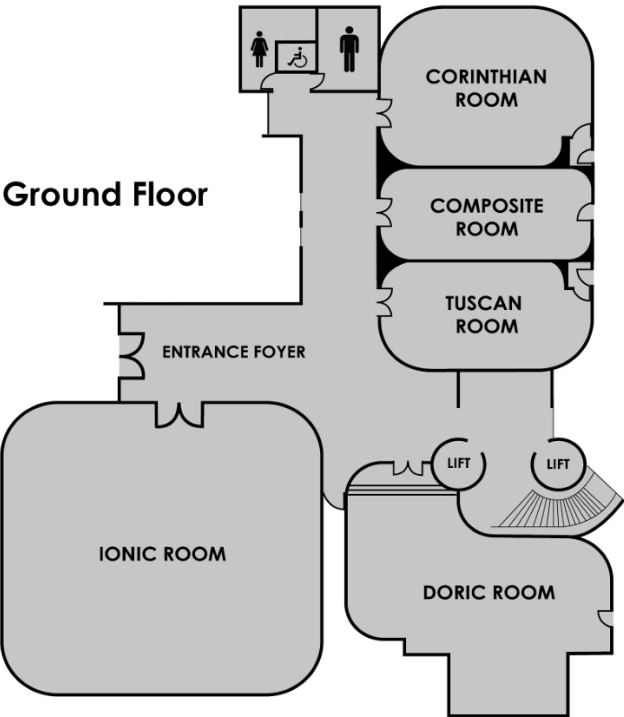
SATURDAY, JUNE 20, 2026

8:00am	Exhibitors may begin set up	Foyer
8:30am-12:00pm	Conference Check-in	Foyer
9:00am	First-time Attendee Orientation	Doric Room
9:30am	Welcome Refreshments	Foyer
10:00am-12:00pm	Annual Business Meeting & Committee Open House (<i>MOLA Members Only</i>)	Banquet Hall
12:00-1:30pm	Lunch Break	
1:30-3:00pm	Opening Remarks & Welcome <i>Rosemary Curtin, John & Jane Morschel Chair, Viola; Member, Board of Directors - Sydney Symphony Orchestra</i>	Banquet Hall
	Percy Grainger, the 'World's Ninth Best Composer': His Life, Music, and Museum <i>Sarah Kirby, Grainger Fellow, Grainger Museum - The University of Melbourne</i>	
3:00-3:20pm	Break - Visit the Exhibits & Supply Sandbox	
3:20-4:20pm	<u>Breakout Sessions I</u> Navigating Library Interactions with Artists' Agents <i>Christopher Blackmon, Senior Orchestra Librarian - Royal Concertgebouw Orchestra</i> <i>Graham Pushee, Managing Director - Arts Management</i>	Banquet Hall
	You'll Pay for That! (Right?): Establishing a Budget and Asking the Right Questions at a New Organization <i>Sarah Falzarano, Director of Finance and Administration - Sydney Symphony Orchestra</i> <i>Michael Ferraguto, Head Librarian - The Cleveland Orchestra</i>	Ionic Room
	Academic Roundtable <i>Moderated by Georgette Patricio, Ensemble Librarian - Peabody Institute</i>	Doric Room
4:20-4:40pm	Break - Visit the Exhibits & Supply Sandbox	
4:40-5:40pm	<u>Breakout Sessions II</u> The Island of Misfit Brass <i>Co-moderated by Blaine Cunningham, Principal Tuba, Librarian - Orchestra Iowa and Tony Rickard, Music Library Manager - Royal Opera House</i> <i>Samuel Jacobs, Principal Horn - Sydney Symphony Orchestra</i> <i>Euan Harvey, Acting Principal Third Horn - Sydney Symphony Orchestra</i> <i>Brent Grapes, Associate Principal Trumpet - Sydney Symphony Orchestra</i> <i>Scott Kinmont, Associate Principal Trombone - Sydney Symphony Orchestra</i> <i>Nick Byrne, Trombone - Sydney Symphony Orchestra</i> <i>Steven Rossé, Principal Tuba - Sydney Symphony Orchestra</i>	Banquet Hall
	Pops, PDFs, and Library Expectations: Setting Industry Standards and Boundaries in the Delivery and Care of Pops Music <i>Laura Cones, Assistant Principal Librarian - Indianapolis Symphony Orchestra</i> <i>Joy Fabos, Principal Librarian - Oregon Symphony</i> <i>Margo Kieser, Principal Librarian - San Francisco Symphony</i>	Ionic Room
	Mind the Parts: Taming PDFs with Orchestra Librarian's Toolkit <i>Chris Turner, Senior Software Developer and Founder - Orchestra Librarian's Toolkit</i>	Doric Room
5:45pm	Sydney Symphony Orchestra Library Tour <i>Depart immediately following breakout sessions (limit 30) - sign-up QR code on page 12</i>	
6:00-7:00pm	Past Presidents Meeting and Reception	Tuscan Room
7:30pm	MOLA Craft Circle	Kimpton Hotel Lobby
8:00pm	Sydney Symphony Orchestra Concert	Sydney Opera House, Concert Hall

7:00am	Botanical Gardens Walk	Meet at Museum Station
9:30-10:30am	<u>Breakout Sessions III</u> Working with Composers, Publishers, and New Editions <i>Elaine Gould, Editor Emeritus - Faber Music Ltd., London</i> <i>Karla Norton, Associate Music Librarian - New Zealand Symphony Orchestra</i> IMSLP and Open Access to Music <i>Daniel Benjamin Miller, Head Librarian, Copyright Reviewer - IMSLP, Petrucci Music Library</i> <i>Karen Schnackenberg, Principal Librarian - Dallas Symphony Orchestra</i> LGBTQIA+ Roundtable <i>Moderated by Tracy Bass, Head Librarian - Iceland Symphony Orchestra</i>	Banquet Hall Doric Room
10:30-10:50am	Break - Visit the Exhibits & Supply Sandbox	
10:50-11:50am	From the Couch to the Library: What Psychoanalytic Thinking Offers the Music Librarian <i>Moderated by Erin Vander Wyst, Assistant Principal Librarian - Buffalo Philharmonic Orchestra</i> <i>David Goldman, Principal Clinical Psychologist and Founder - Psycnet; Consultant Performance Psychologist - Sydney Symphony Orchestra</i>	Banquet Hall
12:00-1:30pm	Lunch Break	
12:15-1:15pm	Board of Directors Meeting	Tuscan Room
1:30-2:30pm	<u>Breakout Sessions IV</u> Digital Music and iPads in the Orchestra Library: A Game Changer <i>Lara O'Brien, Orchestra Librarian - Tasmanian Symphony Orchestra</i> <i>Peggy Polias, Music Librarian - Australian Chamber Orchestra</i> <i>Bernard Rofe, Artistic Planning Manager - Australian Chamber Orchestra</i> <i>Signe Marie Steensland, Librarian - Norwegian Radio Orchestra</i> Mind the Parts: Taming PDFs with Orchestra Librarian's Toolkit <i>Chris Turner, Senior Software Developer & Founder - Orchestra Librarian's Toolkit</i> Opera and Ballet Roundtable <i>Co-moderated by Juhana Hautsallo, Music Librarian - Finnish National Opera & Ballet and Tony Rickard, Music Library Manager - Royal Opera House</i>	Ionic Room Doric Room Composite Room
2:30-2:50pm	Break - Visit the Exhibits & Supply Sandbox	
2:50-4:20pm	Working with First Nations Composers: Upholding Indigenous Autonomy and Dignity <i>Moderated by Brendan Agnew, Music Librarian - New Zealand Symphony Orchestra</i> <i>William Barton, Didgeridoo Virtuoso, Composer, Producer, Multi-instrumentalist, Producer</i> <i>Jerome Kavanagh Poutama, Composer</i> <i>Luke Speedy-Hutton, Acting Orchestra Library Manager - Adelaide Symphony Orchestra</i> <i>Ruiha Turner, Composer</i>	Banquet Hall
5:00pm	Group Photo	Hyde Park
5:15pm	Sydney Symphony Orchestra Library Tour <i>Depart immediately following group photo (limit 30) - sign-up QR code on page 12</i>	
7:00-10:00pm	Reception & Banquet Dinner Eroica Award for Outstanding Service to Music Presentation	Banquet Hall

9:30-10:30am	<u>Breakout Sessions V</u> From Photoshop Actions to AI: 20 Years of Workflow Innovation in Music Libraries <i>Michel Léonard, Music Librarian - Orchestre symphonique de Montréal</i>	Banquet Hall
	Moving to the Web Version of OPAS: It's Challenging but You Can Survive! <i>Aeva O'Dea, Operations Manager - Sydney Symphony Orchestra</i> <i>Linda Papa, Orchestra Librarian - West Australian Symphony Orchestra</i>	Ionic Room
	IMSLP and Open Access to Music <i>Chloe Geller, Librarian - Opéra national de Nancy - Lorraine</i> <i>Daniel Benjamin Miller, Head Librarian, Copyright Reviewer - IMSLP, Petrucci Music Library</i>	Doric Room
10:30-10:50am	Break - Visit the Exhibits & Supply Sandbox	
10:50am-12:00pm	Five Australian Composers <i>Moderated by Alastair McKean, Head of Library - Sydney Symphony Orchestra</i> <i>Ross Edwards, Composer</i> <i>Holly Harrison, Composer</i> <i>Paul Stanhope, Composer</i> <i>Alex Turley, Composer</i>	Banquet Hall
12:00pm	Conference Wrap-Up & Adjournment	Banquet Hall
2:00pm	Inner West Ale Trail	Meet at Museum Station
2:00-5:30pm	Sydney Bookshop Crawl	Meet Outside Sydney Masonic Centre
7:00pm	Doric String Quartet Concert	City Recital Hall

SYDNEY MASONIC CENTRE MAP



SESSION DESCRIPTIONS

Percy Grainger, the 'World's Ninth Best Composer': His Life, Music, and Museum

Sarah Kirby, Grainger Fellow, Grainger Museum - The University of Melbourne

In 1938, the famously eccentric Australian pianist and composer Percy Grainger (1882–1961) opened the Grainger Museum in the grounds of the University of Melbourne. The culmination of decades of planning, Grainger intended his museum—perhaps the only purpose-built autobiographical museum in existence—to explain his life, influences, and his ‘cosmopolitan and universalist outlook on music’. This talk will introduce Grainger’s biography and music, with a particular emphasis on his contributions to and innovations in Australian orchestral music. Illustrated by highlights from the Grainger Museum collection, it intends to aid in a greater understanding of a musician self-described as Australia’s first, and the world’s ninth, best composer!

Navigating Library Interactions with Artists’ Agents

Christopher Blackmon, Senior Orchestra Librarian - Royal Concertgebouw Orchestra

Graham Pushee, Managing Director - Arts Management

We have all worked with an artist’s agent, asking questions about editions, keys, etc., but these working relationships can sometimes feel fairly transactional. There is certainly more to an agent’s job than sorting out editions, visas, flights, etc. Over the course of this breakout, we will discover the full spectrum of an agent’s tasks, their role in the wider world of classical music, and how to nurture an effective working relationship that is beneficial for everyone on stage and behind the scenes.

You’ll Pay for That! (Right?): Establishing a Budget and Asking the Right Questions at a New Organization

Sarah Falzarano, Director of Finance and Administration - Sydney Symphony Orchestra

Michael Ferraguto, Head Librarian - The Cleveland Orchestra

Many librarians have formal education in music but have not been trained on managing large budgets. This session aims to teach you the right questions to ask when starting a new role.

The Island of Misfit Brass

Co-moderated by Blaine Cunningham, Principal Tuba, Librarian - Orchestra Iowa and Tony Rickard, Music Library Manager - Royal Opera House

Samuel Jacobs, Principal Horn - Sydney Symphony Orchestra

Euan Harvey, Acting Principal Third Horn - Sydney Symphony Orchestra

Brent Grapes, Associate Principal Trumpet - Sydney Symphony Orchestra

Scott Kinmont, Associate Principal Trombone - Sydney Symphony Orchestra

Nick Byrne, Trombone - Sydney Symphony Orchestra

Steven Rossé, Principal Tuba - Sydney Symphony Orchestra

Certain pieces in the orchestral repertoire call for unconventional brass instruments. It might be a modern piece written for garden hose. It might be an early music piece written for sackbut or serpent. Or it might be indigenous music written for the didgeridoo. What does the librarian need to know in order to successfully prepare this repertoire? What dialogue needs to take place between the library, the music director, the performers, and the personnel department? For this conversation, we will be joined by local professional musicians who will help us navigate this brass landscape.

Pops, PDFs, and Library Expectations: Setting Industry Standards and Boundaries in the Delivery and Care of Pops Music

Laura Cones, Assistant Principal Librarian - Indianapolis Symphony Orchestra

Joy Fabos, Principal Librarian - Oregon Symphony

Margo Kieser, Principal Librarian - San Francisco Symphony

As we navigate the orchestral landscape emerging with popular programming increasing as a revenue-generating source, we are dealing with more “original” shows. Bands or artists performing with professional orchestras for the first time develop charts or hire orchestrators to do so. Often, librarians must print these charts. Too often, there is an assumption that the librarians of these orchestras will take on the care of this music – providing PDFs to other orchestras, housing this music, and occasionally even shipping this music on to other orchestras sometimes years later. Our goal in starting this discussion is to educate the managers of such groups and develop a MOLA standard to assist in setting boundaries with our administrative colleagues - giving them tools to support our cause with the artists they engage.

Mind the Parts: Taming PDFs with Orchestra Librarian’s Toolkit

Chris Turner, Senior Software Developer and Founder - Orchestra Librarian’s Toolkit

Short on time and buried in digital music preparation? Discover a smarter way to manage orchestral parts with Orchestra Librarian’s Toolkit, a piece of software written by a music librarian for music librarians. In this engaging session, Chris Turner will demonstrate how Orchestra Librarian’s Toolkit can transform time-consuming PDF tasks with powerful batch processing that lets you rename, crop, straighten, rotate, number, and more across an entire set in just a few clicks. You’ll come away having learned how you can save time, and still deliver consistent, professional-looking performance materials.

Working with Composers, Publishers, and New Editions

Elaine Gould, Editor Emeritus - Faber Music Ltd., London

Karla Norton, Associate Music Librarian - New Zealand Symphony Orchestra

Maximise your effectiveness as an orchestra librarian! How can you enhance the successful performance of new works? Elaine and Karla will discuss how to empower the librarian as part of the creative process; facilitate dialogue at the earliest stages with not just commissioners but also publishers, editors, and composers; and do everything possible to ensure the delivery of a high-quality product.

IMSLP and Open Access to Music

Chloe Geller, Librarian - Opéra national de Nancy - Lorraine

Daniel Benjamin Miller, Head Librarian, Copyright Reviewer - IMSLP, Petrucci Music Library

Karen Schnackenberg, Principal Librarian - Dallas Symphony Orchestra

How has IMSLP changed how people access music, and why does it matter? In this session, Daniel Benjamin Miller will talk about the history of copyright law, the intended balance between the interests of rights holders and the public, and how the creation of online archives such as IMSLP have changed the landscape. He will talk about how we work to provide structural aid to librarians and performers, as well as IMSLP's plans to expand its library.

From the Couch to the Library: What Psychoanalytic Thinking Offers the Music Librarian

Moderated by Erin Vander Wyst, Assistant Principal Librarian - Buffalo Philharmonic Orchestra

David Goldman, Principal Clinical Psychologist and Founder - Psysnet; Consultant Performance Psychologist - Sydney Symphony Orchestra

What drives a person to do this work? The same thing that can quietly undo them: a perfectionism so finely attuned it functions almost as professional identity. Orchestra librarians know better than most the cost of the missed detail, the misread bowing, the part that doesn't arrive. But what happens when that standard becomes the air you breathe — when every request feels like a test and every “no” feels like a failure? Drawing on clinical psychology and psychoanalytic thinking, Dr. Goldman explores the particular emotional landscape of the performance librarian: the relationship between high-functioning perfectionism and burnout; the way orchestra culture shapes — or fails to shape — what individual librarians can reasonably be asked to absorb; and the internal psychological groundwork required before “just say no” becomes anything more than a slogan.

Digital Music and iPads in the Orchestra Library: A Game Changer

Lara O'Brien, Orchestra Librarian - Tasmanian Symphony Orchestra

Peggy Polias, Music Librarian - Australian Chamber Orchestra

Bernard Rofe, Artistic Planning Manager - Australian Chamber Orchestra

Signe Marie Steensland, Librarian - Norwegian Radio Orchestra

Join us for a panel discussion sharing experiences with digital music and devices for orchestral performance. The panel will offer perspectives on getting started, digital-first approaches, touring, copyright, and automation.

Working with First Nations Composers: Upholding Indigenous Autonomy and Dignity

Moderated by Brendan Agnew, Music Librarian - New Zealand Symphony Orchestra

William Barton, Didgeridoo Virtuoso, Composer, Producer, Multi-instrumentalist, Producer

Jerome Kavanagh Poutama, Composer

Luke Speedy-Hutton, Acting Orchestra Library Manager - Adelaide Symphony Orchestra

Ruiha Turner, Composer

Dealing with commissions and composers is always tricky, but there is an extra layer of care and sensitivity required when working with first nations composers and honouring their culture. Kalkadunga composer, producer and performer William Barton and ORO ATUA : Pou Wahine & Pou Tane - Ruiha Turner & Jerome Kavanagh Poutama lend their insights in collaborating with orchestras and how librarians can help the process.

From Photoshop Actions to AI: 20 Years of Workflow Innovation in Music Libraries

Michel Léonard, Music Librarian - Orchestre symphonique de Montréal

From early Photoshop workflows to today's AI-driven tools, this session explores how small innovations can lead to major gains in efficiency. Through practical examples and real-world approaches, Michel Léonard shares ideas to streamline daily work and rethink how music libraries operate.

Moving to the Web Version of OPAS: It's Challenging but You Can Survive!

Aeva O'Dea, Operations Manager - Sydney Symphony Orchestra

Linda Papa, Orchestra Librarian - West Australian Symphony Orchestra

The Sydney Symphony Orchestra and West Australian Symphony Orchestra moved to the web-based OPAS Next and OPAS Online in mid-2025. Although still early days with much tweaking and learning to undergo, the panel will describe how the move has dramatically reduced the previous double-handling of data processing and communications platforms to a more streamlined, real-time 'source of truth' for our artistic, marketing and operations teams and our musicians.

Five Australian Composers

Moderated by Alastair McKean, Head of Library - Sydney Symphony Orchestra

Ross Edwards, Composer

Holly Harrison, Composer

Paul Stanhope, Composer

Alex Turley, Composer

We finish the first conference held in Australia by meeting some of the greatest Australian composers of the twentieth and twenty-first century. We're not only going to talk about their music - we'll hear some of it too. Take some fresh sounds back with you!

Additional Opportunities

Supply Sandbox

The theme of this year's Supply Sandbox is "What's in your "Go" Bag?" featuring those clever tools you take with you on tours, run-outs, to auditions and any other time you might be on the road!

One-on-one Photoshop Sessions

Available by appointment - to schedule, please contact Michel Léonard at mleonard@osm.ca - if you have a laptop, please bring it with you to your session.

Sydney Symphony Orchestra Library Tours

Pre-conference workshop registrants will have the opportunity to tour the Sydney Symphony Orchestra library following the workshop on Friday. For anyone else interested in visiting the library, please scan the QR code to sign-up for one of the two tours which will leave directly following sessions on Saturday or the group photo on Sunday, escorted by one of our local host guides.



JoAnn Kane

music service

**Ask us about our
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Learn more:



SPEAKER BIOS

BRENDAN AGNEW started piano lessons at the age of five and trumpet lessons at the age of eleven. He has been awarded scholarships for trumpet performance with the New Zealand Symphony Orchestra National Youth Orchestra, the Auckland Philharmonia and the Manukau Symphony Orchestra. Brendan has performed as principal trumpet of the Hawkes Bay Orchestra and Festival Opera; in a variety of groups across New Zealand including Orchestra Wellington, the Nelson Symphony Orchestra, the Rodger Fox Big Band; and in the orchestra pits for many music theatre productions. He is in high demand as a brass band performer and piano accompanist, having played with more than twenty brass bands in competitions and concerts around New Zealand, Australia and the United Kingdom - including wins at national competitions in the Premier, A, B, and C grades, and accompanying soloists at the highest level in the Brass Band Association of New Zealand's prestigious "Champion of Champions" event. Later this year, Brendan will compete at the World Music Contest in the Netherlands with Wellington Brass, and at the British Open in Birmingham with Sydney City Brass.

Now employed as the music librarian of the New Zealand Symphony Orchestra after several years as a music educator and band director in a number of schools in Auckland, Brendan is an experienced arranger, copyist and typesetter, with materials prepared for and performed by the NZSO, National Brass Band of New Zealand, New Zealand Youth Brass Ensemble, New Zealand School of Music Orchestra, Off Broadway Big Band, St. Andrew's Big Band, and a number of schools and theatre companies throughout New Zealand. Brendan has a wide range of conducting experience with a range of ensembles, including orchestras, brass bands, concert bands, big bands, and in music theatre. He has studied performance and musicology at the University of Auckland and the New Zealand School of Music, along with a conducting course through the University of North Carolina at Chapel Hill and he is often engaged throughout the country as a freelance performer, conductor, and adjudicator. Brendan was the music director of Wellington Youth Sinfonietta for several years and is currently deputy director of music and President of Hutt City Brass. In what little other free time he has, Brendan serves as a board member of the Brass Band Association of New Zealand and Wellington Brass Band, and enjoys spending time with his wife Susan and their cat Hester.

WILLIAM BARTON is one of Australia's most celebrated musicians, a world-renowned didgeridoo virtuoso, composer, and cross-cultural storyteller whose music transcends genres and borders. Born in Mount Isa, Queensland, William is a proud Kalkadungu man who first learned the didgeridoo from his uncle, Elder Arthur Peterson. Encouraged by his mother, celebrated opera singer and poet Aunty Delmae Barton, William developed his deep musical roots in culture and Country. He now blends these traditions with global concert forms. He has performed with the Berlin Philharmonic, London Philharmonic, Australian Chamber Orchestra, and every major Australian symphony orchestra including most recently with the Sydney Symphony's program

of Beethoven's Ninth with Simone Young, premiering a new commission *Ayatku Muruu* (One Country) which also featured the Sydney Philharmonia choirs.

William also recently premiered his first full length ballet *Flora*, for the Australian Ballet's collaboration with Bangarra Dance Theatre choreographed by Frances Rings and costumes design by Grace Lillian Lee.

Some of his collaborators include Paul Grabowsky, Deborah Cheetham Fraillon, Kate Miller-Heidke, the Brodsky Quartet, and Herbie Hancock. William has featured at globally significant events such as the Opening Ceremony of the 2008 Beijing Olympics, ANZAC Cove commemorations, Commonwealth Day at Westminster Abbey, the 2018 Commonwealth Games Opening and Closing Ceremonies in Brisbane, and International Jazz Day. He regularly appears at the Sydney Opera House, and in major festivals and civic events around the world, having just returned from a European tour in 2026 with The Brodsky Quartet, Art Paris at the Grand Palais with Cassandra Bird Gallery, and as special guest of the Australian High Commission at The Metropolitan Museum of Art in New York.

William frequently collaborates with Aunty Delmae Barton and violinist Véronique Serret in the award-winning works *Heartland*, *Kalkadungu*, and *Apii Thatini Mu Murtu*. He continues to push the boundaries of sound and storytelling, multidisciplinary and genre-blending exploration and technical expression, showcasing the capability of the Yidaki. He serves on the board of the Sydney Symphony Orchestra and the Australian Music Centre.

William holds honorary doctorates from the University of Sydney and Griffith University and has received numerous awards including the ARIA Award for Best Classical Album, the Don Banks Music Award, and the Richard Gill Award. A modern-day songman grounded in ancient traditions, Barton continues to shape the future of Australian music. Through the resonance of the yidaki/didgeridoo, his voice speaks across cultures — challenging, healing, and transforming the spaces in which it sounds.

GRANT BAKER is the assistant music librarian at the New Zealand Symphony Orchestra. He started learning violin when he was seven years old. Having always been fascinated by the middle parts, he took up the viola in 2012 when a viola coincidentally arrived at his family home on his birthday. After playing both instruments for a few years, he studied viola performance at Te Koki / New Zealand School of Music with Gillian Ansell. Grant finished his undergraduate in 2018 and Bmus (Hons) in 2019.

Orchestras have been a big part of Grant's life for many years. He has played in various youth orchestras (local and national) often leading the violas. He is also a keen chamber musician, having participated many years in the national Secondary Schools' Chamber Music Contest and the Adam Sumer School for Chamber Music. He was selected as a member of the 2018-2019 Adam Troubadour Quartet that toured New Zealand in July 2019. Nowadays, Grant mostly plays chamber music as part of his viola quartet Bisnaga Vortex. He continues to play as a freelance violist in the NZSO and various regional NZ orchestras and is principal viola of the Dunedin Symphony Orchestra.

Grant first dabbled into the world of orchestral administration

when he joined the Wellington Youth Orchestras Board in 2018 as their music librarian. In 2020, he undertook the NZSO music library internship – a programme consisting of 100 hours over five weeks. This experience led to his appointment as assistant music librarian in 2022, which then developed into the role of artistic coordinator and assistant music librarian in mid-2023. In early 2026, he then returned, in an expanded capacity, to the role of assistant music librarian at NZSO.

CHRISTOPHER BLACKMON joined the Royal Concertgebouw Orchestra as its senior orchestra librarian in March 2022. A native of Davenport, Iowa, Chris earned a Bachelor of Arts degree from St. Olaf College with a double major in music and French. Previous library associations include the New World Symphony, Aspen Music Festival & School, Charleston Symphony, Louisville Orchestra, the Qatar Philharmonic Orchestra, and the Orchestre Philharmonique du Luxembourg. An active MOLA participant since 2006, he was a member of the Education Committee, serving as co-chair from 2011-2017, served as the founding chair of the Social Media Committee, and is currently a member of the European MOLA/Publisher Joint Committee as well as past president of its Board of Directors. Outside the concert hall, he is likely to be found at one of Amsterdam's many independent cinemas, an art museum attending an exhibition, or engaging in the aspirational practice of "tsundoku" through indulgent trips to the local bookstores... all by bike, of course.

JOANNA BUTLER studied piano in her native Poland where she graduated with a Diploma of Music from the Music High School at Zduńska Wola. While studying there, she became interested in early music.

After moving to Australia, she commenced her harpsichord studies with Monika Kornel and continued with Neal Peres da Costa at the Sydney Conservatorium of Music. In 2007, she received a scholarship from the University of Sydney to study at the Royal College of Music in London with harpsichordist Terence Charlston.

Joanna's knowledge and experience in historical performance have grown by attending many music camps and masterclasses in both Australia and Europe.

She has performed with many groups on both harpsichord and chamber organ in Australia and Europe, including Sydney Conservatorium Early Music Ensemble, New Cologne Philharmonia, RCM Baroque Orchestra, Tall Poppeas, Sounds Baroque, Sydney Consort, St. James' King St., Sydney Chamber Choir, Sydney Philharmonia Choirs, Gondwana Choirs, Tasmanian Symphony Orchestra, Australian Brandenburg Orchestra, West Australia Symphony Orchestra, and Sydney Symphony Orchestra.

Joanna is always eager to discover and learn as much as she can about the music of the 16th, 17th, and 18th centuries, and beyond.

Apart from playing, she has enjoyed working in artistic planning and operations for many years. As one of a few projects that Joanna has worked on, she has curated the music for the *Rembrandt and the Dutch Golden Age* exhibition in Art Gallery of NSW in 2017/18, alongside with John Bell AO and the *Sydney Dance Company*.



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Currently, Joanna is managing the Symphony Services International Library, enjoying teaching harpsichord, tuning early instruments, and playing music with other people. To add to, it she loves cooking and sharing food with family and friends.

NICK BYRNE completed his bachelor's degree at the Canberra School of Music in 1991. He subsequently undertook further postgraduate study with Charles Vernon at DePaul University in Chicago. His other teachers have included Simone de Haan, Ian Perry, Ron Prussing, Arnold Jacobs and Michael Mulcahy.

Nick Byrne joined the Sydney Symphony Orchestra in 1996, prior to which he held the position of solo trombone with the Hofer Symphoniker in Germany. He has performed with the Australian Chamber Orchestra, Australian Opera and Ballet Orchestra, Chicago Chamber Orchestra, Civic Orchestra of Chicago, and the Chicago Symphony Orchestra, and in 1994, was chosen by Sir Georg Solti for his Carnegie Hall Festival Orchestra.

Nick Byrne has also performed with Summit Brass, Millar Brass, Chicago Symphony Lower Brass Ensemble, Canberra Trombone Quartet (prize winner at the UMI Chamber Music Competition in Arizona, 1993), and is a founding member of the Sydney Symphony Brass Ensemble.

He is also a recognised performer on the ophicleide, and has performed with the Sydney Symphony Orchestra, Australian Chamber Orchestra, World Orchestra for Peace (Moscow and St. Petersburg, 2003) and in solo recitals at the Melbourne International Festival of Brass (2003 and 2009).

In 2002, Nick Byrne was the recipient of a Churchill Fellowship which allowed him to undertake ophicleide studies in Lyon, France, and in 2006 he recorded the world's first solo ophicleide recording *Back from Oblivion*.

LAURA CONES is the 2024-26 MOLA member-at-large. She has been with the Indianapolis Symphony Orchestra since 1991, becoming assistant principal librarian in 2015. She also served as the librarian with the Richmond (Virginia) Symphony for the 1999/2000 season. Laura holds bachelor's and master's of music degrees from Butler University. She has played cello in many regional orchestras, chamber groups, and pit orchestras, and has conducted about fifty

shows. Currently, she has many personal librarian clients, and serves on MOLA's Membership, Pops, and Development Committees. Laura is active in community theatre and Sigma Alpha Iota, and loves making large cakes for special occasions.

BLAINE CUNNINGHAM has served as principal tuba for Orchestra Iowa since 2010, and as the orchestra librarian since 2012. He studied tuba performance at the University of Arkansas, the University of Wisconsin-Madison, and the University of Iowa. Blaine serves on the MOLA Finance Committee and is in his third term as MOLA treasurer. Blaine and his wife, Jennifer, live in Cedar Rapids with their beautiful children, Sofia and Eloise, and their dogs, Mellie and Max.

ROSS EDWARDS, an Australian composer, has created a distinctive sound world, unmistakably his own and profoundly influenced by the natural environment, especially birdsong and the rhythms and drones of living organisms. He has stated that his motivation, universal in that it is concerned with age-old mysteries surrounding humanity, is to reconnect music with elemental forces and to help restore its traditional association with ritual through dance and chant. This is reflected in his highly idiosyncratic language, deeply connected to its roots in Australia, whose cultural diversity it celebrates, while drawing and integrating influences from diverse cultural sources.

Edwards has been prolific in most genres. His music has become increasingly eclectic in what he describes as "an intuitive search for unity within diversity". Non-western instruments make frequent appearances and some of his works for the concert hall allow for optional visual components, notably his Fourth Symphony, *Star Chant*; others, such as the instrumental concertos *Bird Spirit Dreaming* and *Full Moon Dances*, for lighting, movement and costume. Many scores have been choreographed as ballets. His *Dawn Mantras* greeted the new millennium in a global telecast from the sails of the Sydney Opera House to universal acclaim. Recent works include the monumental *Vespers for Mother Earth*, commissioned by the Judith Neilson Institute and premiered in 2024 in the Sydney City Recital Hall by The Song Company and Ensemble Offspring. He is presently working on his Seventh Symphony, commissioned by the Sydney Symphony Orchestra.

JOY FABOS is the principal librarian of the Oregon Symphony, a position she has held for seventeen years. In 2022 (during the pandemic shut down), she earned a Master's in Library and Information Science, further enhancing her knowledge and skills in library management and music preparation. In addition to her work with the Oregon Symphony, Joy serves as librarian for Pink Martini, Storm Large, and the Oregon Bach Festival. She also remains active as a freelance violinist. With extensive experience in orchestral, festival, and popular music settings, Joy has a deep understanding of managing expectations related to music preparation for visiting artists. Her most unique skill is accurately predicting the amount of stoppage time at the many soccer games she attends.

ERIC FARNAN enjoys a varied career as ensemble librarian at the Oberlin Conservatory of Music and principal librarian at the American Institute of Musical Studies in Graz, Austria. He previously served as library access and public services manager and ensemble librarian at the Cleveland Institute

of Music and as orchestra librarian with the Cleveland Pops Orchestra. Since moving to Cleveland in 2015, Farnan has performed as a double bassist with the Akron, Canton, and Firelands Symphony Orchestras and is a section member of the Mansfield Symphony Orchestra. An active freelancer and advocate for music in the community, he has also appeared as a speaker with ChamberFest Cleveland in programs broadcast on WCLV and presented at the Chautauqua Institution. Farnan is a graduate of the New England Conservatory, where he studied double bass with Donald Palma.

SARAH FALZARANO is a highly strategic finance executive and board director with a proven track record of steering major cultural and purpose-driven organisations toward long-term financial health. As the director of finance and company secretary at the Sydney Symphony Orchestra, Sarah leads the organisation's financial and administrative framework, ensuring complex financial operational models align with strategic artistic visions.

Deeply committed to social impact, she also serves as a Board director and treasurer for the Northern Beaches Women's Shelter, providing critical governance and fiscal oversight to protect and empower vulnerable communities.

Sarah's career spans almost three decades of senior leadership, including fifteen years as the chief financial officer of Musica Viva Australia, Australia's oldest independent professional performing arts organisation and the country's largest chamber music touring presenter. Prior to joining Musica Viva, Sarah trained and qualified with Deloitte in London working in their media and entertainment division. While with Deloitte, she provided audit and assurance services across the music sector, including high profile artists and record labels, undertook multi-national royalty examinations and other special projects in the sector.

Sarah holds a Bachelor of Science in economics from the London School of Economics, is a Fellow of the Institute of Chartered Accountants in England & Wales, and is a graduate of the Australian Institute of Company Directors.

Sarah learned to 'play' the violin in primary school and studied piano through high school but readily admits that her connection to music is as an avid consumer. Sarah's love of a good (and beautifully colour coded) spreadsheet is legendary, as is her quest to make finance fun.

MICHAEL FERRAGUTO joined The Cleveland Orchestra as head librarian in 2021. He previously held positions with the Baltimore Symphony, Alabama Symphony, and many music festivals. Michael has served on the Board of Directors and on many committees for MOLA, and has presented several times at conferences. Outside of the library, he enjoys biking, tabletop gaming, and volunteering with greyhound rescue groups.

CHLOE GELLER currently serves as the librarian of the Opéra national de Nancy-Lorraine in Nancy, France, and serves on both the Membership and European MOLA/Publisher Committees. Originally from Ottawa, Ontario, she began her musical studies on piano, but later earned a bachelor's degree in flute performance and musicology from the University of Ottawa. Prior to her appointment in Nancy, she worked in the libraries of the Glyndebourne Festival and

Touring Opera and the Edmonton Symphony Orchestra. During her free time, Chloe now prefers to frequent Latin dance events around the world after having trained almost twenty years in classical dance. She has earned certifications in waterski, wakeboard, and wakesurf instruction, she enjoys knitting, and has recently taken up sewing.

DAVID GOLDMAN is a clinical and forensic psychologist and psychoanalytic psychotherapist working in Sydney, with a long-standing interest in what music does to and for the mind. His PhD (University of Technology Sydney, 2018) explored ambient sound as a facilitative element in psychoanalytic space, and his forthcoming book — *The Sound of the Psychoanalytic Space: Unsaturated Music, Design and the Aesthetics of Healing* (Routledge) — extends this work into questions of listening, reverie, and what it actually means to create a therapeutic environment. He has worked with musicians at the Sydney Symphony Orchestra, which technically makes him a colleague of the host and gives him an unfair advantage in the welcome drinks line.

Outside the consulting room, David can be found thinking carefully about jazz, reading things he probably should have read years ago, and attempting to explain psychoanalysis to people who weren't expecting it. He releases ambient music under his own name — a genre he describes as making the silence more comfortable for everyone.

ELAINE GOULD is a leading authority in the field of contemporary music editing. She worked as senior new music editor at Faber Music from 1987 to 2023, editing the music of its house composers, including Peter Sculthorpe, Carl Vine and Matthew Hindson, and working on the complex and varied scores of Thomas Adès, George Benjamin, Jonathan Harvey and Oliver Knussen amongst others.

It was Elaine's strong desire to raise standards of notation and presentation in the industry that was the driving force for writing *Behind Bars: The Definitive Guide to Music Notation*, published in 2011. The German edition, *Hals über Kopf*, was published in 2014. A Chinese edition is scheduled for publication shortly.

Elaine is passionate about raising standards of editing and notation through education. She regularly delivers lectures and composition seminars to university music departments and music colleges in the UK and Germany.

BRENT GRAPES is the associate principal trumpet of the Sydney Symphony. He received his musical training in his hometown of Perth, Australia, and at The Juilliard School in New York, studying under Raymond Mase, and Mark Gould.

Brent served as the principal trumpet of the West Australian Symphony Orchestra from 2013 until 2022. Prior to this, he was the principal trumpet of the Auckland Philharmonia Orchestra and a member of the Australian Army Band Corps as both a reservist and full-time musician.

Brent has performed as a guest principal trumpet for the Australian World Orchestra and as a member of the Australian Brass Quintet. As a soloist, Brent has performed concerti in Australia, New Zealand, China, and the United States. In 2022, he premiered a newly commissioned trumpet concerto by the renowned Australian composer Nigel Westlake. Brent also won the Juilliard School concerto

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competition in 2007 and the U.S. National Trumpet Competition graduate soloist division in 2007 and 2008. When not practicing the trumpet, Brent loves to spend time with his kids, kicking the footy, or bowling at the cricket nets. Brent is also a keen student pilot and enjoys taking to the sky whenever he gets the chance.

HOLLY HARRISON is an award-winning composer from Sydney, Australia. Her music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour. Highly in-demand, Holly's music is frequently performed across Australia, Asia, Europe, and the U.S. She is hailed by *Limelight* as writing "some of the most exciting works to come out of Australia over the past decade" and is published by Wise Music G. Schirmer Australia.

Holly has worked with all major Australian orchestras, and from 2020 to 2022 was the Tasmanian Symphony Orchestra's composer in residence. Internationally, her music has been performed by a diverse range of ensembles including the Oslo Philharmonic, Eighth Blackbird, City of Birmingham Symphony Orchestra, Alarm Will Sound, the U.S. Army Band, Nurnberger Symphoniker, Cabrillo Festival Orchestra, Uppsala Chamber Orchestra, and Manchester Camerata. 2026 sees the world premiere of her concerto for classical accordion, written for virtuoso James Crabb, and co-commissioned by the Adelaide, Queensland, Tasmanian, and West Australian Symphony Orchestras. Recent highlights include a national tour of *Hovercraft* by theremin superstar Carolina Eyck and the Australian Chamber Orchestra, and the premiere of her saxophone concerto, *Superhighway*, by Matt Styles, and the West Australian Symphony Orchestra.

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Holly has a Doctor of Creative Arts from Western Sydney University and is currently composer in residence at The King's School, North Parramatta.

EUAN HARVEY joined the Sydney Symphony Orchestra in 2008 after four years with the New Zealand Symphony Orchestra. After completing degrees in music and business administration at Victoria University of Wellington, Euan worked as a corporate tax specialist in New Zealand, becoming a chartered accountant before taking up a Fulbright scholarship to obtain a master's of music at the Manhattan School of Music in New York.

Euan was formerly co-principal horn of the Verbier Festival Orchestra, Switzerland, which included tours to major concert halls of Europe, Asia and the Americas. He has performed as principal horn with all the major symphony orchestras in Australia and New Zealand, together with the Australian Chamber Orchestra and Opera Australia Orchestra.

As a chamber musician, Euan has been a member of New Sydney Wind Quintet, the Sydney Omega Ensemble and new music group Stroma. Euan has recorded the Brahms Horn Trio and Britten *Serenade* for ABC Classics and the *Dawn Wail for the Dead* as part of Paul Stanhope's Requiem CD with Sydney Chamber Choir.

Currently on the French horn faculty of the Sydney Conservatorium of Music and Conservatorium High School, Euan also regularly tutors at the Australian Youth Orchestra and the Australian National Academy of Music.

A lover of the outdoors, Euan has completed two Ironman distance triathlons as well as the Coast to Coast longest day race in New Zealand.

SAMUEL JACOBS was recently principal horn with the New Zealand Symphony Orchestra, which followed a three-year tenure as principal horn of the Royal Philharmonic Orchestra in London.

During his time in the UK, he performed as a guest principal horn with numerous leading symphony orchestras. In the southern hemisphere, he often collaborates as guest principal horn with the Sydney and Melbourne Symphony Orchestras and played a significant role in the 2016 *Ring* Cycle in Melbourne.

Sam has made numerous commercial recordings for the film and pop industries, including albums with Sting, Sam Smith, and Florence & the Machine, and soundtracks for *The Hobbit: The Desolation of Smaug*, *Interstellar*, *The Martian*, and the James Bond film *Spectre*. He has also contributed to scores for television and video games, including the *Halo* franchise. He has recorded on the LSO Live label and numerous live BBC Radio 3 broadcasts and as principal horn on the Deutsche Grammophon, Dutton Epoch, and RPO record labels.

Some of Sam's career highlights include performing with Sting at iconic venues such as the Hollywood Bowl, New York Met, and MGM Grand in Las Vegas. He also played principal horn on the *Star Wars In Concert* tour across America, Canada, and Europe with the Royal Philharmonic Concert Orchestra.

As a soloist, Sam has performed concertos by Haydn, Mozart, Hoffmann, Franz Strauss, and Richard Strauss, as well as Schumann's *Konzertstück* on principal horn. He recorded John Rimmer's *Horn Concerto* with the NZSO, and his performance of Mozart's Fourth Horn Concerto with Sinfonia Viva was broadcast on Britain's Classic FM. Samuel also toured this concerto with the NZSO in 2016.

Sam's previous teachers include Richard Kennedy, Beccy Goldberg, Julian Plummer, Martin Owen, Michael Thompson, and Richard Watkins. He has given masterclasses at the Royal Academy of Music, the Royal College of Music, and the Royal Northern College of Music. Currently, he teaches horn at the New Zealand School of Music at Victoria University Wellington.

Besides music, Sam has been an extra in the hit Bollywood movie *Blue* and appeared on four UK television quiz shows, including *Countdown*.

MARGO KAISER received her first music training when she expressed a desire to play the cello in the school orchestra, but somehow ended up with a clarinet. Piano studies followed shortly thereafter, with regular appearances at Bay area recitals, chamber music, and civic events. Initial music influences include Carolyn Helgeson, Julian White, Mae Kaufman and her father's vast collection of 78's. Early exposure to jazz encouraged involvement in her first band, with whom she played the Monterey Festival at the age of thirteen.

With the onset of more serious piano study, Margo discarded the clarinet and focused on piano, with diversions into flute and trombone, and a minor in dance. She earned a BA with Distinction with two minors, dance and theatre arts, as well as a K-12 teaching credential and a community college credential, all from San Jose State University. She

performed regularly with a Renaissance music group for the sheer love of the repertoire and the theatrics involved in period performance. The SJSU Pep Band, a 50's rock and roll band, and a Latin swing band, helped diversify her formal education. She also served as concertmaster for her non-major string orchestra.

After university, Margo taught high school and at Ohlone College where she conducted among other things the U.S. premiere of the London musical, *A Comedy of Errors*. In the midst of various productions, the San Jose Symphony librarian position became available, and she was suddenly catapulted into the glamorous life of the symphony music librarian. She loved the work, joined the ranks of the San Francisco Symphony in 1981, and became principal librarian in 2011. Since then, she has become more involved in orchestra committees, having been chairman of the players' committee for seven years.

Margo lives in a 1913 Edwardian home in San Francisco and has three children who have become very wonderful adults. Having served on the Board of Art and Film, she continues to promote involvement in the arts for younger audiences. Hobbies she loves include horseback riding, jewelry making, reading, hiking, dance, gardening, movies, and the study of history.

SCOTT KINMONT has established himself as one of Australia's leading brass players and teachers since winning the position of associate principal trombone with the Sydney Symphony Orchestra at the age of twenty. He was previously principal trombone of the Tasmanian Symphony Orchestra and he has performed with orchestras throughout Australasia and in Europe, and is a member of the Australian World Orchestra. As a soloist, he holds the unusual distinction of winning international solo competitions on both the trombone and the euphonium – the UMI International Trombone Competition in the U.S. in 1993 and the Tubamania International Euphonium Competition held in Australia in 1999. He has appeared as a soloist with brass bands, orchestras, and big bands, and in 2008, he made his debut as a soloist with the Sydney Symphony Orchestra, performing Lee Bracegirdle's Euphonium Concerto, written for him.

An enthusiastic chamber musician, he is a member of the Australian Brass Quintet and has performed with many of Australia's leading chamber and contemporary music ensembles. A founding member of the Sydney Ophicleide Quartet and the New Holland Sackbut Ensemble, he has also performed and directed original instrument ensembles on sackbut, serpent, and ophicleide. He has also embarked on a conducting career, conducting the Tasmanian Symphony Orchestra Brass Ensemble in 2017.

Scott Kinmont has held teaching posts at Sydney University, Canberra School of Music and Sydney Conservatorium, was guest lecturer in euphonium at Northwestern University in Chicago, and is currently on the faculty of the Australian National Academy of Music in Melbourne.

Born in Brisbane, he initially studied with James Hartingdon through the Queensland Education Department Instrumental Programme, before continuing studies at the Queensland Conservatorium of Music with Arthur Middleton. He concluded his studies at the Australian National University in Canberra with Michael Mulcahy, and subsequently completed a master of music degree at Northwestern

University with Michael Mulcahy and Charles Vernon. He has also undertaken studies with current and former members of the Chicago Symphony Orchestra, New York Philharmonic, Berlin Philharmonic, and Los Angeles Philharmonic.

SARAH KIRBY is a research fellow at the Grainger Museum, at the University of Melbourne. She has published widely on British and Australian music history, including *Monographs, Exhibitions, Music and the British Empire* (2022), and *Inventing Percy Grainger* (2026). She is the associate editor of the journal *Musicology Australia*. In 2022, she was the Nancy Keesing AM Fellow at the State Library of NSW. The following year, she received the McCredie Musicological Award from the Australian Academy of the Humanities and was elected a fellow of the Royal Historical Society.

MICHEL LÉONARD has served as music librarian of the Orchestre symphonique de Montréal since 1999, specializing in the preparation, management, and distribution of orchestral materials in a large-scale institutional setting. His work focuses on developing efficient, adaptable workflows that meet the evolving demands of orchestral production. He designs and implements custom database solutions using FileMaker for cataloging, inventory, and the complex tracking of performance materials.

In recent years, he has integrated artificial intelligence into his workflow to streamline processes, enhance data handling, and support daily operations. Actively engaged with the international music library community, Michel collaborates with colleagues to refine practices and promote the practical use of emerging technologies. His work reflects an ongoing commitment to improving access, accuracy, and efficiency in orchestral librarianship.

ALASTAIR MCKEAN was the 2023-24 MOLA President. He comes from Wangaratta, and was educated at Wangaratta High School before attending the University of Sydney and acquiring a BMus (Hons) in composition. After working at the Australian Youth Orchestra, he was orchestra librarian for the Melbourne Symphony Orchestra for seventeen years. In 2017, he was invited to fill the newly created post of Head of Library at the Sydney Symphony Orchestra.

Having attended since he was in high school, Alastair has been director of Border Music Camp, Albury, since 1997, and was made a life member at the fortieth Camp in 2014. He has written program notes and given talks for, among others, the SSO, the Auckland Philharmonia Orchestra, the MSO, the Australian Chamber Orchestra, State Opera South Australia, and ABC Classic FM.

A proud viola owner, Alastair has lowered the standard of the bass section in numerous choirs. Highlights of his on-stage career include narrating *Peter and the Wolf* for the MSO, page-turning for Thomas Adès in the music of Conlon Nancarrow, and playing cannon in the MSO's performances of Tchaikovsky's *1812 Overture*.

His interests outside music include literature, the Apollo lunar landing program, politics, history, and aeroplanes.

DANIEL BENJAMIN MILLER is the head librarian at the International Music Score Library Project (IMSLP). His work includes the digitization, tagging, and processing of sheet music, copyright status research, and coordination with

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libraries and other contributors. In addition to digitizing and processing items himself, he leads an international team of archivists in locating and digitizing public-domain scores. In addition, he is working on a project to create new free critical editions of public-domain works, including his own edition (in preparation) of Gilbert and Sullivan's *The Sorcerer*.

NADIA MYERS is the orchestra library manager at Queensland Symphony Orchestra in Brisbane, Australia. She has worked in various roles in the QSO library since 2011 and became orchestra librarian in 2016. Nadia studied chemistry and then flute/piccolo and musicology at University of Queensland and was a Tanglewood Orchestra library fellow in 2015. Nadia currently serves as chair of the Asia-Pacific Committee and as a member of the Education Committee. Outside of work, Nadia's interests include gardening, bookbinding, crochet, bouldering, yoga, mental health recovery mentoring, reading, and her cat Merry. Nadia no longer plays the flute very much but has dabbled in ukelele and drum kit for fun. Nadia is excited to join the conference hosts to welcome the MOLA community to Australia!

KARLA NORTON studied performance violin and musicology at university and worked as a professional orchestral violinist in both New Zealand and the UK, only to slowly realise she was too much of a nerd to simply play the violin. Having dabbled in music librarianship since university and taken on freelance library jobs (mostly to afford rent) she jumped at the chance to become the New Zealand Symphony Orchestra's associate music librarian in 2021. Since then, she has carved out her own path in music librarianship, not only making sure the orchestra has music for everything it does, but also helping educate New Zealand's young composers. At NZSO, she has expanded education around typesetting and preparing

orchestral parts for composers without access to publishers or editors, including developing a highly successful lecture tour across New Zealand's university music programmes. In her spare time, Karla still works as a professional violinist, and also figure skates, is a keen CrossFitter, and has two adorable fur-babies (Cats) named Yuki and Parker.

LARA O'BRIEN is an early-career orchestral librarian, currently in their third season with the Tasmanian Symphony Orchestra. Since joining TSO in 2024, they have been working in a hybrid paper-iPad environment, managing two concurrent systems of library operation, and supporting musicians to navigate this digital transition.

Lara studied classical piano with Darryl Coote and Dr. Aura Go at Monash University, graduating with a BMus (Hons) before pivoting to pursue information studies at Charles Sturt University. While piano is notably a non-orchestral instrument, Lara's happy place is firmly with the orchestra, combining their passion for music performance, education, and librarianship.

Like many of us in this industry, Lara has a habit of involving themselves (somewhat precariously) in as many musical activities as possible – they are an enthusiastic hobby-level violist and currently play in several local community orchestras, including the Derwent Symphony Orchestra, Hobart Chamber Orchestra, and the Secret Orchestral Society.

Lara is looking forward to finally meeting the library hive-mind and absorbing as much knowledge as they can from this conference.

AEVA O'DEA has been the operations manager at the Sydney Symphony Orchestra since 2023. She previously worked as a production assistant at SSO and has held touring roles as tour manager with the Australian Chamber Orchestra and tour coordinator at Arts On Tour.

Originally trained as a stage manager, Aeva brings a practical, solutions-focused approach to her work, thriving on complex logistics, tight timelines, and delivering well-executed processes. Outside of the office, she enjoys hiking, DIY, and cooking for friends and family.

LINDA PAPA joined the West Australian Symphony Orchestra as orchestral librarian in September 2021. Prior to this, she started her working life as a piano teacher, accompanist, and school music administrator, then immersed herself in the world of public and university librarianship.

PEGGY POLIAS is music librarian with the Australian Chamber Orchestra, a part-time role in which she enjoys the mix of traditional archival approaches and digital technology in administering and preparing music for a nimble, touring orchestra. ACO on the Pier is situated on Gadigal Country over the sparkling waters of Sydney Harbour, and while the library is one of the only enclosed office spaces on the premises, it is windowless, so Peggy can sometimes be found wandering upstairs to gaze at the water and recalibrate while brewing a cup of tea.

Coming from a music engraving background in which she has worked closely with composers for several decades, Peggy is also an active composer and academic, working the other parts of her week as associate lecturer in composition at the

Sydney Conservatorium of Music, The University of Sydney. Peggy's music explores themes of safety, secrecy, artefact, myth, and memory. She attends the MOLA conference having just returned from Darwin, where a new mixed chamber composition *Eleni: the Water Bearer* premiere, reflecting on personal stories and culture from the local Kalymnian-Greek diasporan community.

JEROME KAVANAGH POUTAMA (Puoro Jerome) is a Grammy award winning Taonga Puoro Māori practitioner/composer/artist who hails from the iwi of Ngāti Maniapoto - Matakore, Mōkai Pātea, Kahungunu, Ngāti Rangi - Awa Whanganui, Tūwharetoa (Māori) as well as Caomhanach (Irish) clan. Through the teachings of his whānau and hapū, he was first introduced to Taonga Puoro by his Kuia who showed him a Pupurangi as a young child. At fourteen, his Auntie showed him a Kōauau which he naturally learnt to play. He developed his own unique playing style by walking his whenua close to the Ruahine Ranges, spending time listening and mimicking native bird calls with his voice.

After relocating from his rural tribal area to the city as a youth, Jerome battled with depression and several suicide attempts. To aid him in his recovery, Jerome's whānau guided him back home again to nature. It was here that he began his healing journey through the power of Taonga Puoro.

Jerome is a featured artist, co-writer and lyricist on the two-time Grammy award-winning album *Calling All Dawns* for his track "Kia Hora te Marino" recorded at Abbey Road studios, with the London Royal Philharmonic Orchestra. Some of his collaborations include Christopher Tin, Royal Philharmonic Orchestra, Stan Walker, Moana and the Tribe, Daniel Beddingfield, Hayley Westenra, Joler Gaan (Bangladesh), Kevin Mark Trail (The Streets) UK, Small Island Big Song, Lachlan Anderson, Drax Project, Louis Baker, Ria Hall, Neil MacLeod, Salina Fisher & Auckland Philharmonic, and New Zealand Symphony Orchestra.

Jerome is an established composer of Taonga Puoro music for film, television series and commercial campaigns both in Aotearoa and internationally. Most recently, Jerome has taken on his first role as main composer for *I am the River The River is Me* (2024) a Dutch/Norwegian production which partnered with the Iwi of Awa Whanganui to celebrate and highlight the first river in the world to gain human status. This is the first ever feature film in history to have exclusively Taonga Pūoro as the score. He was co-composer for *The Dead Lands Series* (2020) [Shudder USA/TVNZ] and *Rūrangi* [Hulu/USA] which received an International Emmy Award in New York for Best Short-Form Series (2022).

His albums include *ORO ATUA - Tangaroa a Roto* (2023) and *ORO ATUA Puoro Māori* (2017). In early 2022, he released *ORO ATUA KI TE AO* - a podcast on the healing practices of Taonga Puoro in modern times.

Jerome has taken Taonga Puoro to the world, representing Aotearoa at some of the world's most prestigious music venues. He has performed at New York's Carnegie Hall, Lincoln Center, Sydney Opera House and the British Museum. He has toured with Small Island Big Song playing at mega festivals throughout Spain, Germany and the Czech Republic and was a selected member of the New Zealand Art Delegation at the eleventh Festival of Pacific Arts in the Solomon Islands.

Over the past decade, he and his whānau of Taonga Puoro, named Te Tini aa Haa have developed and brought innovation to the world of Taonga Puoro as the creator of the ORO ATUA. This utilizes and revives the Rongoā Māori ancestral practice of sound therapy in response to generational trauma for his people in a modern time. He has shared the ORO ATUA extensively around Aotearoa in marae, wānanga, schools, universities and for team building/hauora events within businesses. Jerome has also toured the ORO ATUA throughout Australia, Europe, UK, Indonesia and the U.S.

In 2022, Jerome was awarded a research grant through the Health Research Council of New Zealand to hold wānanga and gather research on the positive effects of Taonga Puoro for our people as Rongoā Māori.

Jerome was appointed as the 2022 composer in residence at New Zealand School of Music Te Kōi, Victoria University with support from Creative New Zealand and The Lilburn Trust. He received a prestigious Kawenata Award and was recognised by his Iwi Te Nehenehenui ngā hapū maha o Ngāti Maniapoto for Māoritanga Creative Artist of the Year.

GRAHAM PUSHEE's counter-tenor career has spanned over three decades. Following his debut in 1973 as Oberon in Britten's *A Midsummer Night's Dream* for UNSW Opera, he performed widely throughout Australia before being awarded a Churchill Fellowship in 1977, which enabled him to study in London and subsequently at the Schola Cantorum Basiliensis in Basel, Switzerland, where he lived for over twenty years.

Highly acclaimed both for his vocal and dramatic portrayals, he became particularly known for his characterisations of many of the heroic roles of Handel and of lyric roles in the early 17th century repertoire. Guest appearances took him to many of the world's leading opera companies including La Scala Milan, Staatsoper and Komische Oper Berlin, Bayerische Staatsoper Munich, Opera Cologne, Frankfurt Opera, La Monnaie Brussels, Opéra National de Paris, Lyon and Montpellier, Houston Grand Opera, Los Angeles Opera, Teatro Regio Turin, Grand Theatre de Geneve, Victorian State Opera, and Opera Queensland. He was a regular guest at international festivals including Salzburg Easter Festival, Holland Festival, Innsbruck Festival, Vienna Festwochen, Heidelberg Castle Festival, Boston's Handel and Haydn Society, and the Handel Festivals in Maryland USA, Karlsruhe, Göttingen, and Hallé.

For Opera Australia, Graham sang Ruggiero (*Alcina*), the title role in *Julius Caesar*, Rinaldo and Goffredo (*Rinaldo*), Oberon (*A Midsummer Night's Dream*) and Apollo (*Death in Venice*) and featured at both the 40th and 50th birthday and the New Year's Eve Gala celebrations.

His concert appearances throughout Europe and Australia included Bach's *St. Matthew* and *St. John Passion*, *Christmas Oratorio*, *B minor Mass*, Handel's *Messiah*, and oratorios such as *Samson*, *Saul*, *Semele*, *Jephtha* and *Athalia* and major works of Telemann, Purcell, Vivaldi, Pergolesi, Schütz and Monteverdi.

Graham's recordings include *Tamerlano* (Handel), *La Calisto* (Cavalli), and *Giulio Cesare* on DVD, his Handel aria disc with the Australian Brandenburg Orchestra, his Vivaldi solo album with Aurora Musicale (both on ABC Classics) and many others.

Since returning to Australia, he has taught and coached at the Sydney Conservatorium of Music, given masterclasses and workshops for Opera Queensland, the Melba Opera Trust, and West Australian Academy of Performing Arts and adjudicated vocal competitions in New Zealand and Australia, including national adjudicator for the Australian Singing Competition in 2022. Graham retired from singing in 2006 and is now managing director of Arts Management, representing many of Australia's finest singers, conductors, instrumentalists, and designers.

KIM RANSLEY joined Origin Theatrical in 2004 to oversee the musical theatre catalogues of Rodgers & Hammerstein and Andrew Lloyd Webber. Since then, Origin has grown the business into the classical rental library with the inclusion of Wise Music, Boosey & Hawkes, Faber, and Schott Music. Previously, Kim was theatrical manager at Warner/Chappell Music in Sydney for thirteen years.

TONY RICKARD's studies began with formative musical experiences in the Redbridge Youth Orchestra and Brass Band followed by studies at Colchester Institute and the Royal Academy of Music, London.

After a busy freelance career as player, teacher, copyist, editor and arranger working for the likes of the London Symphony Orchestra, Dame Kiri Te Kanawa and Canadian Brass, Tony joined the music library of the Royal Opera House, Covent Garden in 2001 and has been library manager since 2007. He can regularly be seen playing trumpet in and on numerous local theatre pits and stages as well as, occasionally, side stage at the Royal Opera House.

BERNARD ROFE is artistic planning manager of the Australian Chamber Orchestra. He has worked with the ACO for fifteen years across a diverse range of areas, and is a distinguished music arranger, recording producer, and scores specialist. As a recording producer, notable recordings have included ACO StudioCasts, and numerous ACO releases for ABC Classic including the ARIA Award-winning soundtrack to *River*, and the world premiere recording of Thomas Adès's *Shanty – Over The Sea*.

As an arranger, Bernard has created over 100 arrangements that have been performed across Australia and the world by ensembles including the Australian Chamber Orchestra, Sydney Symphony Orchestra, Mahler Chamber Orchestra, and City of Birmingham Symphony Orchestra.

Bernard is an accomplished music copyist, editor, and librarian. He was the ACO's music librarian from 2014 to 2024, overseeing the orchestra's transition from paper music to iPads in 2016. Today, he is deeply involved in the ACO's artistic planning, working alongside Richard Tognetti to develop and implement the orchestra's rich and innovative programming.

STEVE ROSSÉ joined the Sydney Symphony Orchestra in 1990, having previously performed with major orchestras in the USA and Europe. He has been principal tuba with the RAI Torino Radio Symphony Orchestra, World Orchestra of Jeunesses Musicales and the New Mexico Symphony Orchestra, and has served as guest principal tuba with the symphony orchestras of Boston, Philadelphia, San Francisco, and San Diego, and the Academy of St. Martin in the Fields.

In addition to performing with the Sydney Symphony Orchestra, Steve Rossé also plays with orchestras such as the Philadelphia Orchestra, with which he has toured internationally. As a soloist, he regularly performs recitals and concertos, including new compositions written for him by Australian composers. Recent concerto performances include the John Williams Tuba Concerto with the National Orchestra of Taiwan.

Steve Rossé is a founding member of several ensembles, including the Groovin' Tuba Band, the Tuba Quartet Daraa Thai based in Bangkok, and the New Sydney Conservatorium Brass Ensemble. He is also involved in Australia's growing community brass band movement. He teaches and gives masterclasses in Australia and abroad on an annual basis.

Steve Rossé lectures at the Sydney Conservatorium of Music and many of his students have won competitions in the Asia-Pacific region and have been appointed to orchestral positions throughout Australia, Asia, and Europe. He organises brass festivals and tuba conferences, and hosts his annual Tuba Mania International Festivals in Bangkok.

KAREN SCHNACKENBERG, principal librarian of the Dallas Symphony Orchestra (Jessie D. & E. B. Godsey Chair), is completing her 36th and final season with the DSO. Previously, she was orchestra librarian and violinist with the New Orleans Symphony, Santa Fe Opera, Oklahoma Symphony, and Chamber Orchestra of Oklahoma City. She holds a bachelor's degree in music education and a master's degree in violin performance, with emphasis in Baroque performance practice and music theory, with honors from the University of Oklahoma. She furthered her violin studies at the Meadowmount School of Music and the Flagstaff, Roundtop, and Aspen Music Festivals. As a freelance violinist in Dallas, Schnackenberg has performed in the Dallas Symphony violin section both locally and on domestic and foreign tours, as well as with the Dallas Bach Society.

Schnackenberg has served three terms as President of the international MOLA: An Association of Music Performance Librarians Board of Directors, is Vice President of the DFW local executive board of the American Federation of Musicians, and has been a contributing writer for the *International Musician* and *Polyphonic.org*. She is proud to serve on the Editorial Board of the George and Ira Gershwin Critical Edition, a project of the University of Michigan and the Gershwin Estates creating scholarly editions of the Gershwin catalogue. She has also written a blog called *From the Orchestra Library* and contributed an essay to the publication *Insights and Essays on the Music Performance Library* by Russ Girsberger and Laurie Lake. Schnackenberg has served on her orchestra's musician committees, is an avid reader, loves to travel, and lives in Dallas with her percussionist husband, Brad Wagner. She is bound and determined to build miniature rooms and start on her book in retirement.

LUKE SPEEDY-HUTTON entered the world of orchestra librarianship as the assistant librarian for the Melbourne Symphony Orchestra, which saved him from the tragic fate of attempting to be a composer. He learnt very quickly under the tutelage of former MSO librarians Mathilde Serraille, and Alastair McKean, and eventually became principal librarian there.

Whilst working as a librarian, Luke developed an inability to stay in his own lane, finding great joy in tasks such as supporting the marketing team and becoming part of the orchestra's social media presence; or collaborating closely with composers and assisting the programming team in selecting new music. Through the various educational composition programs the MSO offers, Luke found a particular niche in helping emerging composers in typesetting, orchestration, managing rehearsals and transitioning to the professional music world.

Since leaving the MSO at the end of 2024, he moved into the publishing world. Firstly with Wise Music Asia Pacific where he got to work with a number of celebrated Australian composers, promoting and typesetting their works; and more recently self-publishing his own editions of works that have recently entered public domain. Most notably, Luke prepared a new performing edition of *Peter and the Wolf*, which the Sydney Symphony Orchestra premiered last year.

Despite no longer working with an orchestra, Luke did his best to stay in the MOLaverse, which eventually led to him joining the library at the Adelaide Symphony Orchestra in 2026 on a temporary basis after they had a restructure to help the wonderful librarians there get set up and trained.

SIGNE MARIE STEENSLAND has been the orchestra librarian for the Norwegian Radio Orchestra since 2003. She finished her library science studies at Oslo Metropolitan University in 2002, and got a job straight after graduation at the music archive in the Norwegian Broadcasting Corp. After a year, she transitioned to her current position in the music library for the Radio Orchestra. In addition to work, she lives and breathes music by singing in four choirs / vocal groups, with genres spanning from classical to pop, jazz, folk music, and gospel, and has previously also played the trombone in a big band for over twenty years.

ALEX TURLEY works frequently with all of Australia's major orchestras and has collaborated with a diverse group of artists including Banks, Ben Folds, Dan Sultan, Electric Fields, Emma Donovan, Eskimo Joe, Genesis Owusu, G Flip, Hoodoo Gurus, Lime Cordiale, Ngaiire, Parkway Drive, Rüfüs Du Sol and Vera Blue. He has recently been awarded a highly competitive Creative Leadership Fellowship from the Forrest Research Foundation, the Layton Composer Fellowship from UNSW, and won the position of Young Composer-in-Residence at the Melbourne Symphony Orchestra in 2022. Alex writes music that "ranges from pulsating energy to contemplative stasis" (*Limelight*), and has been premiered in venues such as the Sydney Opera House, the Myer Music Bowl and the Kennedy Center.

CHRIS TURNER is the founder and software developer of Orchestra Librarian's Toolkit. Having spent over ten years as an orchestra librarian for the European Union Youth Orchestra and the New Zealand Symphony Orchestra, Chris now works for Theta Systems as a senior full-stack web developer by day. Chris is passionate about creating software tools to enable users to streamline their workflows and to give them time to concentrate on tasks where they can bring higher value. Drawing on his experience as a music librarian, Chris has crafted OLTK to help make modern music libraries and librarians more efficient and less rushed off their feet!

RUIHA TURNER of Ngāti Pāhauwera and Ngāti Kahungunu ki Te Wairoa iwi is a full-time Taonga Puoro practitioner and performing artist. Together with her partner Jerome Kavanagh (Puoro Jerome), they are bringing the healing properties of taonga puoro - into kura and marae throughout Aotearoa with their programme Oro Atua: Taonga Puoro as Rongoā. They also specialize in revitalizing tipuna practices of utilizing Taonga Puoro during hapūtanga. The duo work in balance as taha wahine and taha tane, reviving the balanced practices of our tipuna.

ERIN VANDER WYST, orchestra librarian, received her DMA in clarinet performance at the University of Nevada, Las Vegas. Originally from Appleton, Wisconsin, Erin received bachelor's and master's degrees in clarinet performance from the University of Wisconsin-Milwaukee. Currently the assistant principal librarian at the Buffalo Philharmonic Orchestra, Erin has also held positions as librarian with the New Jersey Symphony, New York Youth Symphony, Las Vegas Philharmonic and Nevada Ballet. She writes a quarterly column for *Marcato*, the newsletter of MOLA: An Association of Music Performance Librarians. An active freelance clarinetist and bass clarinetist, Erin has performed with a wide variety of ensembles, including the Buffalo Philharmonic and Las Vegas Philharmonic. Additionally, she serves as lecturer of clarinet at SUNY - Buffalo State University. Outside of the library, Erin enjoys knitting, jigsaw puzzles and rooting for her hometown team: the Green Bay Packers!

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BOARD AND COMMITTEE REPORTS

PRESIDENT'S REPORT

Inger Marie Garcia de Presno, Berlin Philharmonic

A year has passed since we last saw each other, and another year of MOLA activities is coming to fruition with this conference. It has been an immense pleasure to get to work with such amazing colleagues on the Board, the local hosts, Alastair McKean, Nadia Myers, and all their colleagues, to organize our annual gathering. An annual gathering which is a first in the history of MOLA, the first conference in Australia, the first outside the USA and Europe. In this regard, I would like to cite our host Alastair from a couple of years ago: "I think I'm right to say that the twenty five librarians who gathered in Clint Nieweg's laundry in 1983 could not have dreamed that their little get-together would grow into something so large". I can only copy that thought, what an incredible development!

And what a year it has been, we have met for Board meetings in Amsterdam, Vienna, and New York. A beautiful autumn weekend in Amsterdam, a New Year's meeting in the beginning of January in Vienna with snowstorms so heavy that they delayed most of our flights back with up to two days, and a lovely April weekend in NYC where most flights were so punctual that we were quite surprised because of such an unusual happening. Because the travel is also a part of being on the Board, after an intense weekend of meetings, we all need to be back for rehearsals and duties in our respective orchestras Monday morning, meaning delayed flights and snowstorms can really get us into trouble. Which emphasize the importance of having good colleagues back home, someone to back you up and who can be there for rehearsal starts, just in case you don't make it. I would therefore like to thank all our colleagues back home for making it possible to commit to the work at the MOLA Board of Directors.

The main task this year has, of course, been the preparation and planning of the Sydney conference. None of your current Board Members had been to Sydney before, which has made the fantastic communication with the host colleagues so important. Having grown up in a generation without internet, I must admit that I am still fascinated by the fact that we so easily can communicate with each other all over the world. When the Board could not travel to Sydney, Sydney came to the Board, Alastair was joining all Board meetings via Zoom, sometimes at odd hours due to the time difference.

Luckily, after finishing a tour with the Concertgebouw Orchestra in Asia, Christopher Blackmon was able to take a quick 'detour' via Sydney to help Alastair decide on suitable conference hotels, choosing between the different venues he had found during his research. Having arranged a conference myself, I know how valuable it is to have an extra pair of eyes on things, when only to confirm that you have made good choices, or give you some feedback. A MOLA conference does not just happen, there is an enormous amount of work involved, so many decisions to make, so much research to find the best solutions, offer the best agenda.

I want to thank all my fellow Board members for your continuous support and cooperation, joining the Board for the first time is also a road yet untravelled, there is so much to learn, I want to give you all my heartfelt thank you for being so supportive and good friends.

Dear MOLAs, I hope you will all have a great time here in Sydney and a successful year with your respective ensembles.

PAST PRESIDENT'S REPORT

Christopher Blackmon, Royal Concertgebouw Orchestra

Much has been written about the structural beauty of MOLA's three-year presidential cycle by my predecessors, with the role of Past President being described as an adviser, forged by two years wrestling with the nitty-gritty of bylaws and policies and acting as the outward face of MOLA, publicly championing and steering an organization we hold dear. As Past President, I have had the privilege of a front-row seat to witness how my colleagues masterfully tackled the challenges of the year, offering words of encouragement when needed and sympathizing with frustrations which felt all too familiar from my recent experience in their seats.

I look back at three years on the Board with fondness for the close friendships I have developed, for the stories and laughter shared over lunches and dinners, for the chance to discover new cities. But most importantly, I step off the Board proud of what we have accomplished during my time in leadership, among which can be counted gender-neutral bylaws, the first two elected non-North American presidential trios, the first conference on a university campus, and the first LGBTQIA+ roundtable. These last three years have been a strong declaration in support of MOLA's efforts to be as inclusive as possible to its various constituencies and communities. Work done in support of the statements we have been making as an organization; actions taken to make it clear that everyone meeting the minimum threshold for membership can have a place at its table.

One aspect of the genius of this rotation about which less gets written is how the MOLA Board acts as a de facto training academy to ensure the continuity and longevity of its own leadership. I have learned more about myself these last years than I could have ever imagined. I know what I value in leaders, and I have learned how to emulate what I want to see from others around me. I find myself being a bit more straightforward now during problem-solving and brainstorming sessions - though

that might also be due to having worked now in the Netherlands among its famously direct people. In short, I feel I have found a voice I didn't know I had inside me. I look forward to using that voice to advance MOLA's mission going forward.

Before looking to what comes next, I must acknowledge and thank a few key people who have supported me these last years. First, my colleagues at the Concertgebouw Orchestra, particularly my wonderful colleague Marianne Butijn, whose flexibility and willingness to step in when asked made it possible for me to go to the regular Board meetings and conferences these past years. Georgina Govier, recently retired, was the first member to seriously encourage me to run for the Board many years ago. I lost the first election I stood for, but she didn't give up on the idea of seeing me eventually step into a leadership role. Thank you for seeing that capacity in me when I didn't necessarily see it in myself. And my direct predecessor Alastair McKean, whose ebullient and unflappable leadership served as a brilliant example and template for finding my own feet in the President's chair. You have all reminded me that there is no "me" without "we", and demonstrated a true sense of humility and camaraderie when tasked with the responsibility we have had in our hands.

I leave with a thought from Ovid's *Metamorphoses*: "omnia mutantur, nihil interit." All things change, but nothing is lost. Change is inevitable, and as Board members and committee members rotate on and off their respective bodies at the end of this season, new ideas will spring forth with enthusiasm and affect the direction our organization will go in the future. I, however, believe the underlying essence of MOLA remains the same despite these shifts in composition and structure. Continuity amid change. I have had the honor to help guide change within MOLA while still assuring the core of our mission remained steady throughout. Service to our communities, through excellence in printed music.

Thank you for electing me to serve on our Board of Directors. What a wonderful privilege these last years have been.

VICE PRESIDENT'S REPORT

Katharina Hötzenecker, Vienna State Opera

Thinking back on this rollercoaster year of jumping into the deep end by starting out on the Board as Vice President, I can say that after an initial phase of euphoria, followed by bouts of angst and slight panic of how I will manage to get all my commitments under one roof, it has turned out to be the most thrilling, interesting, and challenging year of my career so far. It has been immensely rewarding to not just be a beneficiary of all things MOLA and contribute through the committees, forums and directly via its amazing network, but to actually be part of the active force that is shaping its future.

I loved diving into our policies and bylaws as a starting point, further implementing a new tool in order to protect our code of conduct and making MOLA an open and safe community for everyone. Likewise, getting to know the inner workings of our diverse committees during the Board meetings has been invaluable to better understand the whole scope of what MOLA has grown into since its first beginnings in 1983.

It has been a steep learning curve indeed, but one I would not have missed for anything! I am deeply grateful to my fellow Board members and to Amy, who have guided me in this adaptation phase and given me the confidence, encouragement and support that I have come to feel is the quintessence of MOLA.

ARCHIVES COMMITTEE

*Cynthia Stacy, Indianapolis Symphony Orchestra, Chair • Matthew Dannan, The United States Air Force Band
Matthew Holland-Gray, San Francisco Symphony • Emily Nixon, Spokane Symphony Orchestra
Larissa Powers, The United States Marine Band • Elizabeth Cusato Schnobrick, National Symphony Orchestra [USA]
Christina Wensel, The United States Army Band • Christopher Blackmon, Royal Concertgebouw Orchestra, ex-officio*

The Archives Committee has gotten two submissions since our last MOLA conference. One is from former MOLA member Gordon Rowley who sent various documents, mostly archival tax paperwork. The second is from Wendy Skoczen at the MET.

Wendy sent over archival copies of past committee minutes as well as conference minutes and schedules. Included in Wendy's submission is a 2004 news article from the *International Musician*, summarizing MOLA's coordinated effort to donate scores to the Iraqi National Symphony Orchestra in a gesture of musical goodwill. This endeavor was hugely successful and resulted in a "national orchestra library" that lent donated scores and parts to orchestras throughout Iraq. The article is a lovely celebration of MOLA's philosophy of being worldwide stewards to music-making and quotes Karen Schnackenberg and Paul Gunther. Thank you to both Gordon and Wendy for submitting to the archive!

ASIA-PACIFIC COMMITTEE

*Nadia Myers, Queensland Symphony Orchestra, Chair • Keiko Itonaga, Tokyo Metropolitan Symphony Orchestra
Jin-Keun Kim, Seoul Philharmonic Orchestra • Alastair McKean, Sydney Symphony Orchestra
Karla Norton, New Zealand Symphony Orchestra • Christine Ong Li-Huey, Malaysian Philharmonic Orchestra
Yiwen Wong, Singapore Symphony Orchestra • Christopher Blackmon, Royal Concertgebouw Orchestra, ex-officio*

G'day and welcome! The MOLA Asia-Pacific Committee is excited to welcome our MOLA friends to Australia and would like to extend thanks to Alastair McKean and the Sydney Symphony Orchestra for their amazing efforts in organising and hosting this MOLA conference, the first to be held outside of the UK/Europe or North America! Throughout 2025 and 2026, the

Asia-Pacific Committee has continued to offer connection, advocacy, and education opportunities to our regional librarians through monthly online roundtable sessions. Recently, a sub-committee has worked on organising the pre-conference workshop which we hope will have been a huge success by the time you read this! Many thanks to Nadia Myers, Alastair McKean, Linda Papa, Karla Norton, Grant Baker, Eric Farnan, and our industry guests for their contributions to organising and presenting the pre-conference workshop.

DEVELOPMENT COMMITTEE

*Elena Lence Talley, Kansas City Symphony, Chair • Rebecca Beavers, Naples Philharmonic
Elizabeth Dunning, Cincinnati Symphony Orchestra • Michael Ferraguto, The Cleveland Orchestra
Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival
Cassian Ramos, Boston Conservatory at Berklee & New Bedford Symphony Orchestra
Mallory Sajewski, The Austin Symphony • Karen Schnackenberg, Dallas Symphony Orchestra
Laura Cones, Indianapolis Symphony Orchestra, ex-officio*

First and foremost, the Development Committee would like to thank each MOLA member who donated to support MOLA's mission. The annual Giving Tuesday/End of Year campaigns were a big success, and I would especially like to thank the Past Presidents Council for their immediate and generous support to "seed the clouds" for Larry Tarlow's appeal to "make it rain for MOLA." Simone Young, chief conductor of the Sydney Symphony, lent her support to the campaign as the celebrity spokesperson. These campaigns owe much of their success to the partnership and efforts of the Social Media Committee, tirelessly led by Ali Verderber and Samantha Flores, as well as all the librarians who recorded "12 Days of MOLA" videos

The committee collaborates with the Board on the annual Eroica Award for Outstanding Service to Music. We congratulate the 2026 recipient, Gary Galván, noted scholar and curator of the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia.

EDUCATION COMMITTEE

*Elaine Li, The Juilliard School, Co-Chair & ex-officio • Alizabeth Nowland, University of Michigan, Co-Chair
Stephen Bachicha, Rice University • Joy Fabos, Oregon Symphony • Marcia Farabee, Honorary Member
Meredith Gangler, Eastman School of Music • Gordon Grant, Scottish Opera • Jonathan Kopplin, St. Olaf College
Emma Luty, Atlanta Symphony Orchestra • Alastair McKean, Sydney Symphony Orchestra
Nadia Myers, Queensland Symphony Orchestra • Rachel Perfecto, Antwerp Symphony Orchestra
Cassian Ramos, Boston Conservatory at Berklee & New Bedford Symphony Orchestra
Mallory Sajewski, The Austin Symphony • Paul Schimming, University of Minnesota
Wendy J. Skoczen, The Metropolitan Opera • KT Somero, Los Angeles Philharmonic*

The Education Committee had a relatively quiet year as we navigated professional and personal changes. We applaud and thank Nadia Myers and her team for organizing an amazing pre-conference workshop! We also thank and congratulate the Farabee Library Exchange Program sub-committee for their hard work this year. Nearly ten exchanges will take place in 2026! Thank you to all the participants and hosts for helping this project thrive. As a librarian from a recent host organization attested, "FLEP rocks! Highly recommend, to folks who can consider it!" The MOLA Pen Pals Program also continues, for which we thank postmaster Wendy Skoczen! If you are interested in participating in the Pen Pals Program, please contact us for information or visit <https://mola-inc.org/p/pen-pal>. Finally, thank you to all the Education Committee members for their energy and patience. And as always, we give endless gratitude to the extraordinary Amy Tackitt for everything.

FINANCE COMMITTEE

*Christopher Hawn, Fort Worth Symphony Orchestra, Chair • Luke Bryson, Houston Symphony
Shannon Highland, The Dallas Opera • Karen Schnackenberg, Dallas Symphony Orchestra
Blaine Cunningham, Orchestra Iowa, ex-officio*

The Finance Committee held its annual budget review meeting in November 2025 at the Dallas Symphony Orchestra offices. For the fifth consecutive year, we were able to present a balanced budget to the Board of Directors. During our time in Dallas, we also met with Madeleine Crouch to voice some concerns regarding the transition to our new account representative following Don Dillon's retirement. In cooperation with the Board of Directors, we are working hard to identify and address these issues. As always, if you have any specific concerns, please feel free to speak with any member of the Finance Committee.

In February, we met virtually to discuss travel assistance applications for the 2026 conference. All in all, we awarded a record-breaking \$42,000 in travel assistance to twenty-two librarians from four continents, including seven first-time attendees!

On a housekeeping note, Emily Marsh (Schaub) resigned from the Finance Committee following her departure from the Charlotte Symphony.

Last (but certainly not least), big congratulations to Finance Committee grande dame Karen Schnackenberg on her retirement from the Dallas Symphony Orchestra!

LATIN AMERICAN COMMITTEE

Ana Lúcia Kobayashi, Orquestra Filarmônica de Minas Gerais, Chair
Malcolm Lagger Caldwell, Nederlands Philharmonisch Orkest • Consuelo Elizalde, Nederlands Philharmonisch Orkest
Sara Garcia, Orquesta Filarmónica de Medellín • Ruthe Pocebon, Theatro Municipal de São Paulo
Blaine Cunningham, Orchestra Iowa, ex-officio

In October 2025, two of the committee members—Ana Lúcia Kobayashi and Ruthe Pocebon—were able to meet in person during the Music Librarians Gathering held by the Conectando Orquestras Brasileiras project in São Paulo, Brazil. While attending the gathering, they also participated in two panel discussions: Management of Music Collections – Contemporary Practices and Challenges (Ana Lúcia Kobayashi) and From Score to Stage – Collections in Motion (Ruthe Pocebon).

They also participated in an Instagram live session on the topic of copyright in March 2026.

The Latin American Committee is currently working in collaboration with the Brazilian initiative COB (Conectando Orquestras Brasileiras) on the organization of the second edition of Librarians' Meeting. The event is scheduled to take place in October at Sala Minas Gerais and aims to foster the exchange of knowledge, best practices, and professional development among orchestral librarians in the country.

LICENSING COMMITTEE

Matthew Gunderson, The United States Army Field Band, Co-Chair • Alizabeth Nowland, University of Michigan, Co-Chair
Doug Adams, Baltimore Symphony Orchestra • Ana Lúcia Kobayashi, Orquestra Filarmônica de Minas Gerais
Laura Cones, Indianapolis Symphony Orchestra, ex-officio

The Licensing Committee continues to tackle projects and monitor developments in copyright and licensing as they impact our ensembles. Over the last few months, in tandem with the Publications Committee, our members have worked to research and update existing MOLA guidance documents addressing copyright and licensing issues in the industry. These resources aim to support members in navigating increasingly complex and evolving licensing landscapes.

MARCATO COMMITTEE

Anya Brodrick, The United States Marine Band, Chair, Editor-In-Chief • Courtney Secoy Cohen, San Diego Symphony
Rachel Perfecto, Antwerp Symphony Orchestra, Managing Editor
Cassian Ramos, Boston Conservatory at Berklee & New Bedford Symphony Orchestra
Sarah Logan Smith, Honorary Member, Layout Editor & Production/Distribution Manager
Alastair McKean, Sydney Symphony Orchestra • Melissa Robason, Dallas Symphony Orchestra
KT Somero, Los Angeles Philharmonic • Thomas Takaro, Honorary Member, Crossword Puzzle Author
Elena Lence Talley, Kansas City Symphony • Erin Vander Wyst, Buffalo Philharmonic Orchestra, Transitions Column Writer
Inger Marie Garcia de Presno, Berlin Philharmonic, ex-officio

We had a busy year with *Marcato* and are happily chugging away on future issues and content. We said goodbye to Nishana Dobbeck and Rachel Lowry. We are sorry to see them go, but are grateful for their many years of dedicated and impeccable edits of *Marcato*.

We've continued with the online/collaborative edits of *Marcato*, which have been very popular with our committee! You might have seen our layout coordinator extraordinaire, Sarah Logan Smith's blurb in the March issue: please update your *Marcato* delivery preferences in your MOLA profile, and as always, please let Rachel Perfecto and me know if there are any other issues with said *Marcato*...well, issue.

This is a reminder that anyone can contribute to *Marcato*; you do not need to be on the committee. Submission guidelines are on the MOLA website; we welcome any and all articles, book reviews, etc. We would love to hear from our community!

Many thanks to our entire committee: we appreciate everyone's time and efforts. It's not always a thrilling prospect to proofread *Marcato* after proofreading parts all day long at your [paying] job, but the collaborative spirit of *Marcato* reflects that of MOLA, and it is wonderful to be a part of that.

MEMBERSHIP COMMITTEE

Laura Cones, Indianapolis Symphony Orchestra, Chair & ex-officio

Christopher Blackmon, Royal Concertgebouw Orchestra, Europe Hospitality Coordinator

Matthew Dannan, The United States Air Force Band • Joy Fabos, Oregon Symphony, North America Hospitality Coordinator

Meredith Gangler, Eastman School of Music • Chloe Geller, Opéra National de Nancy - Lorraine

Georgina Govier, Honorary Member, Europe Hospitality Coordinator thru February 2026

Katharina Hötzenecker, Vienna State Opera • Alastair McKean, Sydney Symphony Orchestra, Asia-Pacific Hospitality Coordinator

Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival • Manly Romero, Manhattan School of Music

Wendy J. Skoczen, The Metropolitan Opera, Membership Database Coordinator

Erin Vander Wyst, Buffalo Philharmonic Orchestra • Ali Verderber, Houston Symphony • Karen Wiseman, University of Toronto

The Membership Committee continued in its role to assess, review, and assist potential new member applicants in their desire to join MOLA. The committee evaluated and recommended new membership applications to the Board for twelve organizations, including orchestras, music festivals, and conservatories. These are voted on by the membership and announced at our Business Meeting on Saturday morning.

As part of MOLA's commitment to encouraging member librarians to be active in our organization, we are pleased to award ten first-time attendee awards for the Sydney conference.

The Membership Committee could not do its work without the support of the many people who volunteer their time. It is with much gratitude that we thank our hospitality coordinators, membership database coordinator, and our MOLA administrator for their dedication and support this year.

POLICY COMMITTEE

Katharina Hötzenecker, Vienna State Opera, Chair & ex-officio • Sara Baguyos, Atlanta Symphony Orchestra

Juhana Hautsalo, Finnish National Opera & Ballet • John Van Winkle, Honorary Member

The Policy Committee works together with the Board to recommend policy and bylaw changes to ensure that both stay up to date and reflect the latest developments within the association and of the world. This past year, the focus lay on further implementing the "Three Persons of Trust", who have been established in lieu of the compliance officer. They are now the first point of contact should a MOLA member feel bullied or harassed or if any other violation of the code of conduct has occurred. It has been decided that these persons of trust should not be part of the governing body in order to safeguard their independence in the handling of a complaint. Their respective names will be published on the MOLA website and they will be able to be contacted either directly via email or an anonymous form. The wording of the MOLA policies will be adapted to reflect these changes. It was my privilege to develop and implement these adjustments together with John, Juhana, and Sara and I cannot thank them enough for their valuable input and patience with my demanding day job schedule.

POPS COMMITTEE

Fabrice Curtis, Kansas City Symphony, Chair • Luke Bryson, Houston Symphony • Diana Doublet, Symphony Nova Scotia

Michael Ferraguto, The Cleveland Orchestra • Bradley Geneser, The United States Marine Band

Kim Hartquist, Rochester Philharmonic • Jay Koziorynsky, Youngstown Symphony Orchestra

Jean-Etienne Lederer, Columbus Symphony • Rachel Lowry, Des Moines Symphony • Renee Pflughaupt, Nashville Symphony

Carl Wilder, Seattle Symphony • Laura Cones, Indianapolis Symphony Orchestra, ex-officio

The Pops Committee has been working on creating two resource documents to be posted on the MOLA website. The first document is a primer on what to expect when preparing a pops show and outlines important things to consider and some of the common pitfalls that can occur. The intended audience is a librarian who has not prepared many pops shows. The second document is intended to act as a reference to those who are preparing and sending out the sheet music for pops shows and outlines the expectations of orchestra librarians. The goal with this document is to establish a kind of industry standard in writing that librarians can point to in their discussions with different pops artists' management teams.

The Pops Committee is also close to having the MOLA Film Database (MFDdb) ready to go online. The plan is to have it accessible via Google Docs, and MOLA members would be able to add to it over time through an online submission form. Keep your eyes out for the completion of these projects! As always, the Pops Committee welcomes any ideas and suggestions for future projects. If you have an interest in joining the Pops Committee, feel free to contact any of us.

PUBLICATIONS COMMITTEE

Laura Conrad, Santa Fe Opera, Co-Chair • Katie Klich, University of Michigan, Co-Chair

Lisa Dempsey Kane, The Juilliard School • Bob Greer, Dallas Symphony Orchestra • David Gruender, Emeritus Member

Jin-Keun Kim, Seoul Philharmonic Orchestra • Benjimen Neal, Jacksonville Symphony

Justin Vibbard, Chicago Symphony Orchestra • Katharina Hötzenecker, Vienna State Opera, ex-officio

This past year, the Publications Committee has added three members and expanded our skill-set to include Adobe InDesign! We focused on updating file format and language in four of our publications: *Opera: Friend or Foe?*, *The Music We Perform*,

What is MOLA, and The Performance Librarian: A Career Introduction. We have transitioned these documents to InDesign for future and ongoing maintenance and centralized the original documents for the committee's access. Links for resources have been updated and content was minimally adjusted to represent current practice and use, especially in *The Music We Perform*. In the coming year, we will look to add alternate ISO layouts of the material so that they may be more cost-effectively reproduced locally for future conferences outside the U.S.

MOLA/PUBLISHER JOINT COMMITTEE - EUROPE

Georgina Govier, Honorary Member, Chair thru February 2026 • Patrick Abrams, Bärenreiter
Andreas Bintinger, Universal Edition • Christopher Blackmon, Royal Concertgebouw Orchestra
Stefan Conradi, Edition Peters • Thierry Fouquet, Edition Mario Bois • Simone Fuligno, Ricordi – Universal Music Publishing
Chloe Geller, Opéra national de Nancy - Lorraine • Adam Harvey, Wise Music
Juhana Hautsalo, Finnish National Opera & Ballet • Christian Hoesch, Schott • Katharina Hötzenecker, Vienna State Opera
Bevis Hungate, Boosey & Hawkes • Philip Lawton, Deutsche Oper Berlin • Susanna Lehtinen, Fennica Gehrman
Bruce MacRae, Faber • Anna Mura, Durand/Salbert/Eschig – Universal Music Publishing Classical
Nick Pfefferkorn, Breitkopf & Härtel • Mathilde Serraille, Opéra de Paris • Emanuel Signer, Bärenreiter
Cordula Stamm, Breitkopf & Härtel • Pablo Suso, Bilbao Orkestra Sinfonikoa • Simon Wright, Oxford University Press
Inger Marie García de Presno, Berlin Philharmonic, ex-officio

This has been another busy and successful year for our MOLA/Publisher Joint Committee European division, and I would like to thank all of the committee - both MOLA members and publishers, for their continued work.

Throughout the year, we have discussed a variety of issues together, including hire agreements, stave sizes, photocopying, PDFs, and PL sets. We have also helped to resolve a number of individual problems raised by MOLA member liaisons quietly with the relevant publishers. Our publisher representatives are not always aware of every problem, but are always grateful when we alert them. Please do continue to be in direct touch with our committee when problems arise and they will be happy to gently ask for the issues to be looked at.

The European Zoom roundtable continues to be a valuable resource. Do feel free to attend whenever you have time. It proves to be a great forum for supporting each other, asking advice (there is no such thing as a silly question!), and for sharing both problems and good experience.

It has been a privilege to have set up and chaired this committee over the last fourteen years and I know that this committee will continue to thrive. I would like to thank our MOLA Board of Directors (past and present) for their continued support of this committee, our members for their trust in handing over their problematic issues, and our wonderful publisher colleagues for their continued willingness to work so closely together. My very best wishes for a wonderful conference.

MOLA/PUBLISHER JOINT COMMITTEE - NORTH AMERICA

Lisa Dempsey Kane, The Juilliard School, Co-Chair • Bob Greer, Dallas Symphony Orchestra, Co-Chair
Maureen Conroy, Minnesota Orchestra • Elizabeth Dunning, Cincinnati Symphony Orchestra
Marc Facci, Tulsa Symphony Orchestra • Travis Hendra, Buffalo Philharmonic Orchestra • Maria Iannacone, Theodore Presser
Leif Larson, C.F. Peters • Melissa Luck, Luck's Music • Robin Pomatto, Rodgers and Hammerstein
Matt Searing, San Francisco Symphony • Eric Wendell, Boosey & Hawkes
Christopher Blackmon, Royal Concertgebouw Orchestra, ex-officio

The MOLA/Publisher Joint Committee North American division met in May 2026, for a wide-ranging discussion with representatives from Boosey & Hawkes/European American Music, Schirmer/Wise, Concord Theatricals, Luck's Music, and NYC Music Services. Publishers shared updates on numerous forthcoming publications and engravings, including new editions of Barber's Cello Concerto (Schirmer/Wise), Korngold's Violin Concerto (EAM), *Hamilton* (Concord, available in 2028), Jessie Montgomery's *Chemiluminescence* (NYC Music Services), Copland's Piano Concerto (Boosey), and Ravel's Piano Concerto for the Left Hand (Luck's, available in 2027). The group discussed policies surrounding digital distribution of audition excerpts, with publishers reiterating support for secure electronic sharing for audition purposes while encouraging the inclusion of copyright notices and direct communication regarding excerpt preparation. Additional topics included rental score policies, advance materials, errata reporting, and the challenges of maintaining and updating performance materials across international rental libraries.

A second session with Schirmer/Wise focused on account pre-payment policies, rental periods, and ongoing copyright and estate-related questions concerning Prokofiev's *Romeo and Juliet* and other Russian repertoire, including the use of legacy GATT materials and permissions for excerpts or re-ordered movements. Both librarians and publishers emphasized the importance of continued communication and collaboration and ensuring access to reliable performance materials.

The committee is proud to continue strengthening its relationships with publishers and maintaining open lines of communication that help facilitate cooperation between organizations, libraries, and rental departments. Librarians are encouraged to contact their publisher representatives directly with questions or concerns regarding performance materials, errata, formatting, or permissions. The committee welcomes feedback and suggestions from MOLA members, all of which are compiled and considered for future agendas, and extends its sincere thanks to the membership for its ongoing engagement and support.

MOLA/AMERICAN FEDERATION OF MUSICIANS (AFM) COMMITTEE

*Henry Skolnick, St. Louis Symphony Orchestra, Chair • Kim Hartquist, Rochester Philharmonic Orchestra, Data Coordinator
Sarah Bowman Peterson, Grand Rapids Symphony & Peninsula Music Festival • Robert Olivia, Seattle Symphony
Karen Schnackenberg, Dallas Symphony Orchestra • Julia Thompson, North Carolina Opera
Laura Cones, Indianapolis Symphony Orchestra, ex-officio*

There was no activity to report from the past year.

MOLA/MUSIC PUBLISHERS ASSOCIATION (MPA)/MUSIC LIBRARY ASSOCIATION (MLA) COMMITTEE

*Cynthia Stacy, Indianapolis Symphony Orchestra, Chair • Michael Crowley, The City University of New York
Daniel Dorff, Theodore Presser • Christi English, Jazz at Lincoln Center
Colby Fahrenbacher, South Bend Symphony Orchestra • Meredith Gangler, Eastman School of Music
Sara Griffin, New York Philharmonic • Karen Heymann, Peermusic Classical
Paul Hickner, MLA President, University of Kentucky • Mickey Jianniney, J.W. Pepper
Rebecca Littman, New York Public Library • Peggy Monastera, G. Schirmer/Music Sales • Nick Patterson, Columbia University
Ali Verderber, Houston Symphony • Elaine Li, The Juilliard School, ex-officio*

Recent discussions in the 3M Committee include AI's ever-growing presence in the industry as well as ongoing changes to best-practices in cataloguing in the digital age. Music publishers are using AI sweeps, to some extent, to execute take-down requests on copyrighted material on user-uploaded platforms. Discussions of AI also include computer-generated popular music as well computer-generated instrumental music created via prompt in the style of other composers. Issues of copyright infringement were discussed, and where the line is drawn is still in flux.

Current discussions with Music Publishers Association also include PROs; in our April meeting MOLA brought forth updates to legal battles regarding price hikes and what could be included in royalty calculations. The current state of the legislature looks to be in favor of the performing organizations.

The Music Library Association helps discuss issues of cataloging, especially in the era of print-on-demand scores. Often, we talk through the issues of new works being resubmitted by composers, and how to (if at all) navigate replacing an "old version" from the public collections to the "new version" with corrections. Also discussed are best practices for housing digital scores, and if that means those are inherently print-on-demand within the library. In our April meeting, we also discussed the issue of score size and binding. This is especially important as physical binding materials are becoming less available, if not obsolete.

SOCIAL MEDIA COMMITTEE

*Ali Verderber, Houston Symphony, Chair • Brendan Agnew, New Zealand Symphony Orchestra
Iñigo de Peque, Bilbao Orkestra Sinfonikoa • Megan Fisher, Houston Symphony
Batya Frenlakh, The Israel Philharmonic Orchestra • Ryland Muñoz, Omaha Symphony
Rachel Perfecto, Antwerp Symphony Orchestra • Blaine Cunningham, Orchestra Iowa, ex-officio*

Thank you to everyone who has submitted content or interacted with our channels in any way – every click helps increase our reach and gets information about our fabulous industry out to those who might not otherwise have known about the existence of orchestra librarians. Special thanks to everyone who created videos for both the 12 Days of MOLA and End of Year Giving campaign, it was wonderful to see library joy all around the world!

If your institution is planning a social media feature on your library, please consider asking them to tag MOLA, or add us as a collaborator. It helps increase our reach and makes sure that we never miss an opportunity to share how amazing you are! The SMC would love to hear from you!

Please follow, subscribe, like, comment, dm, and tag us on any or all of the following social media platforms:

- Facebook: MOLA:: An Association of Music Performance Librarians
- Instagram: @molalibrarians
- X: @MOLALibrarians
- LinkedIn: MOLA: An Association of Music Performance Librarians

TECHNOLOGY COMMITTEE

*Mark Fabulich, Boston Symphony Orchestra, Co-Chair • Emma Luty, Atlanta Symphony Orchestra, Co-Chair
Doug Adams, Baltimore Symphony Orchestra • Matthew Dannan, The United States Air Force Band
Mark Fugina, Los Angeles Philharmonic • Bob Greer, Dallas Symphony Orchestra
Julia Karstens, Virginia Symphony • Katie Klich, University of Michigan • David MacDonald, Wichita State University
Benjamin Magruder, Eastman School of Music • Tony Rickard, Royal Ballet & Opera • John Rosenkrans, Lyric Opera of Chicago
Philip Rothman, NYC Music Services • Blaine Cunningham, Orchestra Iowa, ex-officio*

The Technology Committee has been very quiet this year, despite continued - although not monumental - developments in technology. Aside from the typical updates and incremental improvements on our staple software products, we are waiting to

see and feel the impact of AI on our industry.

If you are following developments in the technologies that affect our industry and are interested in helping to bring this news to your MOLA colleagues, please reach out. The committee is always interested in finding new members and we are currently searching for new leadership. Don't be shy and jump in. We would love to have you involved!

WEBSITE COMMITTEE

Wendy J. Skoczen, *The Metropolitan Opera, Chair* • Sebastian Djupsjöbacka, *Finnish Radio Symphony Orchestra, Webmaster*
Jean-Etienne Lederer, *Columbus Symphony* • Ella M. Fredrickson, *Honorary Member* • Elaine Li, *The Juilliard School, ex-officio*

The Website Committee achieved another year of website-ing, and continues to work through bugs and make updates. There are no rebuild plans at the moment, but upgrades to functions and usability are expected to continue. Thanks to the entire website cohort for keeping the website up to date, with special thanks to our Webmaster, Sebastian Djupsjöbacka. Please send any publisher updates to Ella M. Fredrickson and any membership or organization updates to Wendy J. Skoczen.

MOLA thanks



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2026 EROICA AWARD FOR OUTSTANDING SERVICE TO MUSIC



MOLA: An Association of Music Performance Librarians is pleased to present curator and scholar Gary Galván with the 2026 Eroica Award for Outstanding Service to Music at the organization's 44th annual conference in Sydney, Australia.

This year's award recognizes Galván's decades of scholarship, editorial leadership and advocacy for orchestral music through his work with the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia. Widely respected among performance librarians, conductors and scholars, Galván has helped expand access to neglected repertoire while supporting orchestras and music institutions around the world.

"Few people have done more to reconnect overlooked music with modern audiences than Gary Galván," said Inger Marie Garcia de Presno, president of MOLA and orchestra librarian for the Berliner Philharmoniker. "His work at the Fleisher Collection has strengthened access to rare and underrepresented works while supporting the practical needs of librarians, conductors and performers worldwide. MOLA is proud to recognize and celebrate his extraordinary contributions with the 2026 Eroica Award for Outstanding Service to Music."

As curator of music special collections for the Free Library of Philadelphia, Galván oversees the Fleisher Collection, the world's largest collection of circulating orchestral performance materials. His work has focused on returning overlooked compositions to

active performance. Galván and his team have produced critical editions and provided access to rare and underrepresented repertoire, including works by Latin American composers, women composers, and composers of African descent.

He said receiving the award from fellow music performance librarians carries special significance because of the shared commitment required to bring music from archives to the concert stage.

"The MOLA Eroica Award for Outstanding Service to Music is deeply meaningful to me and I am profoundly honored, specifically because it comes from orchestral librarians who know the hard work that goes into preparing music for the stage," Galván said. "So much of our work at the Edwin A. Fleisher Collection of Orchestral Music is driven by partnerships with performance librarians and the orchestras they serve. I'm grateful to know we've made some of your jobs a little easier."

A highly rewarding aspect of his work, he said, is to see rediscovered repertoire return to live performance.

"One of the great joys of this work is watching the ripples of what we do impact programming around the world," Galván said. "When an orchestra librarian comes to us to resurrect a work, find a 'lost' work, or compliment one of our critical editions for clarity and practicality, I'm reminded that what we do is not simply archival or scholarly — it's living work. All this music was written to be played."

Galván praised MOLA for supporting the often-unseen work of performance librarians and fostering collaboration across the global music community. Anyone who has worked with music librarians, he said, knows how deeply knowledgeable, resourceful and solutions-oriented the community is.

"MOLA represents the very best of that spirit," Galván said. "It connects the people who make performances possible and fosters a culture of extraordinary expertise, generosity, and cooperation among professionals whose work is often invisible to audiences, but without whom the music would never reach the stage."

Elena Lence Talley, past president of MOLA and principal librarian of the Kansas City Symphony, nominated Galván for the award. She has seen firsthand how his efforts have made a direct impact on librarians and orchestras over many years.

"Gary understands both the scholarly and the practical sides of our work," Talley said. "When a performance librarian contacts the Fleisher Collection, it feels like you're gaining a partner to help make the performance happen."

At the Fleisher Collection, Galván said "get the page to the stage" is a common motto they use to describe their mission.

"Through critical editions, preservation of historic materials, and reprints of forgotten works, we're working to bring

overlooked repertoire and under-represented composers to audiences," he said. "That work only succeeds because of communities like MOLA, where there is such a strong collective commitment to making music accessible, performable, and heard. I'm deeply grateful to the Free Library of Philadelphia, to our team at the Fleisher Collection, and to the MOLA community who continue to believe that music deserves not just to survive, but to be heard."

Galván is the fifth recipient of the Eroica Award for Outstanding Service to Music. Past recipients include editor Christian Rudolf Riedel (2025), conductor James Conlon (2024), conductor JoAnn Falletta (2023), and violinist Jennifer Koh (2022).

The award honors individuals who inspire MOLA members through advocacy, artistic excellence, or leadership. Recipients may include performers, scholars, editors, or anyone who exemplifies inclusion, mentorship, scholarship, or innovation in any facet of the music world.

Zinfonia welcomes MOLA to Sydney for
the 44th Annual Conference in 2026

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CONFERENCE LOCATIONS

SYDNEY MASONIC CENTRE (SMC) - pre-conference
workshop and most conference events
66 Goulburn Street

339 Pitt Street (750m from SMC)

SYDNEY OPERA HOUSE - Friday conference opening
reception, Sydney Symphony Orchestra concerts
Bennelong Point (2.5 km from SMC)

HYDE PARK - Sunday group photo
(750m from SMC)

KIMPTON HOTEL - Saturday evening Craft Circle

WHATSAPP COMMUNITY

A Whatsapp Community has been set up for all things conference! Download Whatsapp and search for "MOLA Sydney Updates" or join by scanning this QR code. Once you have joined, you'll be sent notifications which apply to everybody at the conference. Within the Community, there are six Groups you can join for updates about specific activities:

- Bookshop Crawl
- Botanic Gardens walk
- Craft Circle
- LGBTQIA+
- First Time Attendees
- Pub Crawl
- Socialising



ACKNOWLEDGEMENTS

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Sydney Symphony Orchestra

Vico Thai
Craig Abercrombie
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Sarah Falzarano
Victoria Grant
Alice Jarman-Powis
Melissa King
Patricia Laksmono
Lynn McLaughlin
Mary Ann Mead
Benjamin Moh
Georgia Mulligan
Aeva O'Dea
Hugh Robertson
Elissa Seed

Sarah Thomas
Sam Torrens
Craig Whitehead
Simone Young
Jonathan Zaw
Amy Zhou
Jocelyn Baker
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Giulian Favrin
Ilmar Leetberg
Tina Ma
Rosie Marks-Smith
Keanna Mauch
Andrea Reitano
Isabel Ruivo

Sydney Masonic Centre

Janine Kerner
Felipe Niehues

And...

Beth Buchanan
Charlotte Bumagat, Rydges Hotel
Maria Escobar, Kimpton Margot
Katherine Kemp, Musica Viva
Denielle McShane, Hotel Morris
Rietty Phillips, Visual Art
Mark Whiskin, Kwik Kopy

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ATTENDEES AND EXHIBITORS (BY ORGANIZATION)

ORGANIZATION

Adelaide Symphony Orchestra
ArtsVision
Auckland Philharmonia
Australian Brandenburg Orchestra
Australian Chamber Orchestra
Australian National Academy of Music
Australian Youth Orchestra
Bärenreiter-Verlag / Alkor Edition
Berlin Philharmonic
Boosey & Hawkes NY / EAM
Breitkopf & Härtel
Brisbane Philharmonic Association Inc
Brisbane Symphony Orchestra
Buffalo Philharmonic Orchestra
Cincinnati Symphony Orchestra
Clear Music Australia
The Cleveland Orchestra
Dallas Symphony Orchestra
Des Moines Symphony
Deutsche Oper Berlin
Eastman School of Music
Erie Philharmonic
Estonian National Symphony Orchestra
Finnish National Opera and Ballet
Fort Worth Symphony Orchestra
Glyndebourne
Griffith University
The Hallé Orchestra
Hawaii Symphony Orchestra
Holway Collective
Honorary Members
Houston Symphony
Iceland Symphony Orchestra
Indianapolis Symphony Orchestra
Jared Haschek Music
JoAnn Kane Music Service
The Juilliard School
Los Angeles Chamber Orchestra
Los Angeles Philharmonic
Luck's Music Library
Malaysian Philharmonic Orchestra
Melbourne Symphony Orchestra
Melbourne Youth Orchestra
National Arts Centre Orchestra
National Youth Orchestra
New Mexico Philharmonic
New World Symphony
New York Philharmonic
The New York Pops
New Zealand Symphony Orchestra
Newzik
North Carolina Opera
Norwegian Radio Orchestra
Oberlin Conservatory
Opera Australia
Opéra national de Nancy-Lorraine

NAME(s)

Andrew Georg, William Pipe, Luke Speedy-Hutton
Rosemary Antonini
Madison Vienna
Hugh Ronzani
Peggy Polias
Alex Owens
Vita Daley, Peyton Hawkins, Warren Lenthall
Emanuel Signer
Inger Marie Garcia de Presno
Leif Larson
Marthy Kuby, Nick Pfefferkorn
Anthony Rossiter
Tertia Hogan
Erin Vander Wyst
Cara Benner
Ian Coss, Subin Park
Michael Ferraguto, Gabrielle Petek
Karen Schnackenberg
Rachel Lowry
Philip Lawton
Meredith Gangler, Mary Mowers
Kira Parks
Mariell Aren
Juhana Hautsalo
Christopher Hawn
Martyn Bennett
Michelle Richards
Emily Crichton
Morgan Chen, Kim Kiyabu
Ruby Bron
Patrick McGinn, Thomas Takaro, Mark Wilson
Luke Bryson, Megan Fisher
Tracy Bass
Laura Cones
Jared Haschek
Emily Motycka, Trevor Motycka
Lisa Dempsey Kane, Elaine Li
Serge Liberovsky
Benjamin Picard
Melissa Luck
Christine Ong Li-Huey
Tiffany Cheng, Jennifer Collins
Sarah Clark, Earl Marrows
Corey Rempel
Elaine Li
Genevieve Harris
Martha Levine
Larry Tarlow
Maguette Ndiaye
Brendan Agnew, Grant Baker, Karla Norton
Raphaël Le Manchec
Julia Thompson
Signe Marie Steensland
Eric Farnan
Jennifer Fung
Chloe Geller

Opera Queensland	Narelle French
Orchestra Iowa	Blaine Cunningham
Orchestra Librarian's Toolkit	Chris Turner
Orchestra Victoria	Erin Casler, Jonathan Skourletos
Orchestre symphonique de Montréal	Michel Léonard
Orquestra Filarmônica de Minas Gerais	Ana Lúcia Kobayashi
Oregon Symphony	Joy Fabos
Peabody Institute of the Johns Hopkins University	Georgette Patricio
The Phoenix Symphony	Heather Jackson
Qatar Philharmonic Orchestra	Frecia Cisneros Valdizán
Queensland Symphony Orchestra	Lavinia Hardcastle, Nadia Myers
Queensland Youth Orchestra	Isabel Folland
Roanoke Symphony Orchestra	Lauren Freeman
Rockhampton Symphony Orchestra Inc	Stefanie Schmdt
Royal Ballet and Opera	Hannah Gray, Tony Rickard
Royal Concertgebouw Orchestra	Christopher Blackmon
St. Louis Symphony	Amanda Tallant
San Francisco Ballet	Matthew Naughtin
San Francisco Conservatory of Music	Keeley Brooks
San Francisco Symphony	Margo Kieser
Sarasota Orchestra	Paul Greitzer
G. Schirmer, AMP and CF Peters	Stephanie Woodworth
Scoremusic	Marika Aren, Kristjan Nölvak
Singapore Chinese Orchestra	Sherman Lee Le Xuan
Singapore Symphony Orchestra	Yeeki Cheng, Yi Wen Wong
Spokane Symphony Orchestra	Emily Nixon
Springfield Symphony Orchestra	Jean E. Gress
Sun Valley Music Festival	Paul Greitzer
Sydney Conservatorium of Music	Callum Bennett, Thomas Woodcock
Sydney Symphony Orchestra	Victoria Grant, Alastair McKean, Mary-Ann Mead
Symphony Services International	Joanna Butler, Hugo Ceran-Jerusalem
Tasmanian Symphony Orchestra	Lara O'Brien
Tasmanian Youth Orchestra	Wendy Page
Toronto Symphony Orchestra	Mike Macaulay
University of Hawaii	Morgan Chen
University of North Texas	Lauren Rodriguez
University of Sydney Conservatorium Library	Holly Eades, Tomas Forster, Lauren Loxton
Vancouver Symphony Orchestra	Neil Robertson
Vienna State Opera	Katharina Hötzenecker
Virginia Symphony Orchestra	Julia Karstens
Welsh National Opera	Catherine Duffy
West Australian Symphony Orchestra	Wee Ming Khoo, Linda Papa
Wise Music Group	Tanja Aafos, Isabella Brown, Jane English, Justice Jones-Francis, Cathy Nelson-Williams
Zinfonia	Ulrich Steffen Eck, Peter Grimshaw

ATTENDEES AND EXHIBITORS (BY LAST NAME)

NAME

Tanja Aafos
Brendan Agnew
Rosemary Antonini
Mariell Aren
Marika Aren
Grant Baker
Tracy Bass
Cara Benner
Callum Bennett
Martyn Bennett
Christopher Blackmon
Ruby Bron
Keeley Brooks
Isabella Brown
Luke Bryson
Joanna Butler
Erin Casler
Hugo Ceran-Jerusalem
Morgan Chan
Tiffany Cheng
Yeeki Cheng
Sarah Clark
Jennifer Collins
Laura Cones
Ian Coss
Emily Crichton
Blaine Cunningham
Vita Daley
Catherine Duffy
Holly Eades
Ulrich Steffen Eck
Jane English
Joy Fabos
Eric Farnan
Michael Ferraguto
Megan Fisher
Isabel Folland
Tomas Forster
Lauren Freeman
Narelle French
Jennifer Fung
Meredith Gangler
Inger Marie Garcia de Presno
Chloe Geller
Andrew Georg
Victoria Grant
Hannah Gray
Paul Greitzer
Jean E. Gress
Peter Grimshaw
Lavinia Hardcastle
Genevieve Harris
Jared Haschek
Juhana Hautsalo
Peyton Hawkins
Christopher Hawn

ORGANIZATION

Wise Music Group
New Zealand Symphony Orchestra
ArtsVision
Estonian National Symphony Orchestra
Scoremusic
New Zealand Symphony Orchestra
Iceland Symphony Orchestra
Cincinnati Symphony Orchestra
Sydney Conservatorium of Music
Glyndebourne
Royal Concertgebouw Orchestra
Holway Collective
San Francisco Conservatory of Music
Wise Music Group
Houston Symphony
Symphony Services International
Orchestra Victoria
Symphony Services International
Hawai'i Symphony Orchestra; University of Hawai'i
Melbourne Symphony Orchestra
Singapore Symphony Orchestra
Melbourne Youth Orchestra
Melbourne Symphony Orchestra
Indianapolis Symphony Orchestra
Clear Music Australia
Hallé Orchestra
Orchestra Iowa
Australian Youth Orchestra
Welsh National Opera
University of Sydney Conservatorium Library
Zinfonia
Wise Music Group
Oregon Symphony
Oberlin Conservatory
The Cleveland Orchestra
Houston Symphony
Queensland Youth Orchestra
University of Sydney Conservatorium Library
Roanoke Symphony Orchestra
Opera Queensland
Opera Australia
Eastman School of Music
Berlin Philharmonic
Opéra national de Nancy-Lorraine
Adelaide Symphony Orchestra
Sydney Symphony Orchestra
Royal Ballet and Opera
Sarasota Orchestra / Sun Valley Music Festival
Springfield Symphony Orchestra
Zinfonia
Queensland Symphony Orchestra
New Mexico Philharmonic
Jared Haschek Music
Finnish National Opera and Ballet
Australian Youth Orchestra
Fort Worth Symphony Orchestra

Katharina Hötzenecker
Tertia Hogan
Heather Jackson
Justice Jones-Francis
Lisa Dempsey Kane
Julia Karstens
Wee Ming Khoo
Kim Kiyabu
Margo Kieser
Ana Lúcia Kobayashi
Martha Kubby
Leif Larson
Philip Lawton
Raphaël Le Manchec
Sherman Lee Le Xuan
Warren Lenthall
Michel Léonard
Martha Levine
Elaine Li
Serge Liberovsky
Rachel Lowry
Lauren Loxton
Melissa Luck
Mike Macaulay
Earl Marrows
Patrick McGinn
Alastair McKean
Mary-Ann Mead
Emily Motycka
Trevor Motycka
Mary Mowers
Nadia Myers
Matthew Naughtin
Maguette Ndiaye
Cathy Nelson-Williams
Emily Nixon
Krisjan Nölvak
Karla Norton
Lara O'Brien
Christine Ong Li-Huey
Alex Owens
Wendy Page
Linda Papa
Subin Park
Kira Parks
Georgette Patricio
Gabrielle Petek
Nick Pfefferkorn
Benjamin Picard
William Pipe
Peggy Polias
Corey Rempel
Michelle Richards
Tony Rickard
Neil Robertson
Lauren Rodriguez
Hugh Ronzani
Anthony Rossiter
Stefanie Schmidt
Karen Schnackenberg
Emanuel Signer

Vienna State Opera
Brisbane Symphony Orchestra
The Phoenix Symphony
Wise Music Group
The Juilliard School
Virginia Symphony Orchestra
West Australian Symphony Orchestra
Hawaii Symphony Orchestra
San Francisco Symphony
Orquestra Filarmônica de Minas Gerais
Breitkopf & Härtel
Boosey & Hawkes NY / EAM
Deutsche Oper Berlin
Newzik
Singapore Chinese Orchestra
Australian Youth Orchestra
Orchestre symphonique de Montréal
New World Symphony
The Juilliard School; National Youth Orchestra
Los Angeles Chamber Orchestra
Des Moines Symphony
University of Sydney Conservatorium Library
Luck's Music Library
Toronto Symphony Orchestra
Melbourne Youth Orchestra
Honorary Member
Sydney Symphony Orchestra
Sydney Symphony Orchestra
JoAnn Kane Music Services
JoAnn Kane Music Services
Eastman School of Music
Queensland Symphony Orchestra
San Francisco Ballet
The New York Pops
Wise Music Group
Spokane Symphony Orchestra
Scoremusic
New Zealand Symphony Orchestra
Tasmanian Symphony Orchestra
Malaysian Philharmonic Orchestra
Australian National Academy of Music
Tasmanian Symphony Orchestra
West Australian Symphony Orchestra
Clear Music Australia
Erie Philharmonic
Peabody Institute of the Johns Hopkins University
The Cleveland Orchestra
Breitkopf & Härtel
Los Angeles Philharmonic
Adelaide Symphony Orchestra
Australian Chamber Orchestra
National Arts Centre Orchestra
Griffith University
Royal Ballet and Opera
Vancouver Symphony Orchestra
University of North Texas
Australian Brandenburg Orchestra
Brisbane Philharmonic Association Inc
Rockhampton Symphony Orchestra Inc.
Dallas Symphony Orchestra
Bärenreiter-Verlag / Alkor Edition

NAME

Jonathan Skourletos
Luke Speedy-Hutton
Signe Marie Steensland
Thomas Takaro
Amanda Tallant
Larry Tarlow
Julia Thompson
Chris Turner
Frecia Cisneros Valdizán
Erin Vander Wyst
Madison Vienna
Mark Wilson
Yi Wen Wong
Thomas Woodcock
Stephanie Woodworth

ORGANIZATION

Orchestra Victoria
Adelaide Symphony Orchestra
Norwegian Radio Orchestra
Honorary Member
St. Louis Symphony Orchestra
New York Philharmonic
North Carolina Opera
Orchestra Librarian's Toolkit
Qatar Philharmonic Orchestra
Buffalo Philharmonic Orchestra
Auckland Philharmonic
Honorary Member
Singapore Symphony Orchestra
Sydney Conservatorium of Music
G. Schirmer, AMP and CF Peters

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