Friday, May 29 - Monday, June 1
Hyatt Regency
Montréal, Québec

2015

Major Orchestra Librarians’ Association

33rd Annual Conference hosted by Orchestre symphonique de Montréal
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 29, 2015

Dear colleagues,

On behalf of the Orchestre symphonique de Montréal (OSM), it is with great joy and anticipation that I write to invite you to the 33rd Annual MOLA Conference, to be held in Montréal from May 29th to June 1st, 2015. Since the first conference in 1983, this marks only the third time that the conference will meet in Canada (Toronto, 1988; Winnipeg, 1997). The last weekend in May seemed quite appropriate to invite you to be in our lovely city as the OSM, under the direction of Maestro Kent Nagano, will be performing the first act of Richard Wagner’s opera Die Walküre and you will, of course, be our guests for this concert.

We will welcome you to Montreal on Friday, May 29th with a Meet and Greet Cocktail in the Foyer of our brand new Maison symphonique. You will be invited to tour our magnificent concert hall, built with cutting edge technology, and experience its splendid acoustics. Since 2014, it is home to a splendid Casavant organ, already thought of as one of the best in the world.

You will stay at the Hyatt Regency Hotel, located right across the street from the concert hall, in the midst of Quartier des spectacles, right in downtown Montréal. Also linked to the hotel and the concert hall is Complexe Desjardins, home to a commercial gallery with various shops and restaurants as well as a multitude of other amenities and services.

We hope that you will be able to take sometime out of your busy schedule to visit our great city – my beloved hometown! There is so much to see and experience; Old Montréal and the Old Port, full of interesting architecture and activities for all; Notre-Dame Basilica and its magnificent Gothic Revival architecture; our numerous green spaces and parks, including Mount-Royal Park, designed by famed landscape architect Frederick Law Olmstead (NYC’s Central Park).

After walking all over the city, you certainly will be famished – don’t worry, Montréal is renowned for its sensational and original restaurants. Over 80 different kinds of food are served in 6,000 restaurants, places like Au pied de cochon, Joe Beef, Toqué! run by world-renowned chefs. We are also home to over 20 brewpubs like Dieu du ciel, where you will be able to sample various beers and ales brewed on the premises.

If shopping is what you’re looking for, you won’t be disappointed with a stroll down Sainte-Catherine street, home to the city’s largest stores, an array of shops and several shopping centres or Saint-Denis street where you will find a multitude of charming boutiques, whose pretty windows beckon with creations from Quebec’s renowned fashion designers, beautiful and exclusive fares for the home as well as treasures in music and literature. You should also take time to take a walk up and down Saint-Laurent Boulevard, known affectionately as “La Main”, and enjoy the rich variety and texture of city life. Don’t miss our Montreal bagels, a Schwartz’s smoked meat sandwich or our poutine! The walk will do you good or even better, rent a Bixi bike! And with a bit of luck, you might even be able to experience the excitement of a Stanley Cup run with our beloved Montréal Canadiens!

We look forward to welcoming you in our great city!

Best regards,

Michel Léonard
Music Librarian, Orchestre symphonique de Montréal
May 29, 2015

Dear MOLA participants,

Welcome to Montreal! We are particularly pleased to host the 33rd Annual Conference of the Major Orchestra Librarians’ Association. We sincerely hope your visit, whether you are discovering Montreal for the first time or coming back, will be memorable on both the professional and personal levels.

A conference is the perfect way to connect with colleagues, bounce ideas off each other and rekindle that special fire while attending essential key presentations. You will also be taking part in various special events, including a concert performance of Wagner’s Act I of Die Walküre. We, at the Orchestre symphonique de Montréal, are thrilled that you will be able to attend this grandiose season finale.

Take time in between inspiring sessions to enjoy the sights and sounds of our wonderful city, as well as our eclectic mix of restaurants. Festival season will just be getting on its way and if you choose to prolong your stay a little while, you could also attend some productions of the Festival Transamériques, an international festival featuring theatre and dance productions from all over the world.

Thank you for choosing our orchestra as the host of this year’s conference and for making our lives so much easier on a daily basis. I would like to take this opportunity to thank our music librarian Michel Léonard and his assistant, Benoît Guillemette, who have been with us for many years.

Bienvenue chez nous!

Madeleine Careau
Executive Officer of the Orchestre symphonique de Montréal
Dear Colleagues,

Welcome to the Maison symphonique de Montréal, home of the Orchestre symphonique de Montréal since September 2011. You will be able to experience the hall’s internationally renowned acoustics when you attend the concert version of the first act of Wagner’s *Die Walküre*, the final program of our 81st season. You will also have the opportunity to get a closer look at the Grand Orgue Pierre-Béique, inaugurated just a year ago. The organ is a formidable asset to our hall, and has already earned an enviable reputation internationally as the most technically advanced organ in existence.

Though your schedules will be filled with uplifting presentations in the coming days, do take advantage of your free time to visit Montreal. You will undoubtedly understand why, more than ten years ago, I was so taken by this unique mix of North-American dynamism and European flair.

The close relationship the Orchestra maintains with its community is something that is truly special here. The community at large identifies with the orchestra and feels a sense of ownership, whether they can regularly attend concerts or not. It is integrated into the cultural fabric of all that is unique to both Quebec and Montreal and serves as an actual and very active bridge to Europe and our European roots.

The Maison symphonique de Montréal is not only the OSM’s home; it has become an essential reference point for our city. Many consider it to be at the heart of our city, a meeting point, a window displaying our cultural character to the world and a home where our community can host international guests. It is a metaphor for our unique cultural personality and character. Thanks to successful outreach activities and youth concerts, the Maison symphonique and the Orchestre symphonique de Montréal are every Montrealer’s home, no matter their generation or background—for newcomers as well as seasoned concert subscribers. By bringing people together through award winning programming, every night we demonstrate the pertinence, currency, and relevance of classical music in our modern, sometimes frazzled, world.

As music librarians, you play a vital role in keeping the wonderful tradition of symphonic music alive. We at the OSM are deeply indebted to the exceptional quality of the work of our own Michel Léonard. He has an extraordinary ability and has won admiration and unqualified respect within our orchestra. He has a special gift and talent for finding creative solutions to the OSM’s countless special projects. A scholar and professional musician himself, we have found we can universally depend upon Michel for information and access to the newest critical editions, the newest materials, and specialized editions, including symphonic
and operatic repertoire, as well as commissioned works, whether in the context of season performances, touring or recording.

Time is so often of the essence, with extreme budgetary consequences not only do we perform a full and heavy season, we tour and record extensively and we have committed ourselves to many multimedia projects, including sometimes highly experimental forms.

The Virée classique, with its format of about thirty shorter concerts in just a couple of days, remains a challenge—especially for our small team of two, and with so much material needing to be prepared rapidly. Consequently, Michel has pioneered the integration of new technologies into our daily routine as well as archival systems.

We at the OSM know that both the intensity of our work load and the emphasis we place upon uncompromised musical integrity and quality for our performances could never be accomplished without him.

Michel, like all orchestral librarians here today, is our hero. You are our support lines, our partners, our team, and yes, sometimes even our replacement parents, and as such, on behalf of all of us performing musicians, I would like to take this opportunity to thank you all for your valiant efforts in assisting musicians and conductors. Your high standards inspire us to do just the same in the concert hall.

Enjoy your stay in our great city!

Sincerely yours,

Kent Nagano
Music Director of the Orchestre symphonique de Montréal
Dear MOLA Colleagues and Guests,

I am thrilled to be able to welcome you to MOLA’s 33rd Annual Conference, hosted by the Orchestre symphonique de Montréal. This is only our third Canadian conference and I’m delighted that we will be taking up residence in this exciting and vibrant city, and what’s more, directly opposite the incredible Maison symphonique de Montréal, the home of our hosts.

We have a truly international line-up of presenters this year from all corners of the globe. Subjects to be covered will range from insights into the local musical heritage to methods of making our working lives easier and how we can expect them to change in the future. I’d like to thank the Education Committee and all those involved for putting together such an inspiring programme.

For his untiring work in making this conference happen, I must give a special mention of gratitude to Michel Léonard and his colleagues at the OSM. His enthusiasm over the past couple of years has made organising this event a pleasure.

Aside from the many plenary and breakout sessions, the annual conference is as much about socialising and networking, so please relish this amazing opportunity of meeting the faces behind those email addresses and sharing your problems and solutions. I hope you find this weekend stimulating, rewarding, and extremely enjoyable.

Bienvenue à Montréal.

Mark Millidge
BBC Symphony Orchestra
CONFERENCE AGENDA

MAJOR ORCHESTRA LIBRARIANS' ASSOCIATION
33rd ANNUAL CONFERENCE | MAY 29 – JUNE 1, 2015
HYATT REGENCY | MONTRÉAL, QUÉBEC

FRIDAY, MAY 29, 2015
12:00—9:00pm Conference Check-In Hotel Lobby (level 6)
3:00—4:30pm European Committee Meeting Petit Soprano
5:30pm Mentors & Mentees Meet Hotel Lobby (level 6)
6:00—8:30pm Opening Reception Maison symphonique
Orchestre symphonique de Montréal library tours

SATURDAY, MAY 30, 2015
8:00—9:00am Board of Directors Meeting Petit Soprano
8:30am—12:00pm Conference Check-In Hotel Lobby (level 6)
9:30—11:30am Annual Business Meeting Including Open Forum (members only) Soprano A
11:30am—1:30pm Lunch on Your Own Meet in Hotel Lobby (level 6)
Education Committee Lunch Meeting
1:30—2:30pm Conference Welcome Soprano A
Madeleine Careau, Chief Executive Officer—Orchestre symphonique de Montréal
Kent Nagano, Music Director—Orchestre symphonique de Montréal
A Short History of Music in Québec
Kelly Rice, Director of Development/Alumni Relations—McGill University Schulich School of Music
Jonathan Goldman, Associate Professor of Musicology—Université de Montréal
John Rea, Professor of Music Composition—McGill University Schulich School of Music
2:30—2:45pm Coffee Break Foyer
2:45—3:45pm Breakouts I Soprano A
ArtsVision Session and Roundtable Discussion
Tom Nazelli, Founder and President—ArtsVision
Thade Sheetz, Software Designer—ArtsVision
Mahler Symphonies—What Is One Supposed to Do with So Many Editions? Soprano B
Ron Whitaker, Head Librarian (retired)—The Cleveland Orchestra
Logic of Bowings for Non-String Player Librarians Soprano C
Marcia Farabee, Principal Librarian (retired)—National Symphony Orchestra
Ballet Roundtable Petit Soprano
3:45—4:00pm Coffee Break Foyer
4:00—5:00pm Breakouts II Soprano A
Using Finale in the Library
Philip Rothman, Owner—NYC Music Services
Struggles and Strategies of Running a One-Person Library Soprano B
Alex Clark, Orchestra Librarian—Kitchener-Waterloo Symphony
### SATURDAY, MAY 30, 2015 (CONT’D)

**4:00—5:00pm**  
**Breakouts II (Cont’d)**  
You Say ‘Gaila’, We Say ‘Gala’, PLEASE Call the Whole Thing Off!  
Soprano C  
*Julie Davies, Acting Music Library Manager—Royal Opera House Orchestra*  
*Damien Kennedy, Music Library and Surtitles Manager—English National Opera*

Evening  
Dinner on Your Own

**8:00pm**  
**Orchestre symphonique de Montréal Concert: Wagner Die Walküre**  
**Maison symphonique**  
15% discount available to conference attendees—contact the box office at +1 (514) 842-9551 or visit [http://www.osm.ca/en/concert/die-walkure](http://www.osm.ca/en/concert/die-walkure) and use promotional code “MOLA”

### SUNDAY, MAY 31, 2015

**9:30—11:00am**  
**Current and Future Delivery Methods of Rental Music**  
Soprano A  
*Moderated by Vi King Lim, Library Manager—Symphony Services International*  
*Elizabeth Blaufox, Rental Library Manager—Boosey & Hawkes, Inc. (New York)*  
*Peter Grimshaw, Owner—Zinfonia Music Publisher Portal*  
*Guy Barash, Digital Content Manager—Music Sales Group*

11:00—11:15am  
Coffee Break  
Foyer

**11:15am—12:15pm**  
**Breakouts III**  
**Orchestral Planning and Administration System (OPAS)**  
Soprano A  
*Tom Gaitens, President—Fine Arts Software*

**Leadership from the Library**  
Soprano B  
*Doug Adams, Orchestra Librarian—Fort Worth Symphony Orchestra*

**Don’t Panic—Be Prepared for These Repertoire Curveballs**  
Soprano C  
*Karen Schnackenberg, Principal Librarian—Dallas Symphony Orchestra*

12:15—1:45pm  
Lunch on Your Own

12:30—1:30pm  
New Board of Directors Meeting/Lunch  
Petit Soprano

**1:45—2:45pm**  
**Breakouts IV**  
**Using Sibelius in the Library**  
Soprano A  
*Philip Rothman, Owner—NYC Music Services*

**From ‘a priori’ to ‘a posteriori’: A New Edition of Ives 4th Symphony with Real-World Feedback**  
Soprano B  
*Thomas M. Brodhead, Editor, Engraver, and Programmer—BMT Systems, Inc.*

**Non-United States Roundtable**  
Soprano C  
*Moderated by Inger Marie Garcia de Presno—Gothenburg Opera*

**Academic Roundtable**  
Petit Soprano

2:45—3:00pm  
Coffee Break  
Foyer

**3:00—4:00pm**  
**Breakouts V**  
**Using Finale in the Library**  
Soprano A  
*Philip Rothman, Owner—NYC Music Services*
CONFERENCE AGENDA

SUNDAY, MAY 31, 2015 (CONT’D)

3:00—4:00pm Breakouts V (Cont’d)
Karen Schnackenberg, Principal Librarian—Dallas Symphony Orchestra
Master Gunnery Sergeant Jane Cross, Chief Librarian—The United States Marine Band

Offstage Performer Logistics in Symphonic and Operatic Repertoire Soprano C
Steve Glanzmann, Librarian—The Philadelphia Orchestra
Wendy J. Skoczen, Librarian—Lyric Opera of Chicago

4:00—4:15pm Coffee Break Foyer

4:15—5:15pm Breakouts VI
Using Sibelius in the Library Soprano A
Philip Rothman, Owner—NYC Music Services

Photoshop: Back to Basics + Tips and Tricks Soprano B
Michel Léonard, Librarian—Orchestre symphonique de Montréal

Zinfonia: The Expert’s Guide Soprano C
Peter Grimshaw, Owner—Zinfonia Music Publisher Portal

5:30pm Group Photo Steps Across from Hotel

7:00pm Cocktails and Banquet Dinner Saveur (at Hotel)

MONDAY, JUNE 1, 2015

9:30—10:30am Breakouts VII
Do You Really Need That Critical Edition? What You Should Ask and Know Soprano A
Ronald Broude, Principal—Broude Brothers Limited

Mahler Symphonies—What Is One Supposed to Do with So Many Editions? Soprano B
Ron Whitaker, Head Librarian (retired)—The Cleveland Orchestra

Logic of Bowings for Non-String Player Librarians Soprano C
Marcia Farabee, Principal Librarian (retired)—National Symphony Orchestra

Summer Festival Roundtable Petit Soprano

10:30—10:45am Coffee Break Foyer

10:45—11:45am Breakouts VIII
Orchestral Planning and Administration System (OPAS) Soprano A
Tom Gaitens, President—Fine Arts Software

Commissioning New Works and Working with a Copyist Soprano B
Gary Corrin, Principal Librarian—Toronto Symphony Orchestra
Greg Hamilton, Owner—Greg Hamilton Music Service

Opera Roundtable Petit Soprano

11:45am Conference Wrap-Up and Adjournment Soprano A

1:00—2:30pm Maison symphonique and Casavant organ tour Maison symphonique
*tour will depart from the lobby where opening reception was held*
Also included:

- One-on-one Finale and Sibelius sessions with Philip Rothman ($80/50-minute session); sign-up online at www.nycmusicservices.com/mola
- One-on-one OPAS sessions with Tom Gaitens; contact directly via email (tgageens@fineartssoftware.com) or phone (929-380-0172) to schedule an appointment

Wi-Fi Code: mola2015

CONFERENCE LOCATIONS

HYATT REGENCY MONTREAL
Conference sessions & banquet
1255 Jeanne-Mance
Plenary & Breakout Sessions
  Soprano A, B, & C—Floor 4
  Petit Soprano—Floor 4
Coffee breaks and vendors—Floor 4
Banquet located in Saveur—Floor 6

MAISON SYMPHONIQUE DE MONTRÉAL
Friday Night Opening Reception
Saturday Night Concert
1600 Rue Saint-Urbain (across from hotel)

Conference photos will be available for order through the MOLA website following the conference
SESSION DESCRIPTIONS

A SHORT HISTORY OF MUSIC IN QUÉBEC
Kelly Rice, Director of Development/Alumni Relations—McGill University Schulich School of Music
Jonathan Goldman, Associate Professor of Musicology—Université de Montréal
John Rea, Professor of Music Composition—McGill University Schulich School of Music
A panel discussion moderated by long-time broadcaster, Kelly Rice, with composer John Rea, featured composer of the 2015-2016 Série Hommage produced by the Société de musique contemporaine du Québec (SMCQ), and musicologist Jonathan Goldman, dealing with some of the major figures in postwar composition in Quebec who adopt modernist, postmodernist or eclectic positions, including musical examples of works by Serge Garant, Pierre Mercure, Gilles Tremblay, Claude Vivier, José Evangelista, John Rea, and others.

ARTSVISION DEMONSTRATION AND ROUNDTABLE DISCUSSION
Tom Nazelli, Founder and President—ArtsVision
Thade Sheets, Software Designer—ArtsVision
A brief overview of orchestra-specific functionality in ArtsVision, followed by a question and answer session with ArtsVision staff and current librarians who use the system.

MAHLER SYMPHONIES—WHAT IS ONE SUPPOSED TO DO WITH SO MANY EDITIONS?
Ron Whitaker, Head Librarian (retired)—The Cleveland Orchestra
This session will deal with the many editions of Mahler Symphonies, and how to decide which is best for your orchestra. Even the newest critical editions can bring problems for the librarian, and these will be discussed, along with the editions that should be avoided.

LOGIC OF BOWINGS FOR NON-STRING PLAYER LIBRARIANS
Marcia Farabee, Principal Librarian (retired)—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 missing in action in hopes of giving non-string players a fighting chance!

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.

STRUGGLES AND STRATEGIES OF RUNNING A ONE-PERSON LIBRARY
Alex Clark, Orchestra Librarian—Kitchener-Waterloo Symphony
This breakout session is designed for new librarians who have recently found themselves in the position of running a library as the sole librarian. This session will be a good opportunity for people who have just begun working as librarians but seasoned veterans are certainly welcome as well. The session will open with time management and other strategies for dealing with common scenarios from bowing cycles to ordering music to “other duties” as assigned by administration or artistic staff as a single librarian. Time will be saved for questions and discussion.

YOU SAY ‘GAILA’, WE SAY ‘GALA’, PLEASE CALL THE WHOLE THING OFF! HOW TO Emerge (RELATIVELY) UNSCATCHED
Julie Davies, Acting Music Library Manager—Royal Opera House Orchestra
Damien Kennedy, Music Library and Surtitles Manager—English National Opera
In this session, presenters will share their accumulated knowledge on troubleshooting issues that they have found over the years when preparing music for opera galas. As well as having a few handy suggestions on resources, they will have some tips on how to deal with those inevitable last minute changes you may face on the day of rehearsal or performance. There will be time at the end of the session to have your questions answered. This session may contain traces of ballet content.
SESSION DESCRIPTIONS

**CURRENT AND FUTURE DELIVERY METHODS OF RENTAL MUSIC**

Moderated by Vi King Lim, Library Manager—Symphony Services International
Elizabeth Blaufox, Rental Library Manager—Boosey & Hawkes, Inc. (New York)
Peter Grimshaw, Owner—Zinfonia Music Publisher Portal
Guy Barash, Digital Content Manager—Music Sales Group

Performance librarians are familiar with obtaining rental music in a variety of ways from dealing directly with self-published composers and small publishing houses to placing orders with large distribution agents representing several publishers. The steady growth of digital technology in all aspects of human existence has certainly affected the music publishing industry and changes to the method of requesting and delivering rental materials are already evident. This session will discuss what systems are currently in place in the distribution of rental music, what trends and developments can be expected in the near and distant future, and how these changes might impact the role and function of performance librarians. It will also serve as an opportunity for performance librarians to provide feedback and express any concerns to a panel working at the forefront of digital technology in music publishing.

**ORCHESTRAL PLANNING AND ADMINISTRATION SYSTEM (OPAS)**

Tom Gaitens, President—Fine Arts Software

This session will cover features and functionality of OPAS 9.24—the latest version of OPAS released in spring 2014 and also examine OPAS Online and its associated phone apps as well as questions or topics introduced by attendees.

**LEADERSHIP FROM THE LIBRARY**

Doug Adams, Orchestra Librarian—Fort Worth Symphony Orchestra

Leadership occurs at all levels within an organization. This session will describe the exemplary leadership practices as set out in Kouzes & Posner’s *The Leadership Challenge* and explore how these practices can focus priorities to enhance all aspects of the librarian’s daily performance. The material discussed is appropriate for persons from all positions and from any organization.

**DON’T PANIC—BE PREPARED FOR THESE REPERTOIRE CURVEBALLS**

Karen Schnackenberg, Principal Librarian—Dallas Symphony Orchestra

Perhaps we have all experienced a surprise in a work we had not previously prepared. Knowing about these special issues in advance can make the difference between panic and preparedness. It could be an alternate ending, different versions, a traditional but unpublished insert, scores that don’t match parts, or major errors that must be fixed. We will talk about some specific repertoire challenges and fixes so they can be in our “back pocket” at all times!

**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 setup, formatting and workflow will be addressed along with common pitfalls. A discussion of how to adjust Sibelius’s house styles to match existing printed material and how to use Dynamic Parts when working on the score and multiple parts at once will also be included.

**FROM ‘A PRIORI’ TO ‘A POSTERIORI’: A NEW EDITION OF THE IVES 4TH SYMPHONY, INFORMED WITH REAL-WORLD FEEDBACK**

Thomas M. Brodhead, Editor, Engraver, Programmer—BMT Systems, Inc.

In his 4th Symphony, Ives mixes precise polyrhythmic and polytemporal execution requirements with flexible orchestration options for the conductors and musical ossias for the players, a recipe for opacity where transparency has been needed since the score’s first publication in 1965. This session will explore a selection of compositionally complex passages from the score examining: the thorny notations and difficult verbal instructions Ives employed to express his intentions; the “translation” of these into a score and parts that preserve Ives’s intentions yet present them in an optimized format for rehearsal and performance; the real-world feedback from conductors, players, and orchestra librarians that informed the editorial fortifications of the materials. The organization and content of the edition will also be discussed with the piece and with pieces that have similar difficulties.
SESSION DESCRIPTIONS

LICENSING: WHO, WHAT, WHERE, WHICH, AND WHEN?
  Karen Schnackenberg, Principal Librarian—Dallas Symphony Orchestra
  Master Gunnery Sergeant Jane Cross, Chief Librarian—The United States Marine Band
It seems that every creative programming idea these days brings with it a media component which requires a license. But which one? It can be confusing for administrators and librarians to know where to turn for the proper licenses when utilizing new technology. We’ll review standard licensing for radio and television broadcasts, CDs and DVDs, and then, explore what to do for streaming, podcasts, web videos, PR promotions, media additions to live performances, and more. We’ll also discuss whose job it is to acquire the licenses and how to deal with those pesky pops arrangements.

OFFSTAGE PERFORMER LOGISTICS IN SYMPHONIC AND OPERATIC REPERTOIRE
  Steve Glanzmann, Librarian—The Philadelphia Orchestra
  Wendy J. Skoczen, Librarian—Lyric Opera of Chicago
This session will identify frequently performed works scored for the symphony orchestra that employ offstage players and discuss relevant issues related to the use of these performers. In this discussion, the presenters will offer suggestions for possible locations of offstage players and encourage attendees to recollect their own encounters with offstage performers.

PHOTOSHOP: BACK TO BASICS + TIPS AND TRICKS
  Michel Léonard, Librarian—Orchestre symphonique de Montréal
This session will cover the fundamentals of Photoshop and its use in the library. Information will be presented for attendees of all levels from beginners to advanced users including topics from scanning to printing and will also include some extra helpful tips and tricks!

ZINFONIA: THE EXPERT’S GUIDE
  Peter Grimshaw, Owner—Zinfonia Music Publisher Portal
Zinfonia is a valuable resource for music librarians around the world and in this session, the creator of the platform will take you on an in-depth tour. Some of the points that will be covered include: What is Zinfonia? (a brief history); What makes Zinfonia database special; Tips and tricks—the best way to find what you are looking for; and what happens after your order has been sent. The session will also introduce specific MOLA-oriented features and will let you know some of the exciting plans for the future. This will also be a great opportunity to share with the developer your experiences, problems, and suggestions to help make the portal more useful for you.

DO YOU REALLY NEED THAT CRITICAL EDITION? WHAT YOU NEED TO KNOW TO EVALUATE EDITIONS
  Ronald Broude, Principal—Broude Brothers Limited
This session, a critical look at critical editions, is intended as an introduction to the theory and practice of editing, with particular reference to editions of orchestral works. It explains what critical editions are, how editors go about preparing them, and how potential purchasers of an edition can evaluate how well the editor has done his or her job. The session deals with both “big” questions (how ideas of what a “musical work” is shape editions) and small details (specific editorial decisions are analyzed). Also discussed are the contexts within which editors and publishers of critical editions work, with special attention to their motivations and markets. There will be time for questions and discussions.

COMMISSIONING NEW WORKS AND WORKING WITH A COPYIST
  Gary Corrin, Principal Librarian—Toronto Symphony Orchestra
  Greg Hamilton, Owner—Greg Hamilton Music Service
This session will address the various aspects of commissioning new works and working with composers, copyists, and publishers. Topics will include the commission agreement, production timelines, how to find a good copyist, determining rates of payment, specifications for score and parts production, managing revisions, organizing PDF files, and implications for expanded scope of librarian responsibilities.
Doug Adams, Orchestral Librarian
Fort Worth Symphony Orchestra

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

Guy Barash, Digital Content Manager
Music Sales Group

Guy Barash is a composer of contemporary concert music. His opus includes orchestral, chamber, vocal, and electroacoustic compositions, as well as music for theater.

For the past decade, Barash has developed his profile as a digital publishing specialist. In his position as digital content manager and product owner for a major international publishing house, Music Sales Group, Mr. Barash leads the company’s digital initiatives, manages digital content production, and oversees development teams both in the New York City office and overseas.

Under his supervision, Music Sales has explored new avenues for digital publishing including e-books, mobile apps, digital score rendering technologies, and secure digital delivery systems for performance materials.

Additionally, Guy Barash offers freelance consultation services to individuals and non-profit organizations and helps them develop their digital strategy and infrastructure.

Elizabeth Blaufox, Rental Library Manager
Boosey & Hawkes, Inc.

Elizabeth Blaufox joined the Rental Library at Boosey & Hawkes in New York in 2007, and became manager in that department in March 2012. She, with the assistance of a staff of five rental librarians, oversees licensing and music rentals for all of North and South America, interacting daily with a diverse body of performing organizations and artists all over the world.

Elizabeth got her start in music in the fourth grade, when the elementary band teacher put a flute into her hands. Later in high school, she picked up an oboe and, finding there were far fewer oboists in the world than flutists, went on to major in the instrument in college. She remains an active performer with community and amateur ensembles throughout New York City. In May of 2014, she completed a Master of Arts degree in historical musicology at the City College of New York. If you’re interested to know about conflicts of Soviet ideology in Prokofiev’s film score for Ivan the Terrible, she would be delighted to tell you!

In her non-musical life, Elizabeth enjoys reading, writing (fiction and the occasional poem), and, in nicer weather, cycling throughout New York City and its environs.

Thomas M. Brodhead, Editor/Engraver/Programmer
BMT Systems, Inc.

Thomas M. Brodhead (Oberlin College, B.A. 1989) is perhaps unique in being both a musicologist and an expert in music notation, specializing in the editorial requirements of clear performance materials for conductors and instrumentalists. He is the editor of the new Critical Performance Edition of Ives’s Fourth Symphony (2011), as well as the editor of Ives’s piano solos “The Celestial Railroad” and “Four Transcriptions from ‘Emerson’” (both currently in preparation for publication). As a musicologist, he is the author of “Ives’s ‘Celestial Railroad’ and His Fourth Symphony” (American Music, Vol. 12, No. 4), the first manuscript analysis to establish the exact compositional chronology of the second movement of the Fourth Symphony; it securely places its genesis and completion in the 1920s, over a decade later than had been assumed previously. He has lectured on Ives at the Lucerne Festival in Switzerland, the University of Kentucky at Lexington, and at Cleveland State University.

As a music editor and engraver, he has worked in the music publishing industry for over twenty years, with G. Schirmer, Boosey & Hawkes, PeerMusic Classical, and Theodore Presser among his clients. He is a specialist in the editorial and music engraving requirements of complex ensemble works, including orchestral music of Elliott Carter, John Adams, and Charles Ives. He is also a computer programmer, and has authored many commercial music engraving software programs that have been used worldwide. Importantly, these include the only horizontal spacing program capable of meeting the complex graphical and rhythmic demands of Ives’s Fourth Symphony. He is a member of the Board of Directors of The Charles Ives Society.

Ronald Broude, Principal
Broude Brothers Limited

Ronald Broude is the principal of Broude Brothers Limited and founding trustee of the non-profit Broude
Trust. He writes about editorial theory and practice for the journals of the several professional societies concerned with such matters, and he oversees the application of those theories to the musicological editions published by the Trust. He is a member of the board of the Society for Textual Scholarship, of which he has served a term as Executive Director, and one of his articles on editing Gilbert & Sullivan was awarded the Association for Documentary Editing’s Boydston Prize.

Alex Clark, Orchestra Librarian
Kitchener-Waterloo Symphony

Alex began playing the violin at age four but it wasn’t until high school that he really took an interest in it as a career. His youth was spent balancing soccer and hockey with violin lessons, music festivals, and concerts. Alex was accepted into the music program at Wilfrid Laurier University as a violin student and promptly switched to viola. He likes to say his degree was in “Music Composition with a side of Viola”. While completing his degree at WLU, Alex began working concert duty and eventually full time as operations manager of the Kitchener-Waterloo Symphony. Then, three and a half years ago, when the library position became available, it was a natural transition. Alex enjoys teaching, playing (non-professionally), arranging, and composing when he’s not working in the library at the KWS.

Gary Corrin, Principal Librarian
Toronto Symphony Orchestra

A California native and sometime clarinetist, Gary Corrin was appointed Principal Librarian of the Toronto Symphony Orchestra in 1992, having served previously with the National Symphony Orchestra, San Jose Symphony, New World Symphony, Phoenix Symphony, Denver Symphony, and Eugene Symphony. (He does not recommend such a circuitous career path, but it worked for him.) Most prominently in its “New Creations Festival”, the Toronto Symphony Orchestra commissions and co-commissions approximately seven new works per season.

Master Gunnery Sergeant Jane Cross, Chief Librarian
“The President’s Own” United States Marine Band

Chief Librarian Master Gunnery Sergeant Jane Cross of Morristown, Tennessee, joined “The President’s Own” United States Marine Band in May 1997. She was appointed chief librarian in September 2008 and Support Staff Section Commander in 2013.

Master Gunnery Sgt. Cross began studying the clarinet at age nine. After graduating from Morristown-Hamblen High School East in 1993, she earned bachelor’s degree in music and English from the University of Tennessee at Chattanooga in 1997. In 2003, she earned a master’s degree in library science from the University of Maryland, College Park. Prior to joining “The President’s Own”, Master Gunnery Sgt. Cross was a senior airman with the 572nd Air National Guard Band at McGhee Tyson Air National Guard Base in Knoxville, Tennessee, serving as a musician and assistant librarian.

As chief librarian, Master Gunnery Sgt. Cross prepares music for performances, edits program notes, and assists with maintaining the music library and historic archives of the Marine Band. She regularly represents the band at Music Library Association and Major Orchestra Librarians’ Association (MOLA) annual conferences, where she has given presentations on copyright, licensing, and sheet music acquisition. She also served four years on the MOLA Board of Directors.

Julie Davies, Acting Music Library Manager
Royal Opera House Orchestra

Julie has worked at the Royal Opera House Library since 2005, initially working as the Music Library Assistant on a part time basis whilst she undertook a master’s degree in music. In this position, Julie was able to learn on the job and take full advantage of the experience of her four other colleagues in the library. On completion of her master’s degree, Julie was taken on as a full time librarian, and has been enjoying her job working for both the Royal Opera and the Royal Ballet companies since. Julie is currently the Acting Music Library Manager, covering the position whilst Tony Rickard takes a sabbatical. Julie studied the French horn at Wells Cathedral School, Somerset and Royal Holloway, University of London, and still enjoys playing when she finds the time. She also enjoys cooking, traveling the world, and catching up on the sofa with a good book.

Marcia Farabee, Principal Librarian (retired)
National Symphony Orchestra

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

**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.

**Steve Glanzmann, Librarian**  
**The Philadelphia Orchestra**

Steve Glanzmann has been living and working in the Philadelphia vicinity since birth. While studying architecture at Spring Garden College, he finished his first symphony and began writing many more works. In 1987, Steve began studying Music Education at Penn State University. While there, he became Manager/Librarian for the PSU Wind Ensemble. Steve’s senior courses were concentrated in Jazz Studies. He graduated from Penn State University with a BA in Integrative Arts and later attended West Chester University for graduate studies in Music Theory.


In January 2003, Steve was hired as a full-time librarian for The Philadelphia Orchestra. Since The PO’s 2007-2008 season, Steve has presented many pre-concert discussions.

Steve regularly plays trumpet for community theatres, high school musicals, and local big bands. He maintains a trumpet and music theory studio teaching young musicians. Since 1990, he has hiked nearly all of the Adirondack’s 46 High Peaks, and much of the Appalachian Trail in Pennsylvania. In addition, Steve loves visiting museums and amusement parks with his wife and children.

**Jonathan Goldman, Associate Professor of Musicology**  
**University of Montreal**

Jonathan Goldman is Associate Professor of Musicology in the Faculty of Music of the University of Montreal. He is also editor-in-chief of the contemporary music journal *Circuit* and Music Editor of the *Routledge Encyclopedia of Modernism*. In 2011, his book *The Musical Language of Pierre Boulez* was published by Cambridge University Press, winning an Opus Prize for Book of the Year. In 2014, the multi-authored volume on composers in Quebec he edited was published by the Presses de l’Université de Montréal. His articles have been published by journals such as *Perspectives of New Music, American Music, Music Analysis*, and *Tempo* and *Filigrane*. Jonathan Goldman also performs on the bandoneon, and is a member of the Canadian tango ensemble, Quartango, who won a Juno in 2015 for Best Instrumental Album.

**Peter Grimshaw, Owner**  
**Zinfonia Music Publisher Portal**

Peter Grimshaw worked for Boosey & Hawkes’s Sydney office for fifteen years as Manager of the Hire Library, Head of Promotion, and finally a director of the company. In 1995, he left the company to form BTM Innovation to concentrate on software development for the music publishing sector. Based in Adelaide Australia, BTMI’s flagship management software HLMSW (Hire Library Management System for Windows) is in daily use by the world’s leading classical music publishing houses in more than twelve countries. In April 2011, BTMI, in conjunction with a number of major publishers, launched the Zinfonia Music Publisher Portal (www.zinfonia.com) which is a significant resource for orchestra, operatic, and chamber music on the internet. Most recently, BTMI has embarked on a new venture to create a digital platform for sheet music distribution called emREADER (www.emreader.com).

**Greg Hamilton, Owner**  
**Greg Hamilton Music Service**

Based in Vancouver, Canada, Greg Hamilton runs his own music service specializing as a music copyist/engraver,
librarian, and occasional orchestrator. His clients range from Boosey & Hawkes, the Leonard Bernstein Office, the Vancouver and Toronto Symphonies (no surprise there!), to LA guitar virtuoso Steve Vai. When not managing little black dots for newly commissioned works, he can be found pondering over Viola da Gamba parts as librarian for the Oregon Bach Festival.

**Damien Kennedy, Music Librarian and Surtitles Manager**
**English National Opera**

Following five years as Hire Librarian for Josef Weinberger Limited, Damien has worked at English National Opera since 2008, holding the post of Music Library and Surtitles Manager since 2013. A native of Wicklow, Ireland, he studied music at Queen’s University, Belfast, graduating with a B.Mus. in 1997. He is delighted to have this opportunity to be part of the 2015 MOLA conference in Montreal, having been unable to attend recent conferences since being part of the organizing team for London 2011. As a current student of French, he is very much looking forward to visiting the city and attempting to decipher the famous Québécois accent!

**Michel Léonard, Music Librarian**
**Orchestre symphonique de Montréal**

A native Montrealer, Michel Léonard has been the OSM’s music librarian for the last sixteen years. An accomplished instrumentalist and singer, he earned a Master’s degree in flute from the Université de Montréal and has sung with many of Québec’s choral ensembles, as chorister and soloist, both locally and internationally. He is also a skillful and gifted music engraver, having worked as a freelance artist for France’s music publishers Durand and Universal in Vienna. His innovative use of Photoshop in score preparation has made him somewhat of a pioneer.

**Vi King Lim, Library Manager**
**Symphony Services International**

Born in Malaysia and based in Sydney, Vi King Lim first worked at Symphony Australia as Library Assistant and Music Librarian from 2001 to 2004. He then went on to become the Librarian of the Australian Chamber Orchestra until 2006 and returned to Symphony Services International in 2009 as Library Manager. He works closely on a daily basis with the librarians of the six professional symphony orchestras in Australia to serve their print music requirements and supervises all areas of the Symphony Services Music Library including music hire, publishing, and acquisitions. Vi King is active as a performer as a regular lay clerk of St. Mary’s Cathedral Choir in Sydney and as director of the Javanese gamelan ensemble Langen Suka. He currently volunteers during his spare time as Operations Assistant for the Australian Haydn Ensemble, and emerging period performance group specializing in music from C.P.E. Bach to Beethoven.

Vi King has been Chair of the Asia-Pacific Committee of MOLA since the committee was created in 2011. He organized the inaugural Asia-Pacific Orchestral Librarians’ Summit held in Brisbane, Australia in November 2014.

**Tom Nazelli, Founder and President**
**ArtsVision**

Tom has deep practical knowledge of many facets of arts management, including operations and touring, artistic planning, library/archives and orchestra management gained from over twenty years of experience working with many of the world’s most notable performing arts organizations.

Tom began his professional career in orchestral management in New York City in 1990. After serving as production and personnel manager for the Orchestra of St. Luke’s, he joined The Juilliard School in 1991 as the Orchestra Personnel Manager and then as Director of Orchestra Activities from 1996 through 1999.

Tom holds a Bachelor of Science degree from Indiana University. Tom lives in Ohio with his wife and two daughters, and is a trombone-playing nuisance to his neighbors.

**John Rea, Professor of Music Research and Composition**
**McGill University Schulich School of Music**

During every musical season for the last number of years, Montreal composer John Rea brings forth new and imaginative compositions. In 2012, *Ikaros agog … Daidalos on edge*, for large symphony orchestra commissioned by the Esprit Orchestra, received its world premiere in Toronto. Between 2009-2011, he transcribed several *Études pour piano* by György Ligeti for the percussion ensemble Sixtrum. The year 2007 saw the premiere of his *Singulari-T (Tombeau de Ligeti)*, for chamber ensemble. In 2006, the Montreal Symphony Orchestra presented his violin concerto, *Figures hâtives*, a commission of the MSO; earlier in 2005, the first performances of *Accident: Tombeau de Grisey* took place in Paris and Montreal.

As to his re-orchestration for 21 players of Alban Berg’s
SPEAKER BIOGRAPHIES

operatic masterpiece, Wozzeck, commissioned and first performed by the Nouvel Ensemble Moderne (NEM) in 1995 in Banff (Canada): many productions have taken place since then around the world, the most recent at San Francisco (2009), Portland (Oregon) in 2010, Meiningen (Germany) in 2011, and at Salzburg (2012) and on tour in France (2013).

In 2014, he completed a re-orchestration for 28 players of Berg’s Op. 6, Three Pieces for Orchestra. The world premiere of this work took place in March 2015 at Winterthur (Switzerland) given by the Musikkollegium, who jointly commissioned this version with the NEM.

Among other creative projects: Beauty dissolves in a brief hour, music theatre for two sopranos and accordion (2009), commissioned and premiered by Queen of Puddings (Toronto); Schattenwerk, for two violins (2003), commissioned by and premiered at Scotia Music Festival (Halifax); I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man ([Man Butterfly] 2002), for 27 musicians and Disklavier, commissioned and premiered by the Société de musique contemporaine du Québec; Sacréé Landowska, music theater for actress/harpischordist and eight musicians (2001), commissioned and premiered by Ensemble Contemporaine de Montréal.

In addition to his activities as a composer, John Rea has lectured and published articles on new music and, since 1973, has taught composition, music theory, and history at McGill University where he served as Dean of the Faculty of Music (1986-1991), today the Schulich School of Music. He recently completed long tenures on the editorial board for the French-language new music journal, Circuit : musiques contemporaines, and the artistic/programming committee of the Société de musique contemporaine du Québec (SMCQ).

For the 2015-2016 season, he was named Composer of the Year by the SMCQ and many of his works are scheduled for performance in Québec as well as in the rest of Canada.

KELLY RICE, DIRECTOR OF DEVELOPMENT AND ALUMNI RELATIONS
McGILL UNIVERSITY SCHULICH SCHOOL OF MUSIC

Broadcaster, producer, and lecturer, Kelly Rice is a passionate voice for music in Montreal. After undergraduate studies in baroque music, he completed his MA in Musicology at McGill University where he is currently Director of Development and Alumni Relations at the Schulich School of Music. For over two decades, he was a producer and broadcaster at CBC where he recorded most of Quebec’s major musical ensembles, conceived and created a variety of special concerts and musical happenings, and hosted a variety of radio programmes and live events. He continues to be very active in the arts community as a journalist, lecturer, and board member. Kelly has hosted pre-concert lectures at the OSM since 2004.

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 materials for 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.

KAREN SCHNACKENBERG, PRINCIPAL LIBRARIAN
DALLAS SYMPHONY ORCHESTRA

Karen Schnackenberg, Principal Librarian of the Dallas Symphony, has just completed her 25th season with the orchestra. Prior to that, she was Orchestra Librarian and violinist with the New Orleans Symphony, Santa Fe Opera, Oklahoma Symphony and Chamber Orchestra of Oklahoma City. She holds a Bachelor’s degree in Music Education and a Master’s degree in Violin Performance, with emphasis in Baroque performance practice and music theory, with honors from the University of Oklahoma. She also studied at the Meadowmount School of Music and the Flagstaff, Roundtop, and Aspen Music Festivals. Schnackenberg is a freelance violinist in Dallas and has performed many times in the Dallas Symphony violin section both locally as well as on domestic and foreign tours. She has served two terms as President of the international Major Orchestra Librarians’ Association, is Vice President of the local executive board of the American Federation of Musicians, and is a contributing writer for Polyphonic.org. She is an avid reader, amateur
photographer and hiker, and lives in Dallas with her percussionist husband Brad Wagner and their fat cat Baxter.

Thade Sheetz, Software Designer
ArtsVision

During a twenty-five year career in Artistic Operations and as a performer, Thane has worked in nearly every area of Artistic Operations with over twenty arts organizations ranging from orchestras, touring groups, performance venues, and production companies, to schools and churches.

As Director of Operations at The Juilliard School, Quixote Blue, and as a consultant to several arts organizations, Thane has directly overseen every aspect of library/archives, production management, musician contracting, tour coordination, union representation, and equipment and instrument curation.

In 2006, Thane joined ArtsVision with the specific purpose of developing new functionality in the area of production management, and deepening the venue management capabilities of ArtsVision. Thane now leads the software design and improvement of ArtsVision.

Thane holds a Bachelor of Music degree from the University of Minnesota. Thane lives in Minnesota with his wife, three children, one dog, 150 chickens, nineteen sheep, four rabbits, five ducks, and a cat named Nobi-Wan Kenobi.

Wendy J. Skoczen, Librarian
Lyric Opera of Chicago

The love of opera came later in life, while Wendy J. Skoczen was Assistant Principal Librarian with the Cincinnati Symphony & Pops Orchestra. After four seasons working with Cincinnati Opera during that time, Wendy was pleased to be appointed Librarian of Lyric Opera of Chicago in 2008.

Wendy’s MOLA endeavors include three terms as Secretary on the Board of Directors and she currently serves on the Website Committee, Education Committee, and Membership Committee as the Membership Database Coordinator. A longtime violist and avid chamber musician, Wendy still has a viola that she sometimes plays, although usually not in public, and she holds a bachelor of music from Temple University in music history.

Ronald Whitaker, Head Librarian (retired)
The Cleveland Orchestra

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

UPCOMING CONFERENCE

34th Annual MOLA Conference
Helsinki, Finland
May 13 - May 16, 2016

Conference Location: Finnish National Opera

Agenda to include visits to Ainola, the home of Jean Sibelius

Look for the preview video shown during the Business Meeting on the MOLA Website in coming months!
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President’s Report

The year has been a varied one for the MOLA Board of Directors. The first meeting of the year was held in New York in August, which included a Skype session to Vi King Lim in Australia to discuss our involvement with the Asia-Pacific Librarians’ Summit in Brisbane, Australia. It was decided that Pat McGinn would attend as the MOLA representative and I’m delighted to report that he found it an immensely rewarding experience.

In November, we took part in our first MOLA/NOBU (Nordisk Orkesterbiblioteks Union) collaboration in Tallinn, Estonia. Marcia Farabee, Karen Schnackenberg, and I were invited to promote the work of MOLA and to participate in a weekend of fascinating and insightful sessions with our northern European colleagues. I am indebted to Inger Marie Garcia de Presno for inviting us and hope that we can make this a regular partnership. At the end of the weekend, Karen and I took the short voyage across the Gulf of Finland to Helsinki where we had an extraordinarily productive few days with Juhana Hautsalo and Jari Eskola, planning the 2016 conference. I am thrilled to be able to promise an extremely exciting and well-organized event (May 13-16, 2016).

A couple of changes to our committees this year have been the stepping down of Sara Griffin from the Chair of the Development Committee. The demanding role of being a new mother meant that Sara couldn’t devote the time necessary to the committee. Her tireless enthusiasm will be sorely missed and I can’t thank her enough for her commitment. We are very fortunate that Rebecca Beavers has agreed to take over the position and will continue to head the committee and work with our Development Associate, Paul Kriebs.

Another change in the administration structure is the introduction of a new position in the MOLA/Publisher Joint Committee. Georgina Govier has taken on the role of European Chair of this committee and will represent MOLA when liaising with European publishers and agents. I am delighted to say that she and Lena Ousbäck have already started this important work by being the first MOLA representatives at the Frankfurt Musikmesse last month.

It is with great sadness that I had to report the passing of one of our most respected members, Laurie Lake, who died at the beginning of this year. Laurie was known by many of you and I’m sure you will share your memories of her over the course of this weekend.

I would like to thank my fellow Board members: Tony Rickard, Àngels Martínez, Shannon Highland, and Courtney Secoy Cohen for their unending support and dedicated work. I must make a special mention of thanks to Pat McGinn, our Past President who has been an incredible presidential mentor to me and a towering pillar of support. Thanks must also go to our indefatigable Administrator, Amy Tackitt. Without her military-like organizational skills, our lives would be a great deal more stressful.

I am hugely looking forward to my final year on the Board of Directors as Past President and being part of the continuing success of MOLA. I wish you all a thoroughly enjoyable conference and a successful year.

Mark Millidge
BBC Symphony Orchestra

Vice President’s Report

Serving this past year as Vice President on the MOLA Board (and thus continuing the British Invasion instigated in Portland by our esteemed President) has been an educational experience on a par with my first MOLA conference in Washington, DC in 2009. Back then, I could not think of anything comparable I had done in my professional life that reaped such a harvest of knowledge, insight, and friendship. Now I can.

The year has been a continuous process of learning. Whether assimilating the responsibility of each position on the MOLA Board of Directors, slowly absorbing the activities of the many MOLA committees, noting the differing and similar approaches of colleagues from other continents to our common purpose, checking out a selection of Montreal eating options, or most recently marveling at the delights awaiting those members that can make it to Helsinki next year, the learning process has been a privilege and has ensured that my knowledge of how our professional world works will be that much greater when I return to my desk at ROH in late July.

For those many that won’t know, I have not taken an inordinately long lunch break or temporarily forgotten the way back to the library; I have instead been fortunate enough to be on a career break from ROH. Whilst it has been busier than I could ever have imagined, it has occasionally allowed me to view from a distance just how vital a cog is the
performance library in the machine of our respective organisations. I have been able to view my work emails (safe in the knowledge that someone else will deal with them) and be amazed not only at the breadth of knowledge (musical and otherwise) assumed of us by all and sundry, but by the fact that the assumptions are always proved correct. The benefits of a network of willing helpers in the shape of the MOLA community are innumerable in assisting with the development of this knowledge as I first realized in DC six years ago.

I look forward very much to serving the membership as President in the coming year which I am sure will be at least as educational and enjoyable for me as that just past.

Tony Rickard
Royal Opera House Orchestra

**PAST PRESIDENT’S REPORT**

It has been my privilege to have served as MOLA’s Past President this past year. And to finish the culmination of a three year term that included President and Vice President.

The people I have worked with over the three years, whether on the Board of Directors, committee chairs, committee members, or MOLA members-at-large, are amazing people with the intent of making MOLA a stronger and more supportive organization serving our profession. The personal and professional relationships I’ve developed over the years will remain for many years to come. This is one of the most wonderful things about MOLA.

I look forward to stepping back and watching as the 2015-2016 Board of Directors continues to lead MOLA in positive directions.

Patrick McGinn
Milwaukee Symphony Orchestra

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MOLA is deeply grateful to the following groups and individuals for their support and assistance with this year’s conference:

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And a special thank you to all of our Presenters!
Committee Reports

Asia-Pacific Committee

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

After discussing the possibility of organizing a meeting in the Asia-Pacific region for MOLA members with the Board last year, the Asia-Pacific Orchestral Librarians’ Summit was held in Brisbane, Australia on 29 November 2014. This mini-conference was presented jointly with Symphony Services International and was hosted by one of MOLA’s newest members, the Queensland Symphony Orchestra. The event was highly successful and was attended by delegates from ten MOLA member organizations along with other orchestras in the region. A range of topics was discussed from the issue of revisions in contemporary music to the transition of music publishing from paper to digital format. Many thanks to the Board for supporting the event and to Pat McGinn who gave up his time to travel all the way and speak to us about MOLA’s history and activities. The Asia-Pacific Committee will continue to look at organising other regional meetings in the years to come.

In conjunction with the Summit, the Japanese and Korean translations of three MOLA brochures—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 officially published last year. The new-look brochures represent a significant addition to MOLA’s international outreach and reflect growing membership in the Asia-Pacific region. The next goal will be to work toward Chinese translations of these publications.

Vi King Lim
April 2015

Archives Committee

Marcia Farabee, National Symphony Orchestra (retired), Honorary Member, Chair • Elizabeth Cusato Schnobrick, National Symphony Orchestra • Courtney Secoy Cohen, San Diego 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.

Courtney Secoy Cohen
May 2015

Development Committee

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

The work this past year of the MOLA Development Committee included the continuation of established fundraising projects as set forth in a MOLA Devo timeline. These projects included: the annual publisher holiday card mailing; an end of year donation letter to our membership from Àngels Martínez; and a letter to our Past Presidents for a challenge of up to $300 donation. The annual mailing of the conductor letter, written this year by Bramwell Tovey, will take place this summer or early fall.

Working with Paul Kriebs, we acquired more “likes” on our Facebook page through targeted advertising to composers and conductors. We are still trying to target more high-end “likes” such as orchestras and music directors. Our hope is to reach a larger audience in getting the word out for regional workshops, our annual conference, public awareness of MOLA, and the edification of ‘just what the heck it is we performance librarians do’. We did receive a donation from a conductor that “liked” us on Facebook!

In order to proceed with raising funds for all aspects of MOLA, the committee works together to update database for mailings, communicate with donors via thank you letters and holiday cards, and reach out to individuals through email, phone calls, and letters. Looking ahead to our next conference in Finland, work has begun on funding and acquiring
pledges of support. We would like to thank the committee for all of their hard work and dedication which helps the entire MOLA membership.

During the past several months, there was a transition within the committee as Sara Griffin moved from the position of chair. I would like to thank Sara for her hard work and dedication while the Development Committee chair. Both she and Karen Schnackenberg were so very helpful to me as I transitioned in.

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

Rebecca Beavers
May 2015

EDUCATION COMMITTEE

Marcia Farabee, National Symphony Orchestra (retired), Honorary Member, Co-Chair • Christopher Blackmon, Orchestre philharmonique du Luxembourg, Co-Chair • Matt Dannan, Brevard Music Center & The University of Texas at Austin • 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 • 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 • Eleanor Lange, Interlochen Center for the Arts • Courtney Secoy Cohen, San Diego Symphony, Ex-Officio

The Education Committee has been hard at work this year. The most obvious work is that of helping to plan the sessions for this year’s conference. Special thanks go to Nicole Jordan for leading the charge on this.

This year, we had two regional workshops: one in conjunction with the NOBU Conference in Tallinn, Estonia, and the other in Kansas City, Missouri. Inger Marie and Juhana spent many hours organizing the NOBU event, as did Elena and Fabrice with the Kansas City one. We are continuing to fine tune our workshop presentations and host responsibilities, and will post these when they are completed. If you think your geographic area might be interested in hosting a regional workshop, please contact Wendy Skoczen (Lyric Opera of Chicago) or Marcia Farabee (National Symphony Orchestra, retired).

Eleanor Lange and Matt Dannan continue to be responsible for posting summer and academic year internships on the website.

Annie Rimbach has accepted the role of coordinating webinars and classrooms on the web. Please send ideas to her.

The conference internship process was chaired by Chris Blackmon. A number of qualified candidates applied for this year’s Conference Internship award. After careful consideration, the committee is happy to announce that Alexis Luque, of The Colburn School, was selected as this year’s Conference Intern. We look forward to working with him to ensure the conference runs as smoothly as possible. Please take a moment to introduce yourself and make him feel welcome here in Montreal. Over the coming months, the committee will actively be revising the internship program. Should you have any comments or suggestions on how we can improve the program, please don’t hesitate to approach one of us with your thoughts. We plan to announce next year’s program in January.

We are excited about beginning the library exchange program this coming year. Applications for both participants and host libraries will be up on the website soon.

Marcia Farabee
May 2015
COMMITTEE REPORTS

ERRATA COMMITTEE

Doug Adams, Fort Worth Symphony Orchestra, Chair • Jari Eskola, 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 Kreutzman, 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 • Shannon Highland, The Dallas Opera, Ex-Officio

There were sixty four entries added to the Errata Database and twelve entries added to the Resource Sharing Area since the last year’s report. The database is currently up to date. The work of the Errata Committee focused on expanding and organizing the Resource Sharing area of the website. We have separated music files (individual inserts, transposed parts, complete sets of performance materials) from administrative files (documents for cataloging, performance history, music sign-out, etc.). Administrative files have been re-named and cataloged for easier browsing.

The Errata Committee is grateful to those that have made submissions this year. We encourage you to send files or scans of music you think would be helpful to your colleagues in addition to lists of corrections. We look forward to finding new ways to resolve problems in the music we perform.

Doug Adams
May 2015

EUROPEAN COMMITTEE

Lena Ousbäck, Royal Stockholm Philharmonic Orchestra, Chair • Christopher Blackmon, Orchestre philharmonique du Luxembourg • Georgina Govier, Welsh National Opera • Inger Marie Garcia de Presno, Gothenburg Opera • Marcia Farabee, National Symphony Orchestra (retired), Honorary Member • Juhana Hautsalo, Finnish National Opera • Emmanuel Sproelants, Brussels Philharmonic • Lena Persson, Copenhagen Philharmonic/Tivoli Symphony Orchestra • Pablo Suso, Bilbao Orkestra Sinfonikoa • Àngels Martínez, The Metropolitan Opera, Ex-Officio

Please find above the revised and final (I hope!) list of members of the European Committee 2014-2015. A few names have been deleted because they could not participate after all, for various reasons.

September 2014: I spoke with Àngels and Pablo (previous committee Chair) to find the main topics that the committee had been tackling thus far. Below is the revised list of topics that the committee has chosen to work on. The timeline is very preliminary. Working groups and preliminary timelines are as follows:

TRANSLATION OF PUBLICATIONS; RESOURCES AND SUPPLIES: Chris Blackmon, Inger Marie Garcia de Presno, Emmanuel Sproelants, and Lena Ousbäck

• 2015: Through communication with Paul Beck and the Publications Committee, discuss and decide in which languages to translate publications; Discuss and find clever ways to share resource and supply information
• 2016: Hire translation company in hopes of distributing newly translated publications at the 2016 MOLA conference; Work to update publications and resource sharing through the MOLA website

RENTAL AND ROYALTY FEES; COPYRIGHT LAWS IN EUROPE: Chris Blackmon, Georgina Govier, Marcia Farabee, Juhana Hautsalo, Lena Persson, Pablo Suso, and Lena Ousbäck

• 2015: Collect information from all countries
• 2016: Present findings at 2016 MOLA conference
• 2016-2017: Spread information via MOLA website and in possible publication in conjunction with the Publications Committee

October 10—11, 2014: The Nordic Orchestra Librarians’ Union (NOBU) had the pleasure of welcoming MOLA to Tallinn in Estonia, the first regional workshop outside the United States. Karen Schnackenberg, Marcia Farabee, Mark Millidge, and Pablo Suso presented as MOLA members. This was the result of cooperation between the MOLA Board of Directors, the MOLA Education Committee, and NOBU. It provided an opportunity to invite the Baltic orchestras to join both NOBU and MOLA and a chance to speak with US and European colleagues and publishers.
April 15—17, 2015: Georgina Govier, Chair of the European Publisher Sub-Committee, and I represented MOLA at the Frankfurt Music Faire where we met with a number of publishers. We had successful meetings and a good time together. On Thursday, Georgina had scheduled meetings with Peters Edition (Stefan Conradi), Breitkopf (Thomas Trapp), Bärenreiter (Douglas Woodfull-Harris), Fennica Gehrman (Jari Eskola), LM Edition (Peter Magro and Gunnar Helgesson Gehrman), Ricordi (Carlo Dalla Vecchia), and Boosey (Bevis Hungate). Ricordi did not show up or we missed each other. Georgina also met with Schott and Carus. Georgina and I have started to find ways of cooperating between the two, very similar, committees but will try to clarify which areas each committee will pursue. Thank you to the Board for financing a trip which created possibilities to work closely with many of the publishers.

Lena Ousbäck
May 2015

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

The Finance Committee is pleased to report that, out of nineteen applications for Travel Assistance, MOLA was able to assist fourteen librarians to attend this year’s conference. We are grateful to those who donate to the James B. Dolan Fund for Professional Development which makes this assistance possible. In preparation for next year’s conference in Helsinki, we will be opening either an online or European bank account to reduce wire transfer and currency conversion losses.

The committee chair will present additional information for members only during the Business Meeting.

Karen Schnackenberg
May 2015

MARCATO COMMITTEE

KT Somero, The Colburn School, Editor-in-Chief • Courtney Secoy Cohen, San Diego Symphony, Managing Editor & Contributor • Sarah Logan Smith, The Florida Orchestra, Layout Editor & Production/Distribution • Nishana Dobbeck, The United States Marine Band • 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 • Mark Millidge, BBC Symphony Orchestra, Ex-Officio

Thus far, 2015 has been a productive year for the Marcato Committee. Our January 2015 issue was the first to be offered electronically. We collaborated with webmaster Anne Rimbach to create an electronic survey by which subscribers could elect to receive a PDF of the newsletter via e-mail. Reports were generated detailing the survey results, and committee member Nishana Dobbeck organized all responses into new mailing lists for Production/Distribution Manager, Sarah Logan Smith. The first couple rounds of electronic distribution have gone smoothly, and we continue to receive additional sign-up requests as word spreads about this new option. We distributed 175 electronic copies of our April 2015 issue. As always, we welcome comments and feedback, so please let us know if you’ve had any difficulty receiving Marcato in either format.

Marcato serves MOLA as a communication and news reporting tool between our member organizations as well as a venue to document the projects, achievements, and career milestones of our colleagues. Therefore, if you are working on an interesting project or have some news that would have a broad appeal to our membership, please do not hesitate to give me a call (+1-213-621-4539) or e-mail (ksomero@colburn.edu). Guidelines for article submissions can be found on the MOLA website and no piece is too large or too small for consideration. We’d love to hear from you!

I’d like to take this opportunity to thank all Marcato Committee members for your ongoing dedication and contribution. Like MOLA itself, Marcato is the collective sum of the work of many talented individuals and it is a true pleasure to work with each and every one of you.

KT Somero
May 2015
Membership Committee

Àngels Martínez, The Metropolitan Opera, Chair • Wendy J. Skoczen, Lyric Opera of Chicago, Membership Database Coordinator • Georgina Govier, Welsh National Opera, European Hospitality Coordinator • Alastair McKeen, Melbourne Symphony Orchestra, Asia-Pacific Hospitality Coordinator • Nishana Dobbeck, The United States Marine Band, North American Hospitality Coordinator • Moira Webber, BBC Symphony Orchestra (retired), Honorary Member • Sarah Bowman Peterson, Grand Rapids Symphony & The Peninsula Music Festival • Shannon Highland, The Dallas Opera • Allison Giltinan, Pensacola Symphony Orchestra

The Membership Committee has received thirteen new membership applications this year which had been carefully reviewed for recommendation to the Board of Directors. Sadly, we needed to suspend six organizations. The Board has conferred one new Honorary Member and will recommend one retired librarian for Emeritus status. Proper details will be given at the Business Meeting at the forthcoming conference in Montreal.

New MOLA members accepted at Miami’s conference last year have been sent a welcome packet including a newly designed pencil case with the MOLA logo as a welcome gift.

For this year’s conference, a first-time attendee scholarship award for first conference attendance MOLA members has been awarded to nine recipients.

The Membership Committee has also successfully worked to help the Treasurer and the Finance Committee with overdue membership dues payments.

Allison Giltinan has stepped down as US Hospitality Coordinator but is staying with the Membership Committee. On behalf of the Committee, I would like to deeply thank her for her years of dedication in taking care of our members. I want also to thank and welcome Nishana Dobbeck from The US Marine Band as our new US Hospitality Coordinator.

As always, I offer my deep acknowledgement to all the members forming the Membership Committee for their active participation and valuable help. I especially appreciate the work that Wendy Skoczen is doing as Database Coordinator.

I am pleased to attend the 33rd Annual Conference in Montreal this year and look forward to meeting you all!
Àngels Martínez
April 2015

MOLA/AMERICAN FEDERATION OF MUSICIANS (AFM) LIAISON COMMITTEE

Karen Schnackenberg, Dallas Symphony Orchestra, Chair • 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) • Patrick McGinn, Milwaukee Symphony Orchestra, Ex-Officio

The purpose of the MOLA/AFM Liaison Committee is to provide information, support, and advocacy for librarians in their working lives on issues that affect us all. Recent discussions with the AFM have centered on the area of electronic media under the national agreements to which many of our US organizations are signatories. The committee can assist member librarians with their questions and research for individual situations regardless of their AFM or FIM affiliation and will be reaching out in the coming months to upgrade our database.

Karen Schnackenberg
May 2015

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.

The discussion at recent meetings has centered on the digitization of sheet music and the distribution of music as a digital medium. Committee members represent publishers, professional orchestras, and conservatories with each constituency experiencing the tug of increasing digitalization from a slightly different perspective.

The committee has discussed practical and philosophical issues surrounding digitalization including: the digital formatting of sheet music to be used in performance vs. study and the legal and practical issues surrounding dissemination for study and performance. There has also been continued discussion of copyright, piracy, and the emerging international market for digital vs. paper sheet music.

The next meeting will be held in New York in October 2015.

Elizabeth Cusato Schnobrick
May 2015

MOLA/PUBLISHER JOINT COMMITTEE

Robert Greer, Fort Worth Symphony Orchestra, Co-Chair • Mark Wilson, Dallas Symphony Orchestra, Co-Chair • Pablo Suso, Bilbao Orkestra Sinfonika • Marc Facci, Tulsa Symphony & Eastern Music Festival • Minna Mäkelin, Helsinki Philharmonic Orchestra • Pat Kimball, Buffalo Philharmonic Orchestra • Melissa Robason, The Metropolitan Opera • Elizabeth Blafox, Boosey & Hawkes (NY), Hire Library Manager • David Flachs, G. Schirmer, Production Manager • Doriana Molla, European American Music Distributors, Acting Head of Rental Services • Maria Iannaccone, Theodore Presser, Rental and Performance Library Manager • Gary Rautenberg, Alfred Music Publishing, Library Content Manager • Christian R. 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 10, 2014 in New York City. Attendees included Elizabeth Blafox (Boosey & Hawkes), Marc Facci (Tulsa Symphony/Eastern Music Festival), David Flachs (Music Sales), Bob Greer (Fort Worth), Georgina Govier (Welsh National Opera), Maria Iannaccone (Theodore Presser), Pat Kimball (Buffalo), Dorian Molla (EAM), Melissa Robason (Metropolitan Opera), Michael Vannoni (Rodgers & Hammerstein), and Mark Wilson (Dallas).

Georgina opened the meeting by announcing that she would like to start a European MOLA/Publisher Joint Committee, which will hopefully meet soon.

Our first agenda topic was Zinfonia, a rather broad subject which took up the majority of our meeting. For those of us that did not attend the London Conference, we learned that Zinfonia was created by Peter Grimshaw, who operates out of Australia. We proposed that he be invited to speak at the Montreal conference. David and Elizabeth explained that Zinfonia connects to each publisher’s HLMS database (Hire Library Management System - Peter Grimshaw also developed the database system) and each order is automatically entered into HLMS for that specific publisher. This cuts down on manual entry on the publisher’s end. If a publisher does not have HLMS, they will still receive the order via email. In regard to representatives of agents, on Zinfonia, you login by territory and will see who the agent is for the work you’re searching for. The works (and information for each work) listed on Zinfonia are as complete as the publisher’s own database because that is where it pulls the information from. For smaller publishers, it’s technically the onus of that publisher to have their information available on Zinfonia, but the agent has the ability to enter the information as well. Zinfonia was not spear-headed by Boosey; Peter Grimshaw came to all of the publishers with his idea. There were five main publishers that partnered to fund the project and give feedback: BTMI Innovation, Universal Music Publishing Classical, Music Sales, Boosey & Hawkes, and Edition Peters. At this point, Boosey has invested in Zinfonia so they’re trying their best to make it work as efficiently as possible. Boosey still allows the option of placing orders using the old order form. Rental quotes can be made through Zinfonia. The forms are customized differently by each publisher. The site is intended to benefit music librarians because we can go to one place to find and place many, if not almost all, of our rental orders. Though, some librarians feel it puts up another barrier between the library/orchestra and the publisher/agent. Lastly, some of the kinks are still being worked out by each publisher – they need feedback from librarians to funnel that information to Peter Grimshaw and get the problems sorted out. Elizabeth Blafox is happy to be the contact person with Peter and give him feedback from MOLA. It was suggested that we could conduct a MOLA poll.
Our next topic of discussion was digital delivery of music. Publishers are preparing for the eventuality that digital delivery will become a more widely used way of delivering music. The publishers are staying in communication with each other on the subject. It’s a possibility for the future, but it is something that is still evolving. All publishers need to be involved in the discussion (and librarians would also like to be involved) so that when the move to digital happens, it will be done right. There will obviously be many issues: software, technology (tablets, etc.), copyright, layers for bowings, how to make corrections, cost, etc. It was mentioned that new composers are already using digital delivery for their works. There was concern that librarians would one day have to be I.T. specialists.

We then moved on to reprints. The publishers are currently reprinting the following works:
- Copland: Symphony No. 3 reprint is complete (includes Copland’s original ending as well as Bernstein’s ending)
- Copland: Appalachian Spring (full orchestra version)
- Carter: Variations for Orchestra
- John Adams: Gran Pianola Music

To celebrate Ginastera’s upcoming anniversary, some of his works will likely be reprinted. The publishers stated that a reprint wish list would be very useful.

On the subject of packing materials, librarians requested that publishers upgrade boxes, or use more packing materials and to please not reuse boxes after the integrity of the box has been compromised. Publishers asked the librarians not to use packing peanuts. EAM asked librarians to read the rental agreement and be sure to send materials back to New Jersey. EAM provides shipping labels, but you do have the option to let them know if you’d rather pay for return shipping on your own. Please give them advance notice so you’re not billed for the return shipping.

We briefly spoke about audition excerpts and learned that Schirmer charges for excerpts; Boosey charges only if they send a PDF (no charge if orchestra has a permanent loan set of the work). Bob Greer asked if the verbiage of copyright materials for auditions could be unified and was told that every publisher is different and reserves the right to have their own verbiage, so there can’t really be a unified statement used on excerpts. In regard to conductor auditions, if a rental work is played once (excerpt or full work), not as a performance, it would be considered a reading. But as always, when in doubt contact the publisher.

Lastly, please be advised that R&H Concert Library may charge a rush fee of $200 USD for processing a quote that is required immediately. This will apparently be administered on a case-by-case basis. If you find yourself in this situation with R&H, please feel free to contact Michael directly and talk it over with him.

Bob Greer and Mark Wilson
February 2015
5. **AGENTS**: Who are agents for whom? What is the relationship like? How happy are the customers? Can the librarians go directly to the main publisher and bypass the agent? Who sets fees (agents or publisher)?

6. **DIFFERING HIRE FEES IN EUROPEAN COUNTRIES**

7. **NEW MEDIA USES**: Contracts

8. **DIGITAL TECHNOLOGY: MUSIC STANDS**: Are publishers having serious talks about this yet? Can we be assured that they will work together with each other and not independently? Will they also communicate with orchestral librarians?

As chair of this committee, I will also work very closely with the European Committee, and Lena Ousbäck (Chair) and I are already in regular contact regarding mutual issues. Together we attended the Frankfurt Musikmesse where we met with fourteen European music publishers representatives. This visit allowed us to begin working on some of the above issues and has led to continued conversations with some of the publishers on the above topics. As a result of this visit to Frankfurt, MOLA has received an invite to the German AIBM conference later this year.

Some issues to report back on already:

a. Both Schott and Breitkopf are working with orchestras in the preparation of new editions, and listening to the feedback to ensure they get things right. MOLA librarians, though, must remember to always provide feedback to publishers on any errata for both purchase and hire material.

b. Reprinting older Schott material scaled down onto much smaller paper has now been recognized by the publishers as not acceptable, and this is no longer happening. It appears that not all of the old stock had been removed from the shelves, but we have a promise that it will be.

c. Regarding the issue of differing hire fees between European countries, this will not change. We have to think in terms of different territories in Europe, and not compare. Arts funding levels across Europe differ radically, and this is taken into account.

d. Most publishers feel that acting as agents, and having agents themselves, works well, although some MOLA librarians are still encountering occasional difficulties, so we will need to work on this. However, all publishers did say that they are happy for orchestral librarians to contact them directly to discuss issues with individual works. Ordering still has to be done via the agent.

Whilst I will be working closely with both the main Publisher Joint Committee and the European Committee, I would also welcome contact directly from our European members with any concerns or questions that need to be addressed.

Georgina Govier
May 2015

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**POLICY COMMITTEE**

Tony Rickard, Royal Opera House 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

2014-2015 has been a quiet year for the Policy Committee. Work is currently ongoing to finalise MOLA policy with regard to use of its resources and how they can be reserved for members only.

Tony Rickard
May 2015

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**PUBLICATIONS COMMITTEE**

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

We are in the middle stages of updating the content of the following publications which we hope to finish by May 2015:

- The Orchestra Librarian—A Career Introduction (moderate revisions)
- What is MOLA? (major revisions)
- Music Preparation Guidelines for Orchestral Music (overhaul revisions)

We hope to be on track for release of new pamphlets by the 2015 Montreal Conference.
After they are revised, we plan to have them translated into a number of different languages during 2015-2016. We will need to make sure that we have enough budget for the honoraria paid to the translators.

The committee seeks suggestions for new pamphlet ideas.

Paul Beck
May 2015

WEBSITE (PREVIOUSLY EDS) COMMITTEE

Anne Rimbach, Symphony in C, Webmaster/Chair • Jari Eskola, Honorary Member, Webmaster Emeritus • 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 •
Tony Rickard, Royal Opera House Orchestra, Ex-Officio

The recently renamed Website Committee (formerly Electronic Data Services) has continued to serve MOLA’s membership via the routine maintenance and updating of the website. With regard to the latter, the Website Committee is conducting a survey to collect feedback from the membership regarding our website’s accessibility, usability, and features: https://www.surveymonkey.com/s/molawebsurvey. I encourage you to share your thoughts via the survey if you have not already done so. Finally, I’d like to thank Jari Eskola for his work as committee chair. His guidance and expertise has been invaluable.

Anne Rimbach
May 2015
MOLA is grateful to Edwin F. Kalmus & Co., Inc. for their continued support of the James B. Dolan Fund for Professional Development.
Alfred Rental Library
Atlanta Symphony Orchestra
Austin Symphony
Baltimore Symphony Orchestra
BBC Symphony Orchestra
Binghamton Philharmonic Orchestra
Binghamton Philharmonic Orchestra
Boosey & Hawkes Music Publishers, Inc.
Boosey & Hawkes Music Publishers, Inc.
Boston Ballet
The Boston Conservatory
Boston Symphony Orchestra
Boston Symphony Orchestra
Boston Symphony Orchestra
Boston University School of Music
Brevard Music Center
Buffalo Philharmonic Orchestra
Canadian Music Centre
Canadian Music Centre
Canadian Opera Company
Charlotte Symphony
Charlotte Symphony
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
The Cleveland Orchestra
The Cleveland Orchestra
The Colburn School
The Colburn School
Copenhagen Philharmonic; Tivoli Symphony Orchester
Counterpoint Music Library Services
Curtis Institute of Music
The Dallas Opera
Dallas Symphony Orchestra
Dallas Symphony Orchestra
Eastern Music Festival
Eastern Music Festival
ECS Publishing Group
Edmonton Symphony Orchestra
Educational Music Service
Educational Music Service
Edwin A. Fleisher Collection of Orchestral Music
Emeritus Member
Emeritus Member
English National Opera
Finnish National Opera
The Florida Orchestra
Fort Worth Symphony Orchestra
Gary Rautenberg
Rebecca Beavers
Alison Mrowka
Mary Plaine
Mark Millidge
Colin Bunnell
Sue Pierce
Elizabeth Blaufuss
Rachel Peters
Arthur Leeth
Angela Lickiss Aleo
Any M. Brodbrick
Dave Gruender
D. Wilson Ochoa
Meredith Gangler
Christian R. Riedel
Matt Dannan
Pat Kimball
Ana-Maria Lipoczi
Claire Marchand
Wayne Vogan
David Mills
Ron Follas
Carole Keller
Matt Gray
Robert O’Brien
Gabrielle Petek
Alexis Luque
KT Somero
Lena Persson
Jean-Marie Barker
Holly Matthews
Shannon Highland
Katie Klich
Karen Schnackenberg
Michael DiTrolio
Marc Facci
Caitlin Custer
Aaron C. Hawn
Carla Boyer
Don Boyer
Gary Galván
Greg Hodgson
Rosemary Summers
Damien Kennedy
Juhana Hautsalo
Ella M. Fredrickson
Doug Adams
Fort Worth Symphony Orchestra
G. Schirmer, Inc.
G. Schirmer, Inc./Associated Music Publishers
Gothenburg Opera
Grand Rapids Symphony
Greg Hamilton Music Service
Honorary Member
Honorary Member
Honorary Member
Houston Symphony
Indianapolis Symphony Orchestra
JoAnn Kane Music Service
The Juilliard School
The Juilliard School
Kitchener-Waterloo Symphony
Kitchener-Waterloo Symphony
Los Angeles Opera
Los Angeles Philharmonic
Louisiana Philharmonic Orchestra
Lyric Opera of Chicago
Lyric Opera of Chicago
Manhattan School of Music
McGill University Schulich School of Music
Memphis Symphony Orchestra
The Metropolitan Opera
The Metropolitan Opera
Milwaukee Symphony Orchestra
Minnesota Orchestra
MOLA Administrator
Music Sales Corporation
Naples Philharmonic
National Arts Centre Orchestra
National Symphony Orchestra
New York City Ballet Company
New York Philharmonic
The Norwegian National Opera & Ballet
Omaha Symphony
Orchestre Philharmonique du Luxembourg
Orchestre symphonique de Montréal
Orchestre symphonique de Montréal
Orchestre symphonique de Montréal
Oregon Symphony
The Peninsula Music Festival
The Philadelphia Orchestra
The Phoenix Symphony
Qatar Philharmonic Orchestra
Rhode Island Philharmonic
Rice University Shepherd School of Music
Bob Greer
David Flachs
Ed Matthew
Inger Marie Garcia de Presno
Sarah Bowman Peterson
Greg Hamilton
Marcia Farabee
Margo Hodgson
Ron Whitaker
Tom Takaro
James Norman
Eric Swanson
Paul Beck
Michael McCoy
Alex Clark
Meaghan McCracken
Mark Fabulich
Kazue McGregor
Lyle Wong
John Rosenkrans
Wendy J. Skoczen
Manly Romero
Julie Carmen Lefebvre
Irene Wade
Ángels Martínez
Robert Sutherland
Patrick McGinn
Paul Gunther
Amy Tackitt
Guy Barash
Beth Fishbane
Corey Rempel
Elizabeth Cusato Schnobrick
Michael A. Martin
Larry Tarlow
Kari Noodt Poppe
Jessica Slais
Chris Blackmon
Benoit Guillemette
Michel Léonard
Giulio Massela
Joy Fabos
Sarah Bowman Peterson
Steve Glanzmann
Heather Jackson
Ben Gould
Jean E. Gress
Kaaren Fleisher
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