32nd Annual
Major Orchestra Librarians’ Association Conference
Hosted by the New World Symphony

May 2 - May 5, 2014
Miami Beach Resort and Spa | Miami Beach, Florida
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.
January 7, 2014

Dear Colleagues,

The 32nd Annual Conference of the Major Orchestra Librarians' Association will be hosted by the New World Symphony, America's Orchestral Academy, May 2-3, 2014, in Miami Beach, Florida. Jared and I are thrilled to have everyone here! We are proud to showcase our city, south Florida sunshine, and most importantly the New World Center (NWC), campus of the New World Symphony. Designed by acclaimed American architect Frank Gehry, the campus was envisioned as a cultural and social centerpiece of Miami Beach. The NWC is situated on South Beach, home to the historic Art Deco District. We look forward to welcoming you to "The Magic City."

This year’s Conference offers the unique opportunity to hear and see Mahler’s 7th Symphony on Saturday evening. The concert is sold out, but you will have a chance to experience this Wallcast™ concert performance in Soundscape Park. Artistic Director Michael Tilson Thomas will be conducting the New World Symphony (along with 11 alumni). The Wallcast concert series uses state-of-the-art visual and audio technology to project live concerts onto a soaring 7,000 square-foot projection wall which transforms the building’s concrete facade into a magical window through which everyone can appreciate the marvels of music inside.

Miami Beach offers a tremendous variety of cuisines, and is well-known for its nightlife. To feel like a "local", substitute your American coffee for a café Cubano (cafe con leche or cortadito), depending on your tolerance for caffeine and/or sugar. Miami Beach is the mecca for stone crabs at the world-famous Joe’s Stone Crab (they have a take-out window), www.joesstonecrab.com. For some memorable fantastic southern food, I would recommend Yardbird Southern Table and Bar, www.runchickenrun.com.

The weather in South Florida is tropical and humid. Rain can come and go quickly. The range of temperatures for early May are generally between the low to mid 70’s to upper 80’s Fahrenheit.

There are many diverse attractions in the area that I would recommend visiting – notably, the Miami Beach Botanical Garden, www.mnbgarden.org; Bass Museum of Art, www.bassmuseum.org; and the ever popular Lincoln Road Mall, which is a block from the New World Center. Along Lincoln Road, you will find the Art Center/South Florida, where the public is welcome to visit 40+ artists at work in their studios. Dining on Ocean Drive is always entertaining for people watching.

In addition to the various break out and plenaries, there will be a field trip offered on Monday, May 5th to the Boca Raton home of Edwin F. Kalmus.

Sincerely,

Martha Levine and Jared Rex

500 17th Street, Miami Beach, FL 33139-1862
305.673.3330 Fax 305.673.6749 www.nws.edu
Dear MOLA Participants,

Welcome! We are pleased and proud to host the 32nd Annual Conference of the Major Orchestra Librarians’ Association.

By design, New World Symphony has become an educational laboratory for generating new ideas about the way music is taught, presented, and experienced. Our Fellows are the focus of our pioneering work. Led by Michael Tilson Thomas, each season 100 coaches, a long list of living composers, guest conductors, and major soloists prepare the Fellows for weekly concerts and life-long career development. Our experiential curriculum breaks past the traditional student/teacher relationship. Mentors and Fellows become colleagues in pursuit of the artistic excellence and new understanding of the artist’s role in society. Experts in entrepreneurial activity and community engagement give our Fellows the framework for bringing their personal dreams to reality. These collaborations and discussions are being captured and organized in a web-based video library that will benefit future Fellows and, perhaps, musicians around the world for generations to come.

New World Symphony Fellows and alumni are making a difference. Here in Miami, they are initiating conversations about music in classrooms, senior centers, on the web, and as part of pre and post-concert audience events. Countless personal interchanges build relationships with audiences and donors. Globally, our alumni are turning dreams into action.

As an institution, New World Symphony is a willing partner in advancing the development of this city. Miami is gaining a new prominence because of the artistic activity that is now integral to its national/international brand.

Here at New World, you will experience an orchestra that has had the benefit of one extraordinary librarian from its earliest days. She is Martha Levine, our librarian since our second season. Martha and all of us here welcome you.

Sincerely yours,

Howard Herrington
President and Chief Executive Officer

500 7th Street, Miami Beach, FL 33139-1862
305.673.3320 Fax 305.673.6749 www.nws.edu
Dear Friends,

Welcome to the New World Center, home of the New World Symphony, America’s Orchestral Academy.

While in Miami, I hope you can come to one of our performances and that you will have a chance to tour our Frank Gehry designed building to see the many possibilities for production that it can provide. We hope that what we are working on here can have a transformative effect on our musicians and on our community—and therefore on the musical community in general.

From my many years as a conductor and orchestral musician I appreciate how vital your work is as custodians of both the past and future of our art. I cannot begin to tell you how pleased and honored I am that you have decided to have your conference here. Again, welcome.

Sincerely,

Michael Tilson Thomas
Founder and Artistic Director
Dear Colleagues and Friends,

On behalf of the Board of Directors, it gives me great pleasure to welcome all of you to MOLA’s 32nd annual conference, hosted by the New World Symphony. With Martha Levine’s assistance and the generosity of the New World Symphony, I know this weekend will be a great educational and social event for all.

I would like to thank all of our presenters and participants for offering their time and expertise in so many areas that are relevant to our profession. In our jobs, we are usually found working behind the scenes but here, we have the opportunity to see our colleagues front and center offering their knowledge, their history, and their interest in a variety of topics.

Our annual conferences take a good deal of time and effort to plan, organize, and produce. I would like to thank Martha for her work in assisting with this and for offering advice on all things NWS and Miami Beach. I would also like to thank Nicole Jordan and members of the Education Committee for their invaluable participation in helping develop our plenary and breakout sessions.

From the opening Friday night reception, through the many planned educational sessions, the numerous opportunities to network, to the E.F. Kalmus tour Monday afternoon, I am sure you will find your time here very rewarding.

Welcome to Miami Beach.

[Signature]

Patrick McGinn
Milwaukee Symphony Orchestra
## Major Orchestra Librarians’ Association
### 32nd Annual Conference | May 2 – 5, 2014
#### Miami Beach Resort & Spa | Miami Beach, Florida

### Friday, May 2, 2014

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<td>12:00—9:00 pm</td>
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<td>Hotel Lobby</td>
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<td>6:30—8:30 pm</td>
<td>Opening Reception</td>
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<td>New World Symphony building and library tours</td>
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### Saturday, May 3, 2014

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<td>Conference Check-In</td>
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<td>8:00—9:00 am</td>
<td>Board of Directors Meeting</td>
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<td>9:30—11:30 am</td>
<td>Annual Business Meeting (members only)</td>
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<td>11:45 am—1:15 pm</td>
<td>Welcome Luncheon</td>
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<td>1:30—3:00 pm</td>
<td>The Art of Reprinting and Re-Engraving—A Dialogue</td>
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<td>Moderated by Marcia Farabee, Principal Librarian—National Symphony Orchestra</td>
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<td>Clark McAlister, Vice President &amp; Editor in Chief—Edwin F. Kalmus &amp; Co., Inc.</td>
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<td>Ronald Broude, Principal—Broude Brothers Limited</td>
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<td>Steven Reading, Co-Owner—Scores Reformed</td>
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<td>3:00—3:15 pm</td>
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<td>3:15—4:15 pm</td>
<td>Breakouts I</td>
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<td>Jari Eskola, Honorary Member</td>
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<td>Ella M. Fredrickson, Principal Librarian—The Florida Orchestra</td>
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<td>Orchestral Planning and Administration System (OPAS)</td>
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<td>Tom Gaitens, President—Fine Arts Software</td>
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<td>International Touring: Hitting the Road with All the Right Stuff</td>
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<td>Lawrence Tarlow, Principal Librarian—New York Philharmonic</td>
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<td>Philip Rothman, Owner—NYC Music Services</td>
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<td>Catalog and Database Creation</td>
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<td>Alison Mrowka, Principal Librarian—Austin Symphony</td>
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Saturday, May 3, 2014 (Cont’d)

4:30—5:30 pm  **Breakouts II (Cont’d)**

Logic of Bowings for Non-String Player Librarians  
Marcia Farabee, Principal Librarian—National Symphony Orchestra

Summer Festival Roundtable  
Regency Conference Room

5:30 pm  Education Committee Meeting  
Balboa Room

Evening  
Dinner on Your Own

8:00 pm  **New World Symphony Concert: Mahler Symphony No. 7**  
New World Symphony Center  
*Tickets have sold out; concert can be viewed as part of the NWS WALLCAST™ series*

Sunday, May 4, 2014

7:30 am  Beach/Boardwalk Run—meet in hotel lobby  
Beachfront

8:00—8:45 am  Yoga led by Ethan Allen *bring a yoga mat or beach towel*  
Beachfront

8:00 am  MOLA/Publisher Joint Committee Meeting  
Balboa Room

*Light continental breakfast items will be available before and after this morning’s plenary session on the second floor*

9:30—10:30 am  **Implementing Effective Fellowship and Intern Programs**  
Regency Ballroom

Martha Levine, Librarian—New World Symphony
Paul Beck, Principal Librarian—The Juilliard School
Chris Blackmon, Music Librarian—Orchestre Philharmonique du Luxembourg
Jared Rex, Library Fellow—New World Symphony
Peter Conover, Principal Librarian—Chicago Symphony Orchestra
Susan Stokdyk, Librarian/orchestra Administrative Assistant—Northwestern University

10:30—10:45 am  Break

10:45—11:45 am  **Breakouts III**

Using Sibelius in the Library  
Philip Rothman, Owner—NYC Music Services

Behind the Curtain: A Look at Preparation for a Large-Scale HD WALLCAST™  
Clyde Scott, Director of Video Production—New World Symphony
Michael Ferraguto, Librarian—Alabama Symphony Orchestra

Pops Resources and Other Helpful Hints  
Laura Cones, Library Assistant—Indianapolis Symphony Orchestra

Academic Roundtable  
Regency Conference Room

11:45 am—1:45 pm  Lunch on Your Own

12:00—1:00 pm  New Board of Directors Meeting/Lunch  
Balboa Room

1:45—2:45 pm  **Breakouts IV**

MOLAWeb 3.0—The New Frontier  
Jari Eskola, Honorary Member
Ella M. Fredrickson, Principal Librarian—The Florida Orchestra
SUNDAY, MAY 4, 2014 (CONT’D)

1:45—2:45pm  **Breakouts IV (Cont’d)**
Parts Unplugged—Simple Library Tips for Hand Copying in a Pinch  Miramar North  
*Susan Stokdyk, Librarian/Orchestra Administrative Assistant—Northwestern University*  
*Justin Vibbard, Principal Librarian—Sarasota Orchestra*

Turning a “No” into a “Yes”: Audition Mistakes and How We Learn From Them  Miramar South  
*Nicole Jordan, Assistant Principal Librarian—Atlanta Symphony Orchestra*

Ballet Roundtable  Regency Conference Room

2:45—3:00pm  Break

3:00—4:00pm  **The Art of the Retouche (Does Beethoven Know What We’re Doing?)**  Regency Ballroom  
*Marty Burlingame, Principal Librarian—Boston Symphony Orchestra (retired)*

4:00—4:15pm  Break

4:15—5:15pm  **Breakouts V**
Using Finale in the Library  Regency Ballroom  
*Philip Rothman, Owner—NYC Music Services*

Orchestra Planning and Administration System (OPAS)  Miramar North  
*Tom Gaitens, President—Fine Arts Software*

Baroque Music Practices and Music Preparation  Miramar South  
*Frank Cooper, Research Professor Emeritus—University of Miami Frost School of Music*

5:45pm  Group Photo  Grand Promenade

7:00pm  Cocktails and Banquet Dinner  Starlight Ballroom

MONDAY, MAY 5, 2014

9:30—10:30am  **Breakouts VI**
Library Handbook: An Indispensable Resource  Regency Ballroom  
*Kira Wharton, Librarian—The President’s Own United States Marine Band*  
*Nishana Dobbeck, Librarian—The President’s Own United States Marine Band*

Technology: Friend or Foe?  Miramar North  
*Mark Fabulich, Music Librarian—Los Angeles Opera*  
*Shannon Highland, Librarian—The Dallas Opera*

Maximizing Impact: Making the Most of Your Library Budget  Miramar South  
*Anne Rimbach, Librarian—Symphony in C*  
*Chris Blackmon, Music Librarian—Orchestre Philharmonique du Luxembourg*  
*Sarah Bowman Peterson, Librarian—Grand Rapids Symphony/Peninsula Music Festival*  
*Tony Rickard, Music Library Manager—Royal Opera House Orchestra*  
*KT Somero, Manager of Orchestra Activities—The Colburn School*

International Roundtable  Regency Conference Room

10:30—10:45am  Break
CONFERENCE AGENDA

MONDAY, MAY 5, 2014 (cont’d)

10:45—11:45am  Ballet Music: Uncharted Territory  Regency Ballroom
Matthew Naughtin, Music Librarian—San Francisco Ballet
Tony Rickard, Music Library Manager—Royal Opera House Orchestra
Michael Martin, Orchestra Librarian—New York City Ballet
Theresa Hanebury, Music Librarian/Pianist Manager—Houston Ballet

11:45am  Conference Wrap-Up and Adjournment  Regency Ballroom

12:30pm  Field Trip to Edwin F. Kalmus in Boca Raton, Florida
*Load bus at street level in front of hotel; includes lunch; estimated return by 4:30pm—bus will continue to Miami International Airport after dropping at hotel*

Also included:
- One-on-one Finale and Sibelius sessions with Philip Rothman ($80/50-minute session); sign-up online at www.nycmusicservices.com/mola; sessions held in Balboa Room
- One-on-one OPAS sessions with Tom Gaitens; contact directly via email (tgaitens@fineartssoftware.com) or phone (929-380-0172) to schedule an appointment; sessions held in Balboa Room
- Roundtables scheduled in agenda may be utilized or participants may meet at a different time/location as needed

CONFERENCE LOCATIONS

MIAMI BEACH RESORT & SPA
Conference sessions, luncheon, & banquet
4833 Collins Avenue
Plenary & Breakout Sessions
Regency Conference & Ballroom—Floor 1
Miramar North & South—Floor 2
Balboa Room—Floor 2
Coffee breaks and vendors located on 2nd floor
Luncheon located on 1st floor
Banquet located on top floor

NEW WORLD SYMPHONY CENTER
Friday Opening Reception
Saturday WALLCAST™ concert
500 17th Street (recommended transportation by bus)

MOLA Thanks

HOW TO ORDER CONFERENCE PHOTOS
Visit
www.gfrphotography.com
The Art of Reprinting and Re-Engraving—A Dialogue

Moderated by Marcia Farabee, Principal Librarian—National Symphony Orchestra
Clark McAlister, Vice President & Editor in Chief—Edwin F. Kalmus & Co., Inc.
Ronald Broude, Principal—Broude Brothers Limited
Steven Reading, Co-Owner—Scores Reformed

The panel will provide a history of the reprint publishing business, how pieces are selected, what changes (if any) are made and how they are determined, how technology has helped and/or limited publishers, and what the future holds.

MOLAWeb 3.0—The New Frontier

Jari Eskola, Honorary Member
Ella M. Fredrickson, Principal Librarian—The Florida Orchestra

This session will be a practical guide to the new tools and interface of MOLA’s private intranet—bring questions and your computer!

Orchestra Planning and Administration System (OPAS)

Tom Gaitens, President—Fine Arts Software

This session will cover the new features and functionality of OPAS 9.24—the latest and greatest version of OPAS (to be released in spring of 2014). The session will also examine OPAS Online and its associated phone apps as well as any questions or topics introduced by those in attendance.

International Touring: Hitting the Road with All the Right Stuff

Mark Millidge, Music Libraries Manager—BBC Symphony Orchestra
Peter Conover, Principal Librarian—Chicago Symphony Orchestra
Lawrence Tarlow, Principal Librarian—New York Philharmonic

This session will include an overview of things to consider when undertaking an international tour such as trunks, extra parts, scores, encores, copyright considerations (works that may be under copyright in the countries that you’re touring that are not in your home country—i.e. GATT sets, R. Strauss; what agencies to contract with—home vs. abroad; obtaining programs), anthems, alternate pieces if the soloist gets sick, supplies for repairs, how many sets of folders, and work projects to keep you busy while on the road.

Finale and Sibelius: A Comparison

Philip Rothman, Owner—NYC Music Services

With a focus on the tasks a librarian needs to accomplish, a comparison of the similarities and differences between Finale and Sibelius will examine when it may be advantageous to use on program or the other. The question “Where do I find this feature in the other program?” will be answered as well as an examination of when it would be beneficial to use MusicXML to convert one file format to another, and when it would be better to keep the file in its original format.

Catalog and Database Creation

Alison Mrowka, Principal Librarian—Austin Symphony

For those that do not use OPAS, a discussion about creating computer databases for library holdings and performance history. This session will discuss different approaches to organizing data, basic cataloging rules, and the software and platforms that can be used. No advanced computer skills are needed for this topic.

Logic of Bowings for Non-String Player Librarians

Marcia Farabee, Principal Librarian—National Symphony Orchestra

This session will be a hands-on exploration of “practical” orchestral bowings, how to mark them, and how to figure them out when your string principals are MIA in hopes of giving non-string players a fighting chance!
SESSION DESCRIPTIONS

IMPLEMENTING EFFECTIVE FELLOWSHIP AND INTERN PROGRAMS
Martha Levine, Librarian—New World Symphony
Paul Beck, Principal Librarian—The Juilliard School
Chris Blackmon, Music Librarian—Orchestre Philharmonique du Luxembourg
Jared Rex, Library Fellow—New World Symphony
Peter Conover, Principal Librarian—Chicago Symphony Orchestra
Susan Stokdyk, Librarian/Orchestra Administrative Assistant—Northwestern University

Whether it is termed “internship” or “fellowship”, this session will cover the mentoring of young librarians as they progress in acquiring the experience and knowledge necessary along the career path of winning a professional job. We will discuss the programs at both the New World Symphony and the Chicago Symphony/Chicago Civic Orchestra and what the similarities and differences are. In addition, we will speak on the experience of not only having interns/fellows in our libraries, but being interns/fellows where other Principal Librarians mentored us. We will also present with past and present New World Symphony fellows so they can each lend their voice on how the programs worked for them and briefly touch on what they see for the future.

USING SIBELIUS IN THE LIBRARY
Philip Rothman, Owner—NYC Music Services

Regular use of notation software is becoming more common in the library. This session will explore how to use Sibelius to address common library situations including transpositions, inserts, corrections, and more. Basics of score of setup, formatting, and workflow will be addressed along with common pitfalls. A discussion of how to adjust Sibelius’s house styles to match existing print materials and how to use Dynamic Parts when working on the score and multiple parts at once will also be included.

BEHIND THE CURTAIN: AN IN-DEPTH LOOK AT THE PREPARATION FOR A LARGE-SCALE HD WALLCAST™
Clyde Scott, Director of Video Production—New World Symphony
Michael Ferraguto, Librarian—Alabama Symphony Orchestra

In this session, we take a look behind the scenes of the cutting-edge WALLCAST™ Concerts presented by the New World Symphony. Unique to NWS, WALLCAST™ Concerts are live concert simulcasts that take the action and drama from inside the concert hall out to the 3,000 square foot projection surface on the eastern façade of the New World Center. We’ll see the process from the beginning stages of score analysis, through the creation of mark-ups and shooting scripts used by score readers during the live production, to the programming of the actual camera shots themselves; and how it all comes together in a one-of-a-kind outdoor concert experience.

POPS RESOURCES AND OTHER HELPFUL HINTS
Laura Cones, Library Assistant—Indianapolis Symphony Orchestra

This session will include a look at various sources for Pops music, including musical theatre, movies, and more.

PARTS UNPLUGGED—SIMPLE LIBRARY TIPS FOR HAND COPYING IN A PINCH
Susan Stokdyk – Librarian/Orchestra Administrative Assistant – Northwestern University
Justin Vibbard, Principal Librarian – Sarasota Orchestra

In an age of constantly changing and evolving technology, librarians are finding new preparation methods more and more practical and useful. However, there are times when correction tape, pen, and paper are more effective, either due to an absence of the necessary technological tools, or simply because the outcome, with the latter, is more desirable. Facilitators will explore the basics for developing good hand manuscript using tools that can be found in most performance libraries, and attendees will have the opportunity to practice different techniques with hands-on exercises.
TURNING A “NO” INTO A “YES” : AUDITION MISTAKES AND HOW WE LEARN FROM THEM
Nicole Jordan, Assistant Principal Librarian—Atlanta Symphony Orchestra

Past conference topics have included being new to the world of MOLA, résumé writing, and audition preparation (no, memorizing the Daniels still doesn’t work!). However, what happens after the final question at an audition is answered and things don’t quite turn out as hoped (i.e. no more apartment searching in “x” city because you didn’t get the gig)? Many of us can relate to not winning an audition and to being frustrated about it but where do we go from there? How do we stop being frustrated and start trying to understand where it went wrong? Moreover, how do we go about improving so that “no” becomes a “yes” in future auditions? Come to this session to find out!

THE ART OF THE RETOUCHE (DOES BEETHOVEN KNOW WHAT WE’RE DOING?)
Marty Burlingame, Principal Librarian—Boston Symphony Orchestra (retired)

Retouche, a metaphor for the adding of just a bit of color or definition, obviously intended by the artist, without altering or disturbing in any way the canvas of a masterpiece, has become a part of any librarians’ preparations. This session, titled after Burlingame’s chapter in the book Insights and Essays on the Music Performance Library (edited by Laurie Lake and Russ Girsberger) will explore common retouches, techniques, and methods.

USING FINALE IN THE LIBRARY
Philip Rothman, Owner—NYC Music Services

Regular use of notation software is becoming more common in the library. This session will explore how to use Finale to address common library situations including transpositions, inserts, corrections, and more. Basics of score setup, formatting, and workflow will be addressed along with common pitfalls. A discussion of how to adjust Finale’s house styles to match existing printed material and how to use Linked Parts when working on the score and multiple parts at once will also be included.

BAROQUE MUSIC PRACTICES AND MUSIC PREPARATION
Frank Cooper, Emeritus Musicologist—University of Miami Frost School of Music

This session will review the development of instrumentation in history, performance indications in early printed parts and scores, the role of the continuo in Baroque and Classic ensembles, and will move to discussion of editions both in facsimile and in modern terms—with emphasis on the difference of approach needed by present-day performers.

LIBRARY HANDBOOK: AN INDISPENSABLE RESOURCE
Kira Wharton, Librarian—“The President’s Own” United States Marine Band
Nishana Dobbeck, Librarian—“The President’s Own” United States Marine Band

Every library has policies, procedures, and contacts. A great way to keep track of them all is with a Library Handbook. It serves as a reference for new librarians, directors, and volunteers. If the head librarian gets sick or has a family emergency, the library can still function. Do you have a new librarian? It’s a great tutorial! Did your latest oboe audition run like clockwork and you want to remember how you did it for next time? Put your notes in the handbook and they will last forever. Exciting examples will be included from the United States Marine Band!

TECHNOLOGY: FRIEND OR FOE?
Mark Fabulich, Librarian—Los Angeles Opera
Shannon Highland, Librarian—The Dallas Opera

Sometimes fancy technological tools come in very handy...sometimes they just get in the way! This session will explore some of the common challenges we all face and the multitude of solutions we have available to us.
Maximizing Impact: Making the Most of Your Library Budget

Anne Rimbach, Librarian—Symphony in C
Chris Blackmon, Music Librarian—Orchestre Philharmonique du Luxembourg
Sarah Bowman Peterson, Librarian—Grand Rapids Symphony & The Peninsula Music Festival
Tony Rickard, Music Library Manager—Royal Opera House Orchestra
KT Somero, Manager of Orchestral Activities—The Colburn School

Every ensemble librarian faces different financial hurdles, but many of us share similar problems when it comes to creating and managing a library budget. The goal of this discussion is two-fold: to give librarians at any stage in their careers useful advice about the budgeting process as well as ideas for how to address budget issues creatively. Topics will include: music acquisition, programming issues, MOLA resources, and planning for the future.

Ballet Music: Uncharted Territory

Matthew Naughtin, Music Librarian—San Francisco Ballet
Tony Rickard, Music Library Manager—Royal Opera House Orchestra
Michael A. Martin, Orchestra Librarian—New York City Ballet
Theresa Hanebury, Music Librarian and Pianist Manager—Houston Ballet

This session will be a discussion of the problems symphony librarians have dealing with ballet companies and finding ballet repertoire and how the new MOLA pamphlet, “Ballet Music: A Survival Guide”, can be a helpful resource.

MOLA is grateful to Edwin F. Kalmus & Co., Inc.
for their continued support of the James B. Dolan Fund for Professional Development and guided tour of their facilities.
Paul Beck, Principal Librarian
The Juilliard School

Paul Beck is currently the Principal Orchestra Librarian for The Juilliard School. In addition to his responsibilities there, he is also Librarian for the National Youth Orchestra of the United States presented by Carnegie Hall. This year, he was instrumental in creating an Orchestra Library Apprenticeship where a young person will gain valuable experience working alongside the National Youth Orchestra. Paul is also Concert Librarian for Renée Fleming as well as the Orpheus Chamber Orchestra, and past affiliations include the Aspen Music Festival, Sting’s Rainforest Benefit, YouTube Symphony, Mostly Mozart Festival, The Metropolitan Opera, and New York Philharmonic. Within MOLA, Paul serves as chair of the Publications Committee. He earned a degree in bassoon performance from the Manhattan School of Music in 1998.

Christopher Blackmon, Music Librarian
Orchestre Philharmonique du Luxembourg

Christopher Blackmon joined the Orchestre Philharmonique du Luxembourg as its Music Librarian in June 2013. A native of Davenport, Iowa, Mr. Blackmon earned a Bachelor of Arts degree from Saint Olaf College with a double major in music and French. Previous library associations include the New World Symphony, Aspen Music Festival & School, Charleston Symphony, Louisville Orchestra, and the Qatar Philharmonic Orchestra. An active MOLA participant since 2006, he is currently co-chair of the Education Committee. His interests outside the library include cinema, reading, hiking, and traveling. He has been a railway enthusiast since childhood, and is a devoted follower of too many National Public Radio podcasts to list.

Sarah Bowman Peterson, Principal Librarian
Grand Rapids Symphony/Peninsula Music Festival

Sarah Bowman Peterson has been the Principal Librarian for the Grand Rapids Symphony since 2007. She previously held that position with the Virginia Symphony and was also an assistant in the Dallas Symphony library. Sarah recently became the librarian with the Peninsula Music Festival in 2013.

Sarah began playing the piano at age four and oboe at age nine. She received her bachelor’s degree in oboe performance from The Juilliard School, studying with John Ferrillo and Thomas Stacy. At age 22, Sarah won the assistant principal oboe position with the Hong Kong Philharmonic. After performing in Hong Kong for four years, she returned to the United States to get her master’s degree at the University of Michigan.

Sarah has held oboe/English horn positions with the Long Island Philharmonic, the Garland and Los Colinas Symphonies, and the Ann Arbor Symphony. She also performs regularly with the Grand Rapids Symphony, South Bend Symphony, Kalamazoo Symphony and the West Shore Symphony. Summer festivals include the Saugatuck Chamber Music Festival, Chamber Music North, Cabrillo Festival of Contemporary Music, and Summergarden at MOMA in New York City.

Ronald Broude, Principal Librarian
Broude Brothers Limited

Ronald Broude is the principal of Broude Brothers Limited which, since the 1940s, has been an active reprinter of orchestra music. Broude Brothers is both a publisher and a retail supplier of orchestra music and, as the latter, handles both its own publications and those of publishers throughout the world. Ronald, who has been with Broude Brothers for more than forty years, is ideally placed to have followed trends in the performance and publication of orchestra music.

Before joining Broude Brothers full time, Ronald earned a doctorate in Comparative Literature at Columbia and taught at institutions ranging from the Naval Academy at Annapolis to the New School in New York. In academic circles, he is known as an authority on editorial theory and practice; he has served as executive director of the Society for Textual Scholarship and in 2010, he was awarded the Association for Documentary Editing’s Boydston Prize. Because his activities involve both the publication of new editions and the reprinting of old ones, he is able to see reprinting, the subject of the panel discussion at the 2014 MOLA Conference, in a larger context.

Marshall Burlingame, Principal Librarian (Retired)
Boston Symphony Orchestra

Marshall Burlingame grew up near Brockport, New York on a farm located beside the Erie Canal. Aided by a New York State Regents Scholarship, he attended the Eastman School of Music, receiving his bachelor’s and master’s degrees in clarinet and music history, with a performer’s certificate in clarinet as a student of Stanley Hasty. He also studied with former Boston Symphony Orchestra principal clarinet Harold Wright during a stint in the Air Force concert band in Washington and became a member of the reference staff of the Library of Congress Music Division.
When Bob O'Brien left the Philadelphia area in 1982 to become Librarian in Rochester, Peter took over his job as librarian for a local orchestra, the Delaware Valley Philharmonic (because it paid an extra $50 per concert), and as such, had the opportunity to meet Clinton Nieweg, the Principal Librarian of the Philadelphia Orchestra. In 1984, Peter began working in the Philadelphia Orchestra library, first on an apprentice basis, and later as a part-time assistant. During the summers of 1984 through 1987, he played bass in, and served as librarian for, the American Institute of Musical Studies (AIMS) Orchestra in Graz, Austria. In 1990, he was named Principal Librarian of The Phoenix Symphony and in the summer of 1991, served as orchestra librarian for the Santa Fe Opera. In 1993, Peter moved to Texas for the position of Principal Librarian of the Houston Symphony, and served as librarian for the Grand Teton Music Festival in Wyoming from 1995 through 1997.

Peter has served on MOLA’s Publications Committee, and as editor of Marcato, MOLA’s quarterly newsletter.

**FRANK COOPER, RESEARCH PROFESSOR EMERITUS**
**UNIVERSITY OF MIAMI FROST SCHOOL OF MUSIC**

Frank Cooper, known and admired for his ability to communicate the pleasures of any subject in the arts to his hearers, is Research Professor Emeritus of Music at the University of Miami. Eighteen seasons of twice-yearly special courses in Musical Experiences for Adults have set a record for drawing repeat registrants in Miami. The Frost School of Music’s new building (under construction) will contain a teaching studio and classroom each bearing his name. A fund has been established to be known as “The Frank Cooper Distinguished Musicology Lecture Series.” In his honor, the Weeks Music Library at UM has created “The Frank Cooper Facsimile Music Collection” which now includes hundreds of scores in manuscript replica from Medieval to modern times.

Frank is lecturer-in-residence for the Miami International Festival of Discovery. For more than a decade, his concert introductions for the Coral Gables Mainly Mozart Festival were annual occurrences, as were his lectures for the Von Liebig Art Centre in Naples (23 seasons) and Naples Philharmonic (5 seasons). Other South Florida venues which have featured Professor Cooper include the Vizcaya Museum and Gardens, Dade County Center for the Fine Arts (now the Miami Art Museum), Bass Museum of Art, Lowe Art Museum, Fairchild Tropical Gardens, Arscht Center for the Performing Arts (Cleveland Orchestra in Miami) and the New World Symphony. While he has given up public performances as a pianist and harpsichordist, he maintains his collection of clavicytheria, virginals, spinets, harpsichords, and...
Before being moved to the managerial world, Jari was an
orchestra manager in the United States. He has worked on national tours and at major educational institutions. His achievements include being a member of the society of Finnish composers, the Royal Stockholm Philharmonic, and the Gothenburg Symphony. He is a member of the editorial board of the National Music Heritage project at the National Library of Finland. Since 2012, he has been executive director of the Society of Finnish Composers.

Jari Eskola (Honorary Member), Executive Director
Society of Finnish Composers

A native of Helsinki, Finland, Jari first attended MOLA during the 2000 New York City conference, bringing the Helsinki Philharmonic into the membership of the organization. Since then, he has brought in three other orchestras including the Tapiola Sinfonietta (Espoo, Finland, 2001), the Gothenburg Symphony (Sweden, 2003), and the Royal Stockholm Philharmonic (2007). Before being moved to the managerial world, Jari was an enthusiastic MOLA-active serving in several committees, most notably as the long-time chair of the Education Data Services Committee (2004-2010), to which position he returned in 2012 as an honorary member. He has worked as an editor for several publishing houses, including Breitkopf & Härtel and is a member of the editorial board in the National Music Heritage project at the National Library of Finland. Since late 2012, Eskola has been executive director of the Society of Finnish Composers. During the 2013-2014 concert season, he is a regular guest on Helsinki Philharmonic’s nationally carried pre-concert talk show, “The Pre-Cognition”. In 2012, he finished second in the nationally-broadcast music quiz/radio talk show, “The Nutcracker”.

Equally at home with contemporary, classical, and popular music, Jari is a member of the Finnish Guild of Popular Composers, Lyricists and Arrangers, an advocate of the Sibelius Foundation and member of the board of trustees of the Georg Malmstén Memorial Fund for Endowment of Popular Music. He served on the Finnish Grammy jury for three years in 2010-2012.

MARK FABULICH, MUSIC LIBRARIAN
LOS ANGELES OPERA

Educated as a tuba player, Mark’s introduction to the performance library and initial training occurred at the Boston Symphony and Pops Orchestras, as well as the New England Conservatory with Russ Girshberger. His first job took him to Chicago’s Northwestern University, where he served as Librarian, Orchestra Manager, and Stage Manager for the School of Music. In 2007, he moved to Los Angeles to serve as Librarian and Orchestra Manager for the collegiate program at The Colburn School. While at Colburn, he assisted in the libraries of the Los Angeles Philharmonic, Los Angeles Opera, and Music Academy of the West. Mark was appointed head Music Librarian for the Los Angeles Opera in 2011.

MARCIA FARABEE, PRINCIPAL LIBRARIAN
NATIONAL SYMPHONY ORCHESTRA

Marcia Farabee, Principal Librarian of the National Symphony Orchestra (D.C.), is a graduate of the Capital University Conservatory of Music with a Bachelor’s of Music in violin performance and music education. Prior to her work with the NSO, she taught strings for the Fairfax County Public School System (Virginia), toured with the National Ballet, and performed with the Richmond Symphony, the NSO, the Kennedy Center Opera House Orchestra, the Filene Center Orchestra (Wolf Trap), and the National Theater. Her experiences in performing musicals, ballets, operas, and symphonic repertoire have impacted her library work on a daily basis.
Marcia Farabee, cont’d

Marcia Farabee began her library career with the NSO in the fall of 1983 and has served as Secretary, Treasurer, and three-time President of MOLA. In her “spare” time, she bakes, gardens, teaches the senior high class at her church, and travels with her husband, Paul.

Michael Ferraguto, Librarian
Alabama Symphony Orchestra

Michael Ferraguto attended the College of the Holy Cross (Worcester, MA), graduating with degrees in music and French. Following college, he pursued a teaching fellowship in France, where he also continued studying violin at the Dieppe Conservatoire. After his time abroad, Michael accepted a prestigious library fellowship with the New World Symphony in Miami Beach, Florida. He worked as Library Fellow for NWS for two seasons. During the summers, Michael served the Tanglewood Music Center Orchestra over three seasons in the Copland Music Library, and as Library Fellow. He now resides in Birmingham, Alabama, where he is the Librarian for the Alabama Symphony Orchestra.

Ella M. Fredrickson, Principal Librarian
The Florida Orchestra

Ella M. Fredrickson joined The Florida Orchestra staff in 1995 as Principal Librarian. A native of Miami, Florida, she is a graduate from the University of Miami (Coral Gables) School of Music, having earned her Bachelor of Music degree in applied performance on cello. Ella freelances as personal librarian for conductor Marin Alsop and is the music administrator for “Too Hot to Handel”, one of Ms. Alsop’s longtime music projects. Fredrickson was also the founding librarian for the New World Symphony in Miami Beach, Florida under Artistic Director, Michael Tilson Thomas.

Ella thoroughly enjoys spending her summer vacation working as the music librarian (since 2002) for the Cabrillo Festival of Contemporary Music in Santa Cruz, California. For the past five seasons, she has been a co-curator of a series called “An Intimate Collaboration” in partnership with the Studio@620 in Saint Petersburg, Florida. The concept of these multi-disciplined “happenings” is to create and promote community awareness about the inter-relationship of the arts and life of the composers featured on The Florida Orchestra’s Masterworks concert series.

During the 2013-2014 season as Past President of MOLA, Ella served as ex-officio for the MOLA Electronic Data Services (EDS), Errata, and Marcato Committees and has played an integral role in the development and execution of the new MOLA 3.0 website. As a member of the MOLA Conference Committee, she hosted the 1999 MOLA annual conference in Saint Pete Beach, Florida.

Tom Gaitens, President
Fine Arts Software

Tom Gaitens has worked in the arts-related software industry for over fifteen years. As the president of Fine Arts Software, he has had the privilege of working with the country’s leading orchestras on the development and evolution of OPAS—the Orchestra Planning and Administration System. OPAS has grown into the worldwide leader in orchestra management software, with over 200 clients in 25 countries.

Theresa Hanebury, Music Librarian & Pianist Manager
Houston Ballet

Theresa Hanebury has been a member of the Houston Ballet Orchestra since 1983 where, in addition to playing with the orchestra, she also serves as Music Librarian and Pianist Manager.

She received a Bachelor of Music degree from the University of Hartford, Hartt School of Music in 1983. Ms. Hanebury toured extensively with Texas Opera Theatre from 1984 to 1987, and has performed with the Texas Chamber Orchestra, Houston Grand Opera, Fort Worth Symphony Orchestra, Lubbock Symphony, and the Imperial Brass.

In addition to her positions with the Ballet Orchestra, Ms. Hanebury currently performs with the Athena Brass Band, Houston Symphony, Houston Grand Opera, and the Ambient Brass Quintet. She performs with Monarch Brass Ensemble, Houston Chamber Orchestra, and the American Pops Orchestra and also serves as Personnel Manager for these groups. She works extensively as a musician’s contractor in the Houston/Galveston area for many churches, schools, and touring shows. In addition, Ms. Hanebury frequently performs as a soloist and teaches trumpet privately in the Houston area.

Shannon Highland, Librarian
The Dallas Opera

Shannon Highland just finished her seventh season as librarian for The Dallas Opera, where she also regularly plays bassoon and contrabassoon with the orchestra. She is honored to serve as MOLA’s Treasurer and as a member of the Membership Committee. Shannon and her boyfriend, Aaron, enjoy scuba diving and unusual pets, including their blue chameleon and coral aquarium.
Nicole Jordan, Assistant Principal Librarian  
Atlanta Symphony Orchestra

A proud Philadelphia native and a current Southern belle in training, Nicole Jordan joined the Atlanta Symphony Orchestra in October 2011. She holds degrees in viola performance and music history from the University of Minnesota Duluth and Temple University, respectively. Prior to joining the Atlanta Symphony Orchestra, she served as library fellow with The Philadelphia Orchestra for three years. Other positions Nicole has previously held include Ensemble Librarian at the Interlochen Center for the Arts, Librarian for Symphony in C, and Head Librarian for the American Academy of Conducting at Aspen at the Aspen Music Festival and School. When she is not mastering the art of the photocopier, fixing ridiculous page turns, or scrubbing in for reconstructive surgery on music with extreme body image issues, she can usually be found saving the denizens of Azeroth from the Horde in World of Warcraft, catching up on her backlog of Netflix shows (House of Cards, anyone?), and learning new languages (right now, its Korean).

Martha Levine, Librarian  
New World Symphony

Martha Levine joined the New World Symphony in the winter of 1989 during its second full season. Within a few months at her new job, she traveled with the orchestra on a United States tour with Michael Tilson Thomas and Audrey Hepburn premiering From the Diary of Anne Frank. With each new year, she has watched the orchestra bloom and expand its vision and influence in the industry.

Martha holds a Bachelor of Music degree in music and business from DePauw University in Greencastle, Indiana. Her decision to become an orchestra librarian was solidified after meeting John Perkel in the library of the Rochester Philharmonic when she discovered the profession. As a pianist with a limited knowledge of orchestra repertoire, her library training began as an intern with The Philadelphia Orchestra under Clint Nieweg. Martha has worked previously in the rental library at Boosey & Hawkes, for the Mostly Mozart Festival, and the Boston Symphony summer season in Lenox, Massachusetts as Librarian of the Tanglewood Music Center Festival Orchestra.

Away from music, Martha’s passion is as an advocate for homeless animals and is now a foster failure and the proud mom of her black lab mix, Kika, saved from Miami Dade Animal Services.

Michael A. Martin, Orchestra Librarian  
New York City Ballet

Approaching fifty years in the music business, Mr. Martin has had an active and successful career as a professional French horn player and music librarian with world-famous institutions. Since 1972, he has been associated with the horn section of the New York City Ballet Orchestra; he was tenured in 1977. He is looking forward to performing with the orchestra for the 37th year.

In 1985, Mr. Martin became the Orchestra Librarian for the New York City Ballet and continues to serve the company in that role. In 1995, he also became the Orchestra Librarian for the New York City Opera until it ceased operations.

Mr. Martin entered The Juilliard School in 1965. He holds a Bachelors and a Masters in music from Juilliard. Both undergraduate and graduate horn studies were taken with James Chambers. Undergraduate conducting studies were with Jorge Mester and Dennis Russell Davies; graduate work with Jean Morel and Alfred Wallenstein.

In addition to his horn work with the Ballet Orchestra, Mr. Martin has been involved with a long list of Broadway shows including Sondheim shows ranging from Company to Into the Woods. He participated in Spoleto Festivals, both in Italy and Charleston, North Carolina. A founding member of the American Composers Orchestra, Mr. Martin played with that organization for many years. Mr. Martin has fond memories of touring with Alexander “Sasha” Schneider and the Brandenburg Ensemble.

Private teaching, chamber music coaching, and various conducting engagements have added enrichment to an already active musical career.

Clark McAlister, Vice President & Editor in Chief  
Edwin F. Kalmus & Co., Inc.

Clark McAlister is Vice President and Editor in Chief of Edwin F. Kalmus & Co., Inc. and of Ludwig Masters Publications, as well as Artistic Director of Klavier Records. He is also Music Director and conductor of the Deerfield Beach Symphony Orchestra, the Sunrise Symphonic Pops Orchestra, and Lyric Chamber Orchestra. Dr. McAlister has been Music Administrator and assistant conductor of the Philharmonic Orchestra of Florida (later known as the Florida Philharmonic Orchestra), Music Director and conductor at Palm Beach Community College, and instructor at the Canford Summer School of Music in Canford, England. He has been composer-in-residence at the University of Montana at Missoula, and currently holds that position with Chamber Music Palm Beach. He is an active...
composer and arranger, and his compositions and arrangements are played by orchestras and ensembles in the United States, Europe, and Japan; they have been recorded by Telarc, Klavier, Deutsche Grammophon, Sony, Albany and Alba. The recipient of a fellowship in composition from the Florida Arts Council, Dr. McAlister received his Doctor of Musical Arts degree from the University of Miami.

**Mark Millidge, Music Libraries Manager**
**BBC Symphony Orchestra**

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

After twelve years of heading the Music Library at English National Opera, Mark is now the Music Libraries Manager for the BBC Symphony Orchestra, BBC Singers, and BBC Symphony Chorus. Despite a similar job description, the challenges that are presented to a symphonic librarian are poles apart from those encountered by an opera librarian. With an average of two broadcast concerts per week, with heavy emphasis on contemporary music, it is a very thrilling environment in which to work. Of course, he realizes that he has now sacrificed his summers to the BBC Proms!

Mark loves to travel and spend a great deal of free time in northern Spain, the home of his partner.

**Alison Mrowka, Principal Librarian**
**Austin Symphony**

Alison Mrowka was appointed Principal Librarian of the Austin Symphony in 2012. Prior to that, she was Assistant Librarian of the Cincinnati Symphony where she prepared music for the Symphony, Pops, Cincinnati Opera, Cincinnati Ballet, and May Festival. She has also held library posts with the Brevard Music Center, the National Repertory Orchestra, and the contemporary chamber ensemble Concert:Nova. In 2011, she was elected Secretary of the Major Orchestra Librarians’ Association. Alison holds a degree in clarinet performance from the University of Cincinnati College-Conservatory of Music.

**Matthew Naughtin, Music Librarian**
**San Francisco Ballet**

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

Matt’s original orchestral compositions and arrangements have gained wide recognition and are played all across America on Christmas, Pops, Youth, and Family concerts. Matt specializes in music written especially for children, and his works have been used extensively on family concerts and concerts for grade school and preschool children. He has written three ballet scores in collaboration with choreographer Robin Welch.

**Steven Reading, Co-Owner**
**Scores Reformed**

Steven Reading spent 1971—1974 at the Guildhall School of Music in London studying French horn and composition.

From 1974—1996, he worked as a freelance horn player, with most of the major UK symphony and chamber orchestras including six years with both the Royal Philharmonic Concert Orchestra and the London Symphony Orchestra. He also spent two years as second horn of the Belgian Chamber Orchestra “I Fiamminghi”. He has worked extensively in concert hall, studio, and film and has undertaken many foreign tours with The London Symphony, Royal Philharmonic Concert Orchestra, London Philharmonic, Royal Philharmonic Orchestra, and I Fiamminghi.

Steven changed direction and became a music engraver and arranger in 1996, becoming an expert user and trainer in Sibelius software. He was a major copyist for BBC Music Library from 1996—2010 and has also worked as a copyist for many commercial film and TV companies.
**STEVEN READING, Cont’d**

For Music Sales, he has published more than 3,000 back catalogue songs on the internet using the Sibelius internet application, ‘Scorch’.

Steven has also been librarian and copyist for the composer Carl Davis, setting his opera, *Peace*, and ballet, *The Lady of the Camellias*, along with movies including *The Understudy*, *The Godless Girl*, *LAT*, *The Immigrant*, and the BBC TV series, *Cranford*.

Steven is currently the co-owner of Scores Reformed, a publishing company that provides clean electronic and hard copies of standard repertoire pieces for discerning musicians and promoters. He has been a regular attendee of MOLA conferences since London in 2011, enjoying the opportunity to meet, talk to, and confer with colleagues from around the world who otherwise he would not meet.

**TONY RICKARD, MUSIC LIBRARY MANAGER**
**ROYAL OPERA HOUSE ORCHESTRA**

After formative music experiences in the Redbridge Youth Orchestra and Brass Band, Tony Rickard studied at Colchester Institute and the Royal Academy of Music, London.

After a busy freelance career as player, teacher, copyist, and arranger, Tony joined the Music Library of the Royal Opera House, Covent Garden and has been Library Manager since 2007. His arrangements have been performed in such venues as the Barbican Concert Hall, London, Avery Fisher Hall, New York, and Verizon Hall, Philadelphia and are published by Faber Music, ABRSM and Cala Records. 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.

**ANNE RIMBACH, LIBRARIAN**
**SYMPHONY IN C**

Anne Rimbach is the Librarian at Symphony in C (Camden, New Jersey). She received a Bachelor of Arts in Music from Nazareth College (Rochester, New York) in 2009 and is pursuing a Masters of Music in Music History at Temple University. Anne has spent summers at Interlochen Arts Camp, the Aspen Music Festival, and Tanglewood Music Center. She was a library fellow with the Philadelphia Orchestra for three seasons. Anne is active in MOLA and was recently appointed MOLA webmaster. She is also a member of the Education Committee.

**PHILIP ROTHMAN, OWNER**
**NYC MUSIC SERVICES**

NYC Music Services is a New York-based music preparation firm owned and operated by Philip Rothman, a Juilliard-trained musician with more than fifteen years of experience preparing quality materials for professional clients in the music industry. NYCMS produces music notation using the latest versions of the Finale and Sibelius programs, and MIDI realizations with Logic Studio.

Working with a network of industry professionals worldwide to meet the demands of any project, materials prepared by NYC Music Services have recently appeared on the music stands at Lincoln Center, Twentieth Century Fox Studios, Abbey Road Studios in London, and the Royal Opera House. NYCMS gives workshops in New York and across the country on music software and preparation. Regular clients include Carnegie Hall, The Metropolitan Opera, Indianapolis Symphony/Symphonic Pops Consortium, European American Music Corporation, and today’s top concert, film, and TV composers.

**CLYDE SCOTT, DIRECTOR OF VIDEO PRODUCTION**
**NEW WORLD SYMPHONY**

Clyde Scott is a director and digital artist who has created national commercial spots, in-concert visuals for stadium tours, short films, and highly synchronized works of video art to accompany classical music. In 1996, Mr. Scott founded Electric Sheep, a Miami Beach-based design boutique specializing in motion-graphics, where he and his team crafted numerous film and broadcast visuals for clients such as Disney, Shakira, MTV, Sony, and Caravan Pictures.

In 2001, Mr. Scott joined the New World Symphony. In the following years, he worked closely with Frank Gehry and Gehry Partners on the integration of video and projection technology into the New World Center in an unprecedented fashion. Mr. Scott is now the organization’s Director of Video Production, working with Michael Tilson Thomas, guest artists, and the Fellows to find creative ways to merge video and classical music in both education and performance.

Since the opening of the New World Center, Mr. Scott has directed more than thirty live high-definition simulcasts (WALLCASTSTM) featuring artists such as Michael Tilson Thomas, Esa-Pekka Salonen, Manfred Honeck, Robert Spano, Gil Shaham, and Yefim Bronfman. In addition, he has created original video art for the New World Symphony’s world premiere of Shaun Naidoo’s...
Sentient Weather, U.S. premiere of Luc Ferrari’s Sexsolidad, and performances of Steve Reich’s Violin Phase and Arnold Schoenberg’s Pierrot Lunaire.

KT Somero, Manager of Orchestral Activities
The Colburn School

KT Somero, a California native, earned her Bachelor of Arts degree in clarinet performance from the University of California, Los Angeles in 2003. In 2005, she completed a Master of Music degree in clarinet performance at Chicago’s DePaul University. Her principal mentors include clarinet legends Gary Gray and John Bruce Yeh. Currently, KT serves proudly as Manager of Orchestral Activities for The Colburn School Conservatory of Music in Los Angeles, and does freelance library work around Southern California. Since January 2012, she has been Editor-in-Chief of the Major Orchestra Librarians’ Association’s quarterly publication, Marcato, and was pleased to present at the 2013 Music Library Association conference in San Jose. For the 2011 and 2012 seasons, KT was Music Librarian for the Peninsula Music Festival in Door County, Wisconsin. 2007-2011 were spent as the Orchestra Administrative Assistant/Performance Librarian for the Northwestern University Bienen School of Music, and she also worked as personnel and stage manager for the Chicago Philharmonic Orchestra from 2008-2011, and stage manager for the Music Institute of Chicago from 2005-2011. In addition, KT was a member (clarinet/bass clarinet) of Chicago’s Access Contemporary Music from 2006-2011, served on the ACM Board, and performed, recorded, and toured cities including Toronto, Canada and Paris, France with the organization’s resident ensemble, Palomar. She has performed with the New Millennium Orchestra as part of the Ravinia Festival; for Chicago Opera Vanguard’s production of Mark-Anthony Turnage’s Greek, with the composer in attendance; for recitals at the PianoForte Foundation and the Chicago Cultural Center; musical theater productions for Columbia College Chicago, Porchlight Music Theater, and The Second City, to name a few, and multiple live broadcasts for Chicago’s WFMT radio. Over the years, KT has also worked as a professional clarinet and saxophone tester for the Leblanc/Conn-Selmer Corporation, maintained an active teaching studio, and played in various rock and jazz bands.

Susan Stokdyk, Librarian/Orchestra Administrative Asst.
Northwestern University

Susan Stokdyk is currently the Orchestra Librarian for Northwestern University, as well as the Chicago Philharmonic. She is a former librarian fellow of the Civic Orchestra of Chicago, and has worked as a freelance librarian for the Lyric Opera of Chicago, Grant Park Music Festival, Joffrey Ballet, Ravinia Festival, and Chicago Symphony Orchestra. Susan has an extensive background in bassoon performance and maintains a light performing schedule with Camerata Chicago and various ensembles in the Chicago area. When not in the library or on stage, Susan enjoys exploring new trails on her road bike, and is perpetually on a search for the best cheese fries the city has to offer.

Lawrence Tarlow, Principal Librarian
New York Philharmonic

Lawrence Tarlow has been Principal Librarian of the New York Philharmonic since August 1985. Previously, he was Librarian of the Atlanta and Oklahoma Symphonies, and the Berkshire [now Tanglewood] Music Center Orchestra.

Mr. Tarlow attended the first MOLA conference in Philadelphia in 1983 and thereafter, attended every conference until the Philharmonic’s touring schedule kept him from the 2012 New Orleans and 2013 Portland conferences. As a member of the New York Philharmonic, he has toured to 36 countries across North and South America, Europe, and Asia. While touring with the Philharmonic often involves returning to the major concert halls of the world, the one place he does not expect to revisit is Pyongyang, Democratic People’s Republic of Korea, in which the Philharmonic performed in February, 2008.

Larry Tarlow served three consecutive terms as MOLA President shortly after MOLA’s founding, wrote the original by-laws, and has stayed active in the organization in other ways, originating—with Robert Sutherland, Chief Librarian of The Metropolitan Opera—and running the MOLA Mock Auditions, serving on the MOLA/Music Publishers Association/Music Library Association Joint Committee for a number of years, the Past Presidents Council, and as a proof-reader of Marcato. In addition, the New York Philharmonic, along with The Metropolitan Opera, was co-host of the 2000 MOLA conference.

Starting on trumpet at age nine, moving to baritone horn, and finally tuba, Mr. Tarlow studied at The Juilliard School and received his degree from the Curtis Institute of Music. After earning his degree, he worked with Kurt
Michaelis in the orchestra department of the C.F. Peters Corporation and George Sturm in the performance department of G. Schirmer, Inc. His major influence as a librarian was Victor Alpert, long-time Librarian of the Boston Symphony Orchestra.

JUSTIN VIBBARD, PRINCIPAL LIBRARIAN
Sarasota Orchestra

Justin Vibbard is currently Principal Librarian for the Sarasota Orchestra and the Sarasota Music Festival. His background is in trombone performance and his formal training as a performance librarian began as the librarian fellow for the Civic Orchestra of Chicago where he studied with the Chicago Symphony librarians. Justin has also worked in various capacities for the Lincoln Symphony, The Metropolitan Opera, Aspen Music Festival, Grant Park Music Festival, Britt Classical Festivals, and most recently, the Mostly Mozart Music Festival Orchestra at Lincoln Center. Justin enjoys coaching and mentoring aspiring librarians, and spends his free time working with charitable and non-profit organizations in the areas of health and human services, disaster response, and travels around the country speaking to youth and young adults about volunteerism and social activism.

Justin is married to Laura Conrad and together, they enjoy bird watching, hiking, backpacking, and mountain biking, as well as interacting with their pet guinea pig.

GUNNERY SERGEANT KIRA WHARTON, LIBRARIAN
“The President’s Own” United States Marine Band

Librarian Gunnery Sergeant Kira Wharton joined “The President’s Own” United States Marine Band in October 2003. She was appointed assistant chief in 2008. GySgt Wharton began her musical training on oboe at age ten. After graduating in 1989 from Grand Ledge High School, she attended Cornell College in Mount Vernon, Iowa, where she earned bachelor’s degrees in history and music in 1993, she earned a Master of Music History in 1995 and a Doctor of Musical Arts in 1997 from the University of Iowa in Iowa City. Prior to joining “The President’s Own”, GySgt Wharton was a member of the 389th Army Band, Aberdeen Proving Ground in Maryland and the 56th Army Band, Fort Lewis in Tacoma, Washington.

UPCOMING CONFERENCES

33RD ANNUAL MOLA CONFERENCE
Montréal, Quebec, Canada
May 29 - June 1, 2015

Weekend includes the OSM with Kent Nagano performing Wagner Die Walküre, Act I

34TH ANNUAL MOLA CONFERENCE
Helsinki, Finland
Tentatively scheduled for: May 13 - May 16, 2016

Conference Location: Finnish National Opera
Agenda to include visits to Ainola, the home of Jean Sibelius
MOLA Thanks

JoAnn Kane

music service
This past year as President has been a busy and rewarding year for me. Along with the rest of the Board, we continue on a regular basis to review, discuss, and evaluate all of the projects and efforts of our many committees.

MOLA as an organization continues to increase in membership. I often think of MOLA as a large ship, one that does not quickly change direction but that continues to move forward in the direction of its mission. The Board has been terrific this past year in helping guide the ship and, if necessary, to make tweaks when and where needed. I thank them for all they have done.

I would also like to thank our committee chairs for their time and efforts in overseeing the tasks their committees are working on. And a big thank you as well to all the committee members for being available to offer their advice and time when needed. Without their commitment, MOLA would be struggling to stay afloat, let alone move forward.

With the busy schedules we all have with our individual organizations, I find it reassuring to see MOLA’s commitment to efficiency and professionalism by outsourcing more of our administrative and financial needs. As you know, we have used the services of Madeleine Crouch & Co., Inc. for several years to handle our financial tasks. This past year, we increased the responsibilities of Amy Tackitt, our MOLA Administrator, to include more of the day to day administrative needs of MOLA as well as being much more involved in the coordination of the many conference related details. In addition, she also assists with planning and implementing our regular Board of Director meetings. This past year, the Board met three times, twice in New York City and once in Miami Beach. And I am pleased to announce that we now have on board a new Development Associate, Paul Kriebs, who will assist in guiding us as we continue to interact with our friends and supporters throughout the music community.

I am looking forward to this next year as I continue to work with the Board in the position of Past President.

Patrick McGinn
Milwaukee Symphony Orchestra

It was such an honour to be elected onto the Board at last year’s conference in Portland and I knew that a very steep learning curve loomed before my presidential term started in 2014. However, I have been very lucky to have such wonderful colleagues in my fellow Directors. They have been extremely supportive and patient teachers. In particular, I would like to thank Ella Fredrickson for her invaluable sagely advice and our current President, Pat McGinn, who has been an inspiration all year. I must also thank the members of our committees and groups whose sterling work ensures that MOLA continues to go from strength to strength.

Despite a turbulent year for a number of our members and their orchestras and many of us facing crippling cuts within our organisations, I am overjoyed to see so many registrations for this year’s conference. It’s a sure sign that the MOLA mission is working and that we are continuing to share our experiences and solutions with colleagues at home and overseas. It’s going to be an exciting year and I’m looking forward to it immensely. I would like to encourage you all to keep an eye on the website’s forums and updates and become involved as much as possible.

Mark Millidge
BBC Symphony Orchestra

Thank you all for the unique opportunity to serve MOLA these past three years. The entire MOLA Board and all respective committees worked diligently to actively embrace our mission—to engage one another by promoting excellent communication, networking, support, leadership, and professional commitment to our member organizations and colleagues. Even though I step down from the tasks of Board leadership, I will continue to serve my colleagues through information management as part of the MOLA 3.0 web team.

In this remarkable business of music making, be passionate about the work you do backstage and share your knowledge, skill, and discoveries with each other. I think we can all agree that no single librarian stands alone in the world of MOLA.

Keep in mind that MOLA in the 21st century begins with you—be a part of it!

Ella M. Fredrickson
The Florida Orchestra
Asia-Pacific Committee

Vi King Lim, Symphony Services International, Chair • Alastair McKean, Melbourne Symphony Orchestra • Keiko Itonaga, Tokyo Metropolitan Symphony Orchestra • Khor Chin Yang, Malaysian Philharmonic Orchestra • Robert Johnson, Auckland Philharmonia Orchestra • Yeow Siang Lim, Singapore Symphony Orchestra • Jin-Keun Kim, Seoul Philharmonic Orchestra • Àngels Martínez, The Metropolitan Opera, Ex-Officio

In the last twelve months, the number of Asia-Pacific members within MOLA has grown quietly and reached a stage where particular needs and concerns are emerging for the region. Two orchestras from Australia were welcomed as new MOLA members at the Portland conference in 2013: the Australian Chamber Orchestra and the Sydney Symphony. In recognition of the Asia-Pacific presence, the Membership Committee appointed Alastair McKean (Melbourne Symphony Orchestra) as Asia-Pacific Hospitality Coordinator in 2013, thus extending and diversifying the Committee’s network.

The geographical distance and the cost of travel for Asia-Pacific members to attend the MOLA conference prevent many from participating in and benefiting from this wonderful opportunity and experience. In addition, language and communication remain an obstacle for some members. Several countries in the region also have to deal with anomalous copyright laws and music industry practices which require specialized treatment. In light of these issues, the Asia-Pacific Committee will look in the future at the possibility of providing an opportunity situated in the region for members to meet and develop their professional knowledge and skills.

Korean translations of three MOLA handbooks—What is MOLA?, A Guide to the Major Orchestra Librarians’ Association, The Orchestra Librarian: A Career Introduction, and Music Preparation Guidelines for Orchestral Music were completed by Kevin Jin-Keun Kim (Seoul Philharmonic Orchestra) early in 2014 and will soon be published by the Publications Committee along with the Japanese translations which were submitted in 2013. Many thanks to all those who offered their valuable time in preparing these translations.

Vi King Lim
April 2014

Archives Committee

Marcia Farabee, National Symphony Orchestra, Chair • Elizabeth Cusato Schnobrick, National Symphony Orchestra • Alison Mrowka, Austin Symphony, Ex-Officio

MOLA members may send relevant documents to the National Symphony Orchestra library to be added to the MOLA Archives. The Archives Committee has nothing to report at this time.

Marcia Farabee
March 2014

Development Committee

Sara Griffin, New York Philharmonic, Chair • Rebecca Beavers, Atlanta Symphony Orchestra • Lauré Campbell, Emeritus Member, San Francisco Opera (retired) • Laura Cones, Indianapolis Symphony Orchestra • Sarah Bowman Peterson, Grand Rapids Symphony & The Peninsula Music Festival • Karen Schnackenberg, Dallas Symphony Orchestra • Tom Takaro, Houston Symphony • Patrick McGinn, Milwaukee Symphony Orchestra, Ex-Officio • Paul Kriebs, Development Associate

During the past year, the Development Committee has pursued multiple projects to raise funds for MOLA’s named funds and conference sponsorships. We would like to acknowledge Marin Alsop for her assistance in composing a letter to our MOLA conductors which was sent in November 2013. In December 2013, our annual holiday mailing was sent to our colleagues in the publishing industry and our year-end donation campaign within our own membership took place.

This spring, we have been working to obtain sponsorships for our annual conference in Miami Beach and have also contacted our conductors again for support. The databases used for these mailing are updated by committee members and I would like to thank those who have donated their effort and time to these projects. I would also like to thank Amy Tackitt for her assistance throughout the year.

In March, MOLA engaged the services of a Development Associate in order to assist the Development Committee in
creating strategies for growth. Paul Kriebs lives in Alexandria, Virginia and has experience with non-profit fundraising and marketing. Currently, Paul is a Marketing Director with the National Retail Federation.

Finally, the Development Committee would like to thank our donors within the MOLA membership as well as our sponsors for the generosity shown during the 2013-2014 season. With your support, MOLA is able to provide resources for librarians around the globe.

Sara Griffin
April 2014

EDUCATION COMMITTEE

Marcia Farabee, National Symphony Orchestra, Co-Chair • Christopher Blackmon, Orchestre Philharmonique du Luxembourg, Co-Chair • Matt Dannan, Brevard Music Center • Inger Marie Garcia de Presno, Gothenburg Opera • Anne Rimbach, Symphony in C • Lena Ousbäck, Royal Stockholm Philharmonic Orchestra • Nicole Jordan, Atlanta Symphony Orchestra • Wendy J. Skoczen, Lyric Opera of Chicago • Mark Fabulich, Los Angeles Opera • KT Somero, The Colburn School • Juhana Hautsalo, Finnish National Opera • Lena Ousbäck, Royal Stockholm Philharmonic Orchestra • Nicole Jordan, Atlanta Symphony Orchestra • Wendy J. Skoczen, Lyric Opera of Chicago • Mark Fabulich, Los Angeles Opera • KT Somero, The Colburn School • Juhana Hautsalo, Finnish National Opera •

The MOLA Education Committee has been quite busy this year. One of our first items of business was to split up committee assignments, and here they are:

- Internships: Chris Blackmon, Matt Dannan, Eleanor Peebles, and Nicole Jordan
- Webinars & Classroom on the Web: Anne Rimbach
- Summer & Academic Year Internships Website List: Eleanor Peebles, Nicole Jordan, Matt Dannan
- External Clinics & Workshops: Matt Dannan, Marcia Farabee, Wendy J. Skoczen, Inger Marie Garcia de Presno, Lena Ousbäck, and Juhana Hautsalo
- Conference Breakout Sessions: Nicole Jordan, Marcia Farabee, Bart Dunn, Anne Rimbach, Mark Fabulich, Lena Ousbäck, and Juhana Hautsalo
- Writing (Wikipedia, Marcato, etc.): Mark Fabulich and KT Somero

The most visible signs of our work are the conference internships, the conference breakouts, and external clinics and workshops. We are pleased to announce that there will be a workshop in Tallin, Estonia in October of 2014. Inger Marie and Juhana have been instrumental (no pun intended) in organizing this event, and attendees will be from the Nordic countries, as well as the Baltic and Polish nations.

The committee received several applications for this year’s conference internship program. We wish to congratulate Alex Clark of the Kitchener-Waterloo Symphony on being selected as this year’s intern.

Two new areas for us are the webinar and classroom on the web ideas. We would welcome the suggestions of the membership as to what topics they might want to see addressed in this fashion.

We are also exploring the idea of library internships (separate from the conference internship) where members in the first part of their careers could visit and work in other libraries for a limited time.

Marcia Farabee and Chris Blackmon
March 2014

ELECTRONIC DATA SERVICES (EDS) COMMITTEE

Jari Eskola, Society of Finnish Composers (Honorary Member), Chair • Anne Rimbach, Symphony in C, Webmaster • Steven Sherrill, Atlanta Symphony Orchestra (retired), Webmaster Emeritus • Wendy J. Skoczen, Lyric Opera of Chicago, Resource Links • Ella M. Fredrickson, The Florida Orchestra, Composer Pages Editor and PAD Manager, Ex-Officio

The EDS year of activity 2013-2014 can be described with a few select keywords: challenges, surprises, server issues, simply—an annus horribilis.

The MOLA website 3.0 was launched during the Portland conference on April 27, 2013 with web designer Shawn Smith and interim webmaster Jari Eskola presenting the site and its features—until the infamous server crash happened. The new website project had started about two years earlier, in the spring of 2011. After the planning stage, a bidding
contests were held for web design and hosting. The winning company closed its operations soon after the contract was signed and work on the new website had started. This created some fundamental problems with building and maintaining the website, which was planned to have been outsourced to the design company. Nevertheless, it was decided that the launch would take place in Portland, even if the site would not be fully ready. Thanks to numerous volunteers too many to mention here, the entire website content was transferred onto the new platform and as the launch took place, the website was very much operational, even if some planned features had not yet been installed and some aspects of the beta-testing had not been completed.

The contract with the original developer, Shawn Smith, was terminated in June 2013 and a new IT partner was enlisted: Goneex, Inc. The website was transferred onto a new server under Goneex’s realm, which caused a period of service disruption lasting a few days (mostly having to do with the domain name pointing to the new server location) and also resulted in some corrupted files, but all in all, the company worked hard to transfer the entire content with 1,000+ Errata files and hundreds of other files; the results were satisfactory.

Residing on a new server, the website was further developed during the summer months: the detailed search functionality was installed, the splash screen for alerts was implemented, and a view button was added to all published PDF files (Errata, Marcato). The issue with alphabetization of the lists was fixed and certain minor tweaks were done to enhance the user experience.

Early on, the built-in Discussion Forum turned out to lack some key features, which ignited the search for a replacement software. It was decided that the industry standard phpBB forum software would be deployed and fully integrated onto the Boneex Dolphin CMS, which is the engine of the MOLA website. Several web developers were consulted through our IT partner, but one after another, their work was left unfinished due to the complex nature of merging the technologies. As this report is being written, the new forum has been installed, and the beta-testing is about to begin. Some of the original wish-list features have been scrapped to speed up the new forum launch.

Throughout fall 2013 and early 2014, unexpected, somewhat unexplainable outages were experienced; the website would give a “red screen of death” error, signaling a database query error. The reason behind these issues was pinpointed to certain over-heated scripts and processes that eat up the server resources, triggering certain automated safety measures to keep the server up, rather than allowing it to crash. Finally, these issues escalated into a conflict with the server terms of use and MOLA website was suspended in late March 2014. In a fast-paced rescue mission, the website was once again transferred to a new server, this time to a very powerful, quadruple core, cloud-technology-driven self-healing cluster system, that only hosts the MOLA website, and does not share the server with any other clients, as had been the case with the earlier servers (“Virtual Private Server”, VPS, kind of share-a-server scheme). The system has been very stable in the first weeks of operations. In retrospect, it can be said that this upgrade should have been done much earlier.

The next phase is to develop further the website content, including “online exclusives” like committee blogs for informing membership about committee activities. The site’s social features toolkit provide a communication channel between the committees and the membership. These and other plans are pending the Board’s approval.

2014 saw some changes in the EDS Committee membership: Anne Rimbach started as the webmaster, Ella M. Fredrickson took over the Publishers, Agencies, Dealers (PAD) database management and the Composer Pages curatorship. Jari Eskola continues as the EDS chair, developing content for the website. Wendy J. Skoczen continues to manage the membership database, while Steve Sherrill offers sage advice through his role as the emeritus webmaster.

The number of working hours that has gone into keeping the website up and running, functional, and serving the MOLA community has hit figures much higher than those that can be asked of a volunteer. With much gusto and heroic willpower, the Webteam has done its best to overcome the issues described above. Every outage and corrupted file has been taken with utmost seriousness, every question or comment sent to the Webteam has been replied to with due diligence.

Jari Eskola
April 2014
COMMITTEE REPORTS

ERRATA COMMITTEE

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

There were 67 entries added to the Errata Database since the last year’s report. The database is up to date at this point. We request that you inform us if you happen to find entries that are faulty in some way. Currently, we are working on expanding the Resource Sharing section of the website. There are some technical hurdles to overcome but the website committee is working to resolve them.

Doug Adams
April 2014

EUROPEAN COMMITTEE

Pablo Suso, Bilbao Orkestra Sinfonika, Chair • Tony Rickard, Royal Opera House • Mark Millidge, BBC Symphony Orchestra • Inger Marie Garcia de Presno, Gothenburg Opera • Kari Jacobsen, Norwegian Radio Orchestra • Juhana Hautsalo, Finnish National Opera • Igor Retschitsky, Bruckner Orchester Linz • Jürg Obrecht, Tonhalle-Orchester Zürich • Marcia Farabee, National Symphony Orchestra • Lena Persson, Copenhagen Philharmonic & Tivoli Symphony Orchestra • Emmanuel Sproelants, Brussels Philharmonic • Rachel Daliot, The Israel Philharmonic Orchestra • Guillaume Maessen, Rotterdams Philharmonisch Orkest • Àngels Martínez, The Metropolitan Opera, Ex-Officio

This is my last report as Chair of the European Committee. Due to these new circumstances, the activity of the committee has been quite limited in the last year but we have the commitment to collaborate in the following issues:

• Supporting the workshop in Tallin (Estonia)
• Supporting the 2016 MOLA Conference in Helsinki
• Keep working on relations with publishers and distributors in Europe
• Other issues of interest in each country

I would like also to announce that after the retirement of Asger Bongo, librarian of the Odense Symfoniorkester, Lena Persson (Orchestra Librarian of the Copenhagen Philharmonic & Tivoli Symphony Orchestra) has joined us in the committee representing the Danish orchestras.

Pablo Suso
April 2014

FINANCE COMMITTEE

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

Through its proactive management of income, generosity of donors, and careful oversight of expenses, MOLA maintains a solid financial position. This enables our association to continue to offer a variety of educational and developmental initiatives for our member librarians and the wider industry. One of the most important member opportunities is the Travel Assistance Program whereby librarians may apply for funding to attend the annual conference. This year, the Finance Committee was please to be able to award assistance to sixteen librarians.

Our business services partners at Madeleine Crouch & Co., Inc. have been handling our accounting and bookkeeping for more than two years and the process of billing and collecting payments is going very smoothly. The Finance Committee reviews monthly reports and accounts and is in close contact with Treasurer Shannon Highland on a regular basis. We want to thank Shannon for her excellent work in keeping MOLA’s finances on a steady path as well as the folks at “Mad
Crouch”. My personal thanks go to the ever-vigilant committee members—Jane Cross, Pat McGinn, and Robert Sutherland—without whom this organization would truly suffer.

Karen Schnackenberg
April 2014

**Marcato Committee**


Shelley Friedman, Washington National Opera • Robert Greer, Fort Worth Symphony Orchestra • Melissa Robason, The Metropolitan Opera • Thomas Takaro, Houston Symphony • Elena Lence Talley, Kansas City Symphony • Lawrence Tarlow, New York Philharmonic • Ella M. Fredrickson, The Florida Orchestra, *Ex-Officio*

*Marcato* is MOLA’s quarterly publication and it serves to connect the various elements of our global association—the librarians representing our member organization, the multitude of committees, our Board of Directors and administrative support, our web team, and the publishers and other music-related companies with which we deal on a regular basis. We strive to collect relevant information from as many of these entities as possible, and report these stories to the MOLA community in a fun and engaging manner. We hope that the committee and business reports, book reviews, announcements of new editions, interviews, Transitions pieces, coffee break games, and election and conference-related announcements are helpful and entertaining.

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

P.S. Send us your (appropriate) MOLA Miami Beach 2014 photos—you never know who might turn up in the next issue of *Marcato*!

KT Somero
April 2014

**Membership Committee**


This year, we received six new membership applications, two resignations, and, sadly, we had to suspend New York City Opera because they ceased their activity. The Board of Directors has conferred two new Honorary Members and will recommend three retired librarians for Emeritus Member status. Proper details will be given at the Business Meeting during the 2014 MOLA conference in Miami Beach.

All new members accepted at the 2013 MOLA conference in Portland last year have been sent a welcome packet.

For this year’s conference, a first-time attendee award for MOLA members has been given to four recipients.

The Membership Committee has also worked successfully this year helping the Treasurer and the Finance Committee regarding overdue membership dues payments. Additionally, the committee has worked diligently in many other matters attending to various demands of our members.

Jane Cross is stepping down from the Membership Committee. On behalf of the entire committee, I would like to
deeply thank her for her ten years of dedication, amazing knowledge, and experience, which have been generously given to our MOLA members, as well as for her contribution working as Database Coordinator for many years.

I would like to offer my deep acknowledgment to all members of the Membership Committee for their active participation and valuable help. Special thanks to Wendy J. Skoczen for her hard work as Database Coordinator. The membership list for printing used to be updated twice each year but from now on, will be updated quarterly—generally after each quarterly Board of Directors meeting to include all applicable changes or updates.

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

Àngels Martínez
April 2014

MOLA/AMERICAN FEDERATION OF MUSICIANS (AFM) LIAISON COMMITTEE

Karen Schnackenberg, Dallas Symphony Orchestra, Chair • Paul Beck, The Juilliard School • Kim Hartquist, Rochester Philharmonic Orchestra, Data Coordinator • Ron Krentzman, Hartford Symphony Orchestra, Regional Orchestra Players Association (ROPA) • Mary C. Plaine, Baltimore Symphony Orchestra, International Conference of Symphony and Opera Musicians (ICSOM) • Mark Millidge, BBC Symphony, Ex-Officio

The MOLA/AFM Committee is pleased to report that, after several years of difficult challenges, there have been some improvements in our profession during the past season. The National Symphony Orchestra now includes all three librarian positions in the bargaining unit, protected by their master agreement. The Cincinnati Symphony Orchestra has finally reinstated its much-needed third librarian position. Most importantly, the Musicians (including Librarians) of the Minnesota Orchestra are back to work after their devastating 18-month lockout. Although it will take time for the entire industry to move beyond these past few years, we are optimistic that we are finally moving in the right direction.

Member librarians are encouraged to contact our committee with any questions or concerns about workplace issues, as well as with positive news, regardless of organization or country. What helps one of us helps all of us.

Karen Schnackenberg
April 2014

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

Elizabeth Cusato Schnobrick, National Symphony Orchestra, Chair • Robert Sutherland, The Metropolitan Opera • Sara Griffin, New York Philharmonic • Shannon Highland, The Dallas Opera, Ex-Officio

This committee meets bi-annually, in October and April. Hosting and minutes-taking responsibilities rotate amongst the member organizations, with most meetings taking place in New York City.

The purpose of this committee is to discuss topics of mutual interest to the three organizations, including activities of each organization’s annual conference and mid-year meetings. General reports are given by each organization at each meeting with time reserved to discuss issues that affect all three groups.

Typical discussion topics have included the digitization of sheet music and dissemination of digital music, copyright, and recently, issues surrounding digital piracy and copyrighted music.

Our meetings this past year included reports about the new websites for MOLA and MLA, and the MPA-hosted Paul Revere Awards for outstanding graphic design in published sheet music. MPA anticipated discussion at their November meeting to define what makes a publication. This has become a relevant discussion because several new and small publishers work exclusively in digital formats. MLA academic librarians face ongoing struggles to ensure their students are using the best and most recent editions.

At the October 2013 meeting, there was discussion about the difficulties associated with self-publishing, the changing landscape of gaining rights and permission for broadcasting orchestra music that is under copyright, especially as
orchestras wish to maximize their presence online and in social media, and the evolution of digital music stands and whether digital stands are ready for mainstream use (the consensus was no, not yet).

The next meeting will be held hosted by MPA in April 2014.

Elizabeth Cusato Schnobrick
March 2014

MOLA/PUBLISHER JOINT COMMITTEE

Marcia Farabee, National Symphony Orchestra, Co-Chair • Mark Wilson, Dallas Symphony Orchestra, Co-Chair • Pablo Suso, Bilbao Orquesta Sinfonika • Marc Facci, Eastern Music Festival • Minna Mäkelin, Helsinki Philharmonic Orchestra • Robert Greer, Fort Worth Symphony Orchestra • Pat Kimball, Buffalo Philharmonic Orchestra • Elizabeth Blaufox, Boosey & Hawkes (NY), Hire Library Manager • David Flachs, G. Schirmer, Production Manager • Doriana Molla, European American Music Distributors, Acting Head of Rental Services • Maria Iannacone, Theodore Presser, Rental and Performance Library Manager • Gary Rautenberg, Alfred Music Publishing, Library Content Manager • Christian Riedel, Breitkopf & Härtel • Douglas Woodfull-Harris, Bärenreiter • Michael Vannoni, Rodgers & Hammerstein, Concert Library Manager • Mark Millidge, BBC Symphony Orchestra, Ex-Officio

The annual meeting of the MOLA/Publisher Joint Committee was held on November 11, 2013 in New York City. Attendees included Elizabeth Blaufox (Boosey & Hawkes), Marc Facci (Tulsa and Eastern Music Festival), Marcia Farabee (National), David Flachs (G. Schirmer), Bob Greer (Fort Worth), Maria Iannacone (Theodore Presser), Pat Kimball (Buffalo), Minna Mäkelin (Helsinki), Michael Vannoni (Rodgers & Hammerstein), Mark Wilson (Dallas), and Douglas Woodfull-Harris (Bärenreiter).

Our first topic concerned erasure of parts. It seems that some of the smaller orchestras are being asked to erase ALL markings (including bowings) before returning their materials. Maria pointed out that this has always been the policy at Theodore Presser, however, it is now being enforced, particularly in the case of new or cleaned materials. Presser asks to be contacted if a librarian has reason to retain markings entered into a clean set. The other agents reminded the MOLA members that their policies are spelled out in the rental agreement. All agreed that folks should remove any markings that will not be helpful. This led to discussion about the damage that constant marking and erasing causes to the parts. This, in turn, led to an ongoing hope for librarians and musicians to mark their parts properly. It was noted that if an organization receives a poor quality set, it should contact the agent right away to see if there are alternatives. Lastly, if an organization prefers a marked set (or alternatively, a clean set—no markings), please make your needs known when you place the order.

The discussion dovetailed quite nicely into our next topic, which was the preponderance of PDFs and 8.5” X 11” (A4) sized parts. The librarians were quite vocal about the amount of time and work PDFs take. It was noted that the majority of these materials fall into two categories: commissioned works or pops works. Douglas Woodfull-Harris pointed out that the staff size is of equal importance in the page layout, not just font and paper size. David Flachs noted that his office receives only the commissioning agreement specifics regarding calendar deadlines, not the entire agreement. Maria Iannacone told us that many publishers do not have in-house copyists, and Bob Greer asked the publishers if they could find out who they use as copyists. David Flachs wondered what would happen if the orchestras would send PDFs to Subito (or other music printers) to have them print to the orchestra specs. Elizabeth Blaufox mentioned that publishers are slowly moving toward tablet and iPad use; the publisher will have to provide editing capabilities, among other items. Elizabeth asked that those folks who have interest and concerns about this should contact her directly. MOLA has been asked to update the Music Preparation Guidelines pamphlet to reflect digital formats.

Next on the docket was reprint/re-engraving news. Boosey & Hawkes reported that Ginastera is on their list for next year, Copland Symphony No. 3, Appalachian Spring, and both sets of the Old American songs will be released in 2014. G. Schirmer reported that the Ives Symphony No. 4, Carter Variations for Orchestra, and Barber Violin Concerto have been completed.

MOLA asked if there is a possibility of creating uniform language concerning radio broadcasts; currently, each publisher
(MOLA/PUBLISHER JOINT COMMITTEE CONTINUED)

has a different time period allowing the use of the music (six weeks, one year, within the season, etc.). Early in the discussion of this topic, the publishers noted that they are not permitted to jointly establish or agree to standardized terms. The publishers asked MOLA to make their recommendations and send them to the publisher part of the committee for each publisher to consider independently. It was noted that this does not affect other licensing options, such as podcasts, streaming, and the like; those items need to be addressed with the agents as soon as the library is made aware of any special usage, so that the appropriate license(s) can be issued.

There was brief mention of ZINFONIA and how it seems to be taking over the world! Their intent is to become the central location for music ordering and supply, although copyrights are slowing them down a bit.

Reminders:
1. Errata for any Bärenreiter works should go directly to Douglas at dwoodfull-harris@baerenreiter.com; errata for Breitkopf works should go to Christian at riedel@breitkopf.de.
2. In the event your organization has an emergency that prohibits it from returning the music by the required date, please call the agent, so that things can be worked out.
3. Music that your organization owns but has reverted back to copyright is subject to grand rights permissions. Please be sure to contact the current agent in the event you need any special license(s).

Marcia Farabee and Mark Wilson
March 2014

POLICY COMMITTEE

Mark Millidge, BBC Symphony Orchestra, Chair • Paul Gunther, Minnesota Orchestra • Minella Lacson, Vancouver Symphony Orchestra • Lawrence Tarlow, New York Philharmonic • John Van Winkle, San Francisco Symphony (retired), Honorary Member

It has been another quiet year for the Policy Committee. The committee is always aware of the world’s ever-changing financial climate and the ramifications this might present if there were any unprecedented changes in our memberships’ situations. Whilst nothing in particular has been discussed thus far, it is something to be considered for the future.

Mark Millidge
April 2014

PUBLICATIONS COMMITTEE

Paul Beck, The Juilliard School, Chair • David Gruender, Indianapolis Symphony Orchestra • Jin-Keun Kim, Seoul Philharmonic Orchestra • Robert Greer, Fort Worth Symphony Orchestra • Travis Hendra, Buffalo Philharmonic • Àngels Martínez, The Metropolitan Opera, Ex-Officio

We started the process of updating the content of the following publications which we hope to finish by January 2015:
- The Orchestra Librarian—A Career Introduction (minor revisions)
- What is MOLA (minor revisions)
- Music Preparation Guidelines for Orchestral Music (overhaul revision)

Once these English revisions are vetted, we will then begin to incorporate the revisions into the translated pamphlets Paul Beck is looking for people who can proofread and/or generate translations, probably students at The Juilliard School who will receive an honorarium. Currently, we are planning to offer translations in the following languages: French, Spanish, German, Italian, Mandarin, Japanese, and Korean.

Matthew Naughtin, along with the committee and others, created a pamphlet to inform librarians about ballet music preparation called Ballet Music: A Survival Guide. The committee seeks suggestions for new pamphlet ideas.

Paul Beck
April 2014
We would like to thank all our customers for their trust and confidence in our service!

For North America, Asia and Australia, please contact:

Educational Music Service
33 Elkay Drive, Chester, NY 10918
Tel: 845-469-5790 - Fax: 845-469-5817
E-mail: sales@emsmusic.com
www.emsmusic.com

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EMS – Music of All Publishers:
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Telephone: ++49-(0)208-941 366 31
Fax: ++49-(0)208-941 366 32
E-mail: sales@ems-musicworldwide.com

Manager and Sales Representative:
Hermann Spree
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An Industry Legend to Retire

Carla Boyer:

This may also be the appropriate place to make a bittersweet announcement. At the end of 2014, the dedicated Carla Lebedeff Boyer will be retiring after nearly 34 years of continuous and unplaceable service to our company.

Those of you who have worked with Carla will know that her encyclopedic knowledge of the repertoire and its sources, together with her friendly, dependable, service-oriented spirit, are unrivalled in our industry.

We wish her all the very best for a happy, healthy, and productive future and take solace in the knowledge that her husband, Don Boyer, and Fran Ashworth continue to grace our staff.

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