



Hosted by The Philadelphia Orchestra
40th Annual Conference

June 3-6, 2022 | Marriott Philadelphia Downtown





2	Welcome Letters
6	Agenda
10	Session Descriptions
14	Speaker Biographies
24	Board and Committee Reports
32	2022 Eroica Award for Outstanding Service to Music
33	Acknowledgements
34	Attendees and Exhibitors
37	Conference Locations

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.



BOARD OF DIRECTORS
2021-2022

PRESIDENT
Georgina Govier
Welsh National Opera

VICE PRESIDENT
Courtney Secoy Cohen
San Diego Symphony

SECRETARY
Manly Romero
Manhattan School of Music

TREASURER
Blaine Cunningham
Orchestra Iowa

MEMBER-AT-LARGE
Michael Ferraguto
Cleveland Orchestra

PAST PRESIDENT
Patrick McGinn
Milwaukee Symphony Orchestra

MARCATO
Nishana Dobbeck
Editor-in-Chief
The United States Marine Band

FOUNDED in 1983 by
Clinton Nieweg
Philadelphia Orchestra

Victor Alpert
Boston Symphony

James Berdahl
Minnesota Orchestra

Dear MOLA colleagues and friends,

It gives me enormous pleasure, on behalf of the MOLA Board, to welcome you all to our 40th Anniversary Conference. It is wonderful to find ourselves in Philadelphia, the home of MOLA's inaugural meeting forty years ago, and I would like to thank very warmly our hosts, The Philadelphia Orchestra and their librarians Nicole Jordan and Steve Glanzmann, and also the Malmud-Kravitz Foundation for its generous sponsorship.

Throughout this weekend, whilst we will have the opportunity to look back and reminisce over the last forty years, there will be plenty of sessions to engage us as we look toward the future and learn together about the new technologies and ideas that are helping to shape our industry. Whether this is your first or fortieth Conference, I do hope that you will enjoy the weekend and all that the Conference has to offer.

The vision of Clinton Nieweg (Philadelphia Orchestra), Victor Alpert (Boston Symphony), and James Berdahl (Minnesota Orchestra), when they founded MOLA forty years ago, was to provide resources, communication, and education. Today, MOLA's mission statement remains the same, and now with 320 member organisations from all over the world, our growth and diversity is to be celebrated.

With the last two MOLA Conferences having been presented digitally, it is an absolute delight to be here in person in Philadelphia. I hope that every one of us will enjoy time spent with like-minded people - MOLA members, publishers, and other music specialists, and leave having formed friendships with those people with whom we share the same goal of providing the best performance materials possible.

On behalf of the MOLA Board, I would like to wish you all a fabulously stimulating and enjoyable Conference.

My very warmest wishes to you all

Georgina Govier
Welsh National Opera



In 1983, 25 librarians from 18 different organizations gathered in Philadelphia for a day in March to discuss things of common interest related to the profession: publishers, composers, materials, copyright, library policies, and resources. Realizing they that were stronger together than apart, they came together to pool their collective knowledge and resources. And on that day in 1983, MOLA was born.

In 2022, forty years and three months to that exact weekend, we will be coming together to do much of the same. But there are some differences. From 18 organizations we are now well over 300. From only North America organizations to now being an association that compromises organizations across Asia, Australasia, Europe, the Middle East, and South America as well. From typewriters and fax machines and ozalid copies to now using computers and emails and PDFs. We have come such a long way.

Anne Rimbach and I designed this year's conference logo with this in mind. On the surface, the logo pays tribute to the city of Philadelphia as not just our organization's birthplace, but also the birthplace of this nation by using part of the design of the "Betsy Ross flag." Upon deeper inspection though, this logo is meant to pay homage to the origins of MOLA as well as celebrate our now and our future. It contains 18 stars to honor those 18 organizations from 1983. However, the biggest star functions as the MOLA "O" and while functional, the bigger purpose is to symbolize the growth from a small idea to an even bigger one. It symbolizes every single one of us.

When you look at it, I hope that it evokes the same feelings for you as it does for me: remembrance, celebration, and pride. A reminder that we are the sum of all our individual parts and that we are stronger together than we are as individuals. A celebration of where we started and where we are going. And pride. Pride in who we were. Pride in who we are. Pride in who we will be.

It is with these feelings that I am excited and honored to welcome you to the City of Brotherly Love and Sisterly affection for MOLA Philadelphia 2022!

Warmly,

Nicole



Dear Musical Colleagues,

Welcome to Philadelphia! On behalf of the entire Philadelphia Orchestra and Kimmel Center, Inc. family, we are honored to invite you to the Kimmel Cultural Campus, and into our vibrant, exciting, always evolving city.

The Librarian is the keeper of the flame, the guardian and custodian of musical traditions, and the precise instrument through which music's future is connected to the musicians of our orchestras—and therefore to the public. The modern orchestra could not exist without you. For your work and dedication, it is a true pleasure for me to say thank you for all that you do, and to wish you a wonderful conference full of learning and the exchange of ideas. I have always found the collegiality of musicians to be among the most profound practices of our musical world, and I know that is what MOLA 2022 PHILADELPHIA is all about.

In addition to addresses, panel discussions, and more, I hope you will take the opportunity to join the audience, without the responsibility of a performance of your own, and attend a concert by Yannick Nézet-Séguin and The Philadelphia Orchestra. The special program we offer this week is the embodiment of music's past, present, and future, featuring Composer-in-Residence Gabriela Lena Frank's *Pachamama Meets an Ode*, commissioned by us and given its world premiere by the Orchestra just a few months ago at Carnegie Hall, and Beethoven's Ninth Symphony. The program is intended as a dialogue between two composers reaching across time to speak of music's relevance in our world today. Our extraordinary Principal Librarian Nicole Jordan is central to the success.

Please also find a bit of time to experience our beloved City of Philadelphia. Whether you visit one of our creative partners featured in the Our City, Your Orchestra series, such as the National Marian Anderson Museum, Harriett's Bookshop, Taller Puertorriqueño, or Asian Arts Initiative, or one of the city's world-class museums such as the Barnes Foundation and Philadelphia Museum of Art, or any of our key historic sites, or if you choose to eat your way through the region's inspiring food scene, we welcome you and wish you a memorable stay.

With warmest best wishes,

Matías Tarnopolsky
President and CEO
The Philadelphia Orchestra and Kimmel Center, Inc.

Philadelphia Musicians' Union

Local 77, American Federation of Musicians

Affiliated with AFL-CIO

1420 Locust Street

Suite 300

Philadelphia, PA 19102

Phone: (215) 985-4777



Ellen Trainer
President

Marjorie Goldberg
Vice-President

Jarred Antonacci
Secretary-Treasurer

May 25, 2022

Dear MOLA Members,

On behalf of the Philadelphia Musicians' Union, Local 77 of the American Federation of Musicians, I would like to welcome you all to Philadelphia for your 40th annual convention. Founded in 1983 in our wonderful city, the Major Orchestra Librarians' Association is the only one of its kind in the nation.

Your countless hours of service through nights, weekends, and vacation time does not go unnoticed and is wholeheartedly appreciated. I'd like to acknowledge how important you are to the orchestra ecosystem. Your shared databases and collegial teamwork are essential in keeping our industry running smoothly.

I'm thrilled to welcome you back to the city of Brotherly love and Sisterly affection. Local 77 salutes you and wishes you a wonderful and productive convention.

In Solidarity

A handwritten signature in cursive script that reads "Ellen C. Trainer".

Ellen C. Trainer
President, Local 77 AFM

AGENDA

Friday, June 3, 2022

10:00am – 4:00pm	Pre-Conference Workshop <i>Separate registration required</i>	Curtis Institute of Music, Gould Rehearsal Hall 1616 Locust Street (0.6 miles from hotel)
2:00pm	Philadelphia Orchestra Concert	Kimmel Center, Verizon Hall 300 South Broad Street (0.5 miles from hotel)
2:00 – 7:00pm	Conference Check-In	Liberty Foyer
3:00pm	Edwin A. Fleisher Collection of Orchestral Music Tour <i>Advanced sign-up required</i>	Parkway Central Library 1901 Vine Street (0.8 miles from hotel)
4:00pm	Board of Directors Meeting	Independence Ballroom I
5:30 – 7:30pm	Opening Reception <i>Mentors and mentees meet at 5pm in hotel lobby</i>	Kimmel Center, Comcast Circle & Founders Lounge 300 South Broad Street (0.5 miles from hotel)

Saturday, June 4, 2022

8:30am – 12:00pm	Conference Check-In	Liberty Foyer
9:30 – 10:30am	MOLA: Reflecting on the History and Looking Forward to the Future Moderated by Georgina Govier, Head of Music Library - Welsh National Opera Paul Gunther, Principal Librarian - National Repertory Orchestra Lawrence Tarlow, Principal Librarian - New York Philharmonic Robert O'Brien, Principal Librarian - The Cleveland Orchestra [retired]	Liberty Ballroom, Salon A&B
10:30 – 10:45am	Coffee Break - Visit the Exhibits & Supply Sandbox	
10:45am – 12:00pm	Annual Business Meeting (Members Only)	Liberty Ballroom, Salon A&B
12:00 – 1:30pm	Lunch Break	
1:30 – 3:00pm	This is Florence Price Moderated by Nicole Jordan, Principal Librarian - Philadelphia Orchestra Yannick Nézet-Séguin, Music Director - Philadelphia Orchestra Peter Stanley Martin, Director of Production - G. Schirmer	Liberty Ballroom, Salon A&B
3:00 – 3:15pm	Coffee Break - Visit the Exhibits & Supply Sandbox	
3:15 – 4:15pm	Breakout Sessions Bits and Bytes: Managing All Those Digital Music Files Jane Cross, Music Archivist - Library of Congress	Liberty Ballroom, Salon A&B
	Bowing Process: Fruitful or Frightful? Marcia Farabee, Principal Librarian - National Symphony Orchestra [retired] David Kim, Concertmaster - Philadelphia Orchestra	Independence Ballroom II
	Understanding Wind Transpositions and Notation Conventions D. Wilson Ochoa, Principal Librarian - Boston Symphony Orchestra	Independence Ballroom III
4:15 – 4:30pm	Coffee Break - Visit the Exhibits & Supply Sandbox	

4:30 – 5:30pm	Find Your Balance: Self-Care and Mental Health for Music Librarians Liberty Ballroom, Salon A&B Blaine Cunningham, Librarian - Orchestra Iowa Christopher Hawn, Principal Librarian - Fort Worth Symphony Orchestra
5:30pm	Roundtables <i>*Based on registration, we have not scheduled formal ballet or summer festival roundtables but encourage those, and other affinity groups, to meet throughout the conference!</i>
	Opera Roundtable Independence Ballroom II Moderated by Joshua Luty, Music Librarian - Houston Grand Opera
	Academic Roundtable Independence Ballroom III Moderated by Thomas Goddard, Ensembles Librarian - Royal Northern College of Music
5:30 – 6:30pm	Past Presidents Meeting & Reception Liberty Ballroom, Salon C
8:00pm	Philadelphia Orchestra Concert Kimmel Center, Verizon Hall

Sunday, June 5, 2022

9:30 – 10:30am	(Y)Our Future with Digital Sheet Music Liberty Ballroom, Salon A&B Moderated by Mark Fabulich, Assistant Librarian - Boston Symphony Orchestra David MacDonald, Assistant Professor of Composition, Music Theory and Technology - Wichita State University Georgina Govier, Head of Music Library - Welsh National Opera
10:30 – 10:45am	Coffee Break - Visit the Exhibits & Supply Sandbox
10:45 – 11:45am	Breakout Sessions Bits and Bytes: Managing All Those Digital Music Files Liberty Ballroom, Salon A&B Jane Cross, Music Archivist - Library of Congress
	Composer Wrangling, or: Helping Composers Think Like Musicians Independence Ballroom II Alastair McKean, Head of Library Services - Sydney Symphony Orchestra
	Leadership in/from the Library Independence Ballroom III Peter Conover, Principal Librarian - Chicago Symphony Orchestra Sara Baguyos, Head Librarian - Sun Valley Music Festival; Omaha Symphony Tony Rickard, Music Library Manager - Royal Opera House
12:00 – 1:30pm	Lunch Break Board of Directors Meeting Independence Ballroom I
1:30 – 2:30pm	Breakout Sessions Advancements in Music Notation Software Liberty Ballroom, Salon A&B Philip Rothman, Owner - NYC Music Services David MacDonald, Assistant Professor of Composition, Music Theory and Technology - Wichita State University
	Breaking It Down and Adding It Up Independence Ballroom II Lisa Gedris, Principal Librarian - Pittsburgh Symphony Orchestra Steve Glanzmann, Librarian - Philadelphia Orchestra
	The Complete Package: The Present and Future of Pops Package Shows Independence Ballroom III Moderated by Luke Bryson, Assistant Librarian - Houston Symphony Robert Thompson, President - G. Schirmer and Schirmer Theatrical; Music Publishers Association Robin Pomatto, Senior Manager - Concord Theatricals Concert Library Daniel Gittler, Music Customer Support Librarian - Music Theatre International Adam Deremer, Professional Licensing Representative - Music Theatre International

2:00pm	Philadelphia Orchestra Concert	Kimmel Center, Verizon Hall
2:30 – 2:45pm	Coffee Break - Visit the Exhibits & Supply Sandbox	
2:45 – 3:45pm	Breakout Sessions	
	El Dorado in Philly: Latin American Music in the Fleisher Collection Gary Galván, Special Collections Music Curator - Free Library of Philadelphia	Liberty Ballroom, Salon A&B
	Understanding Wind Transpositions and Notation Conventions D. Wilson Ochoa, Principal Librarian - Boston Symphony Orchestra	Independence Ballroom II
	Cataloging Software Show and Tell Holly Matthews, Assistant Principal Librarian - Atlanta Symphony Orchestra	Independence Ballroom III
3:45 – 4:00pm	Coffee Break - Visit the Exhibits & Supply Sandbox	
4:00 – 5:00pm	Breakout Sessions	
	Project Management Solutions in the Library and AirTable Demonstration Manly Romero, Librarian - Manhattan School of Music Staff Sergeant Nishana Dobbeck, Librarian - The United States Marine Band	Independence Ballroom II
	It's Baroque! Let's Fix It: Preparing Early Music for a Modern Symphony Orchestra Bart Dunn, Principal Librarian - Jacksonville Symphony	Independence Ballroom III
7:00pm	Cocktail Reception	Liberty Ballroom, Salon C
7:30 – 10:00pm	Banquet Dinner & Eroica Award Presentation	Liberty Ballroom, Salon A&B

Monday, June 6, 2022

9:30 – 11:45am	Audition Prep Workshop Wendy J. Skoczen, Chief Librarian - The Metropolitan Opera	Liberty Ballroom, Salon C
9:30 – 10:30am	Breakout Sessions	
	Introduction to Image Editing in the Library Joshua Luty, Music Librarian - Houston Grand Opera Michael Ferraguto, Head Librarian - The Cleveland Orchestra	Liberty Ballroom, Salon A&B
	From Volunteers to Graduate Assistants: Utilizing Extra Workers in the Library Danielle Garrett, Instrumental Ensemble Librarian - Temple University Boyer College of Music and Dance Hannah Davis, Assistant Librarian and Youth Orchestra Librarian - Atlanta Symphony Orchestra	Independence Ballroom II
10:30 – 10:45am	Coffee Break - Visit the Exhibits & Supply Sandbox	
10:45 – 11:45am	Breakout Sessions	
	El Dorado in Philly: Latin American Music in the Fleisher Collection Gary Galván, Special Collections Music Curator - Free Library of Philadelphia	Liberty Ballroom, Salon A&B
	Opera Galas and Vocal Competitions: A Librarian's Nightmare? How to Keep Everything in Control! Georgina Govier, Head of Music Library - Welsh National Opera Martyn Bennett, Head of Music Library and Resources - Glyndebourne Festival and Touring Opera Tony Rickard, Music Library Manager - Royal Opera House	Independence Ballroom II
11:45am	Conference Wrap-Up and Adjournment	Liberty Ballroom, Salon A&B
3:00pm	Edwin A. Fleisher Collection of Orchestra Music Tour <i>Advanced sign-up required</i>	Parkway Central Library 1901 Vine Street (0.8 miles from hotel)



Works of Florence Price are available in new editions from G. Schirmer, Inc.



Florence Price catalogue from G. Schirmer, Inc. at WiseMusicClassical.com

The discovery of dozens of scores in an Illinois attic in 2009 led to renewed interest in the music of Florence Price, performances and recordings, and critical acclaim. Her music combines a rich and romantic symphonic idiom with the melodic intimacy and emotional intensity of African American spirituals.



Wise Music *Classical*

50
years

MOLA Thanks

EMS

PRINTED MUSIC OF ALL KINDS

for their
generous support

SESSION DESCRIPTIONS

MOLA: Reflecting on the History and Looking Forward to the Future

Moderated by Georgina Govier, Head of Music Library - Welsh National Opera

Paul Gunther, Principal Librarian - National Repertory Orchestra

Lawrence Tarlow, Principal Librarian - New York Philharmonic

Robert O'Brien, Principal Librarian - The Cleveland Orchestra [retired]

This weekend marks the 40th anniversary of the first MOLA conference in Philadelphia. Join us, as we walk through the history of our organization - celebrating the past and joining together in sharing our hopes for the organization's future.

This is Florence Price

Moderated by Nicole Jordan, Principal Librarian - The Philadelphia Orchestra

Yannick Nézet-Séguin, Music Director - The Philadelphia Orchestra

Peter Stanley Martin, Director of Production - G. Schirmer

This plenary session aims to give a behind the scenes look into The Philadelphia Orchestra's journey of recording the known symphonies of Florence Price.

Bits and Bytes: Managing All Those Digital Music Files

Jane Cross, Music Archivist - Library of Congress

Dread having to deal with digital files? Not sure you're managing and storing them correctly? Let MOLA's only certified Digital Archives Specialist help you with some simple strategies that will build confidence, save time, and help you provide excellent service to your organizations. We'll discuss scanning strategies, file types, security, legal issues, naming conventions, file structure, obsolescence, bit rot, backups, risk mitigation, sustainability, further resources, and more.

Bowing Process: Fruitful or Frightful?

Marcia Farabee, Principal Librarian - National Symphony Orchestra [retired]

David Kim, Concertmaster - The Philadelphia Orchestra

This session will explore the pros and cons of different bowing systems and offer some tips on how to streamline your current process. The session will also include time to discuss any other concertmaster/librarian topics.

Understanding Wind Transpositions and Notation Conventions

D. Wilson Ochoa, Principal Librarian - Boston Symphony Orchestra

This session will take a closer look at the various transposing wind instruments, how composers used to write for (and notate for) various pitched instruments, and how modern players deal with parts for uncommonly pitched instruments or notation styles that are no longer practiced.

Find Your Balance: Self-Care and Mental Health for Music Librarians

Blaine Cunningham, Librarian - Orchestra Iowa

Christopher Hawn, Principal Librarian - Fort Worth Symphony Orchestra

Feeling stressed? You're not the only one. According to the American Psychological Association, stress levels are the highest they've been since 2008. This session will explore some stressors that are unique to orchestra librarianship, provide the tools to identify those stressors, methods to mitigate them, and strategies to keep them from popping back up for a visit. This will also be an opportunity for us to serve as a support group for one another; a safe space to share experiences, ideas, or just to vent our frustrations together.

(Y)Our Future with Digital Sheet Music

Moderated by Mark Fabulich, Assistant Librarian - Boston Symphony Orchestra

David MacDonald, Assistant Professor of Composition, Music Theory and Technology - Wichita State University

Georgina Govier, Head of Music Library - Welsh National Opera

This session will discuss the developing technology of digital music readers and how it may change our workflows in the not-too-distant future.

Composer Wrangling, or: Helping Composers Think Like Musicians

Alastair McKean, Head of Library Services - Sydney Symphony Orchestra

Many composers (particularly young ones) have limited experience with the practicalities of writing for orchestra. There is much basic technical advice that can be given – checking that page turns work, avoiding unnecessary bowings, ensuring that percussion parts can be played by musicians who have fewer than three arms, etc. The broader issue is that many composers have a limited understanding of the ethos of orchestras; how musicians think and what they need and don't need to see on the parts. Librarians are well placed to help composers master the technicalities and learn to envisage themselves in the musicians' position. This session will give you strategies to help composers present their work to the musicians in the best possible way.

WHETHER YOU PERFORM IN A HISTORIC CONCERT HALL, A HIGH SCHOOL GYMNASIUM OR A GRASSY LAWN...



DELIGHT YOUR AUDIENCES WITH AN EVENING OF OUR STELLAR MUSIC.

The Concord Theatricals Concert Library offers both individual songs and expertly curated concert packages composed of the most cherished musical theatre pieces of our time at concordsho.ws/Concert.

      @concordshows



Leadership in/from the Library

Peter Conover, Principal Librarian - Chicago Symphony Orchestra

Sara Baguyos, Head Librarian - Sun Valley Music Festival; Omaha Symphony

Tony Rickard, Music Library Manager - Royal Opera House

The orchestra library has been called the "heart" of an Arts Organization. But what does that mean? How can the information moving both in and out of the Library be made to flow more freely? And what about management of the most valuable resources within the library itself – the librarians themselves? Our session will attempt to discuss how healthy and efficient leadership can allay many problems we've all encountered.

Advancements in Music Notation Software

Philip Rothman, Owner - NYC Music Services

David MacDonald, Assistant Professor of Composition, Music Theory and Technology - Wichita State University

A fast-paced review of music notation tech news! The past twelve months were very active for the industry, and we will get you up to speed with the major updates to all of the desktop notation software programs like Sibelius, Finale, Dorico, and MuseScore. For the first time, we saw both Dorico and Sibelius come out with new iPad applications within one day of each other, and we'll talk about what that could mean for everyday use. Learn what's been happening with other iPad products such as StaffPad, Newzik, forScore, and nkoda; and see how web-based platforms like Noteflight and Soundslice have progressed. Plus, we'll touch on other tools like optical music recognition (OMR, or "music scanning") apps like PlayScore, SmartScore, and PhotoScore, and free PDF utilities that could make your production work easier as the library and tech worlds continue to converge.

Breaking It Down and Adding It Up

Lisa Gedris, Principal Librarian - Pittsburgh Symphony Orchestra

Steve Glanzmann, Librarian - The Philadelphia Orchestra

This session will discuss the process of developing your library's budget by identifying repertoire, and expenditures. Then, implementing creative solutions for projections to meet financial limits.

The Warner Chappell Music rental catalogue is now available from the G. Schirmer Rental and Performance Library via Zinfonia.com



Warner Chappell Music rental catalogue from G. Schirmer, Inc. at WiseMusicClassical.com



The film scores of Erich Korngold, Max Steiner, Dmitri Tiomkin, Justin Hurwitz, and many others, including the scores to films such as *Casablanca*, *La La Land*, *Robin Hood*, and *A Streetcar Named Desire*.

Concert versions and suites of musicals such as *My Fair Lady*, *Gigi*, *Camelot*, *Chicago*, *Hello Dolly*, *Brigadoon*, *Ragtime*, *42nd Street*, and *Gypsy*.



Wise Music *Classical*

50 years

The Complete Package: The Present and Future of Pops Package Shows

Moderated by Luke Bryson, Assistant Librarian - Houston Symphony
Robert Thompson, President - G. Schirmer and Schirmer Theatrical; Music Publishers Association
Robin Pomatto, Senior Manager - Concord Theatricals Concert Library
Daniel Gittler, Music Customer Support Librarian - Music Theatre International
Adam Deremer, Professional Licensing Representative - Music Theatre International

This session will explore the current state of pops package shows (including current rental catalogs, what librarians can expect, licensing issues and solutions, and more) as well as the development of future programs. Representatives from pops publishers will discuss successful collaboration between librarians, publishers, and performers, and how pops package shows can positively impact diversity and inclusion in orchestras.

El Dorado in Philly: Latin American Music in the Fleisher Collection

Gary Galván, Special Collections Music Curator - Free Library of Philadelphia

As the nation entered World War II, the Free Library of Philadelphia began "cooperating directly with the Government of the United States in its definite effort to establish and cement cultural relations between this country and the South and Central American Republics" as part of a Federal Music Copying Project sponsored by Edwin Fleisher. In 1941, Philadelphia wool mogul and music philanthropist Fleisher "personally commissioned Nicolas Slonimsky, the well-known conductor, musicologist and author, to visit all the countries of South America and Central America in order to interview composers and secure their works so that they might be copied for the Fleisher Collection," and amassed the largest collection of full scores and sets of parts of Latin American Orchestral music in the world. Ultimately, Charles Seeger, Chief of the Music Division of the Pan American Union, and Henry Cowell, Overseas Music Editor of the Office of War Information, employed Latin-American scores from the Collection for broadcasts and performances focused on international relations.

Throughout the 1940s and '50s, the Collection continued to create full performance sets from unpublished works, and in 2015, I launched a Cuban Music Project focused on international diplomacy through music. This presentation gives an overview of some of the Latin American orchestral works held at the Fleisher Collection and opens the door to a musical El Dorado of resources for orchestra librarians around the world.

Cataloging Software Show and Tell

Holly Matthews, Assistant Principal Librarian - Atlanta Symphony Orchestra

Join in looking at three different software options from the simple to the complex in creating a library catalog. Attendees are welcome to join in the discussion.

Project Management Solutions in the Library and AirTable Demonstration

Manly Romero, Librarian - Manhattan School of Music

Staff Sergeant Nishana Dobbeck, Librarian - The United States Marine Band

As librarians, we all love organizing! But have you taken a good look at your approach to organizing your library's workflow to consider whether you are using the most efficient approach and streamlining your time spent tracking tasks and due dates? This session will examine the ways that project management concepts can be applied to our recurring deadlines and season planning, using the platform AirTable to illustrate these concepts. Additionally, we will demonstrate the powerful and customizable project management capabilities of AirTable—as a calendar, library catalog, payroll manager, and more—and give participants a chance to ask questions and suggest solutions of their own.

It's Baroque! Let's Fix It: Preparing Early Music for a Modern Symphony Orchestra

Bart Dunn, Principal Librarian - Jacksonville Symphony

Preparing Baroque music in the modern orchestra library requires a little extra attention. This session will explore some of the questions you need to ask as a performance librarian and some case studies of popular works from the period that you may encounter.

Audition Prep Workshop

Wendy J. Skoczen, Chief Librarian - The Metropolitan Opera

This mini workshop will explore strategies to set yourself up for success in the ever-evolving environment of orchestra librarian auditions.

Introduction to Image Editing in the Library

Joshua Luty, Music Librarian - Houston Grand Opera

Michael Ferraguto, Head Librarian - The Cleveland Orchestra

This session will serve as a comprehensive introduction to image manipulation in the library using the free GNU Image Manipulation Program (GIMP). We will cover many of the requisite terms and concepts related to the technology and cover a variety of operations which will serve to both speed up and improve the quality of everyday needs in the music library. Whether you're completely new to image editing or are looking to become proficient in a free alternative to Adobe Photoshop, you will leave this session ready to tackle projects in new ways.

From Volunteers to Graduate Assistants: Utilizing Extra Workers in the Library

Danielle Garrett, Instrumental Ensemble Librarian - Temple University Boyer College of Music and Dance

Hannah Davis, Assistant Librarian and Youth Orchestra Librarian - Atlanta Symphony Orchestra

This session will explore the journey from utilizing the knowledge gained as a volunteer to a full-on librarian. Also, the many ways to use students and extra workers in a purposeful way in the library

Opera Galas and Vocal Competitions: A Librarian's Nightmare? How to Keep Everything in Control!

Georgina Govier, Head of Music Library - Welsh National Opera

Martyn Bennett, Head of Music Library and Resources - Glyndebourne Festival and Touring Opera

Tony Rickard, Music Library Manager - Royal Opera House

This session is designed to help assist our non-opera librarian colleagues when faced with the preparation of opera galas and vocal competitions! Together, the panel represents 50% of the UK's major Opera Companies and we are happy to share our experiences with you to help your preparation go smoothly. Come along and learn from our mistakes!!

One-on-one sessions with Philip Rothman (Finale, Sibelius, Dorico) and Joshua Luty (Dorico and Photoshop) are available by appointment. To schedule, please contact Philip at hello@nycmus.com and Joshua at jluty@houstongrandopera.org. Please bring your laptop with you to your session.

SPEAKER BIOS

SARA BAGUYOS

OMAHA SYMPHONY; SUN VALLEY MUSIC FESTIVAL

Sara Baguyos grew up playing violin and double bass in Appleton, WI. Her older brother decided not to continue Suzuki violin lessons, and she asked if she could play the violin. When her mom asked if she would practice, her answer was yes, yes, yes! In 7th grade, she switched to double bass. In high school, she auditioned for the Milwaukee Symphony Young Artist Soloist Competition and was told by a member of the committee, "You're the shortest bass player we've ever seen." To which she replied, "Yes, but I'm the most determined." Consequently, she shared a stand with the Principal Double Bassist of the Milwaukee Symphony, Roger Ruggeri, for the Young Artist concert. Sara learned many library skills from Pat McGinn at the Milwaukee Symphony while studying double bass with his wife Katy McGinn.

Sara studied music at Indiana University as a double bass performance major with Lawrence Hurst and has played double bass with the Alexandria, VA Symphony, the Kennedy Center Opera House Orchestra, and the Lyric Opera of Chicago.

Sara has been a professional orchestra librarian since 1997 and currently serves as the Principal Librarian of the Omaha Symphony, a position she has held since 2017. Prior to this, she was the Head Librarian of the Des Moines Metro Opera, Aspen Music Festival, Principal Librarian of the Kennedy Center Opera House Orchestra/Washington National Opera and Associate Librarian of the National Symphony Orchestra in Washington, DC where Marcia Farabee was her mentor. Sara holds a bachelor's degree with concentrations in music and library science from the University of Nebraska, Omaha.

For fun, she reads and watches Agatha Christie British mystery series, shares her passion for music with her two children, Sophia and Charles, and often shares the stage of the Omaha Symphony with her husband Jeremy.

MARTYN BENNETT

GLYNDEBOURNE FESTIVAL AND TOURING OPERA

Martyn Bennett read music for a Bachelor of Music and Masters in Musicology at Cardiff University specialising in the operas of Janáček, Stravinsky neoclassicism, and opera commissioned for television. He joined Glyndebourne library in 2006 and became Head of Music Library and Resources in 2018. During this time, Martyn has created performing editions of Rameau *Hypolyte et Arice*, Cavalli *Hipermestra*, and most recently Ethel Smyth *The Wreckers* in the original French for the Glyndebourne Festival.

LUKE BRYSON

HOUSTON SYMPHONY

Luke Bryson joined the Houston Symphony as Assistant Librarian in 2021. Luke came to Houston from the Nashville Symphony, where he served as Librarian and briefly as Acting Principal Librarian. Previously, he served as Assistant Librarian with the Dallas Symphony Orchestra and as a Library Apprentice with the

Santa Fe Opera. After receiving a B.M. in Oboe Performance and Music History from the University of Memphis, Luke trained as an orchestra librarian fellow at the Sarasota Music Festival and later as an intern with the Cincinnati Symphony Orchestra. In his free time, Luke enjoys sampling the numerous restaurants and breweries of Houston, biking all over the city, and attempting to run. His wife Abby is a middle-school orchestra director, and together they live with their two feline overlords.

PETER CONOVER

CHICAGO SYMPHONY ORCHESTRA

Peter Conover joined the Chicago Symphony in 1998 and was named Principal Librarian in 1999. A native of Bucks County, Pennsylvania, Peter played trumpet, french horn, guitar, electric bass, and double bass in high school and attended Philadelphia College of Performing Arts, studying double bass with Henry G. Scott of the Philadelphia Orchestra, graduating in 1984 with Bachelor of Music and Bachelor of Music Education degrees. During this time, he worked as a free-lance bassist in the Philadelphia area, playing in symphony, chamber, ballet, opera, and musical theatre orchestras, and with popular and jazz groups.

When Bob O'Brien left the Philadelphia area in 1982 to become Librarian at the Rochester Philharmonic, Peter took over his job as librarian for a local orchestra, the Delaware Valley Philharmonic (because it paid an extra \$50 per concert), and as such, had the opportunity to meet Clinton Nieweg, the Principal Librarian of the Philadelphia Orchestra at that time. In 1984, Peter began working in the Philadelphia Orchestra library, first on an apprentice basis, and later as a part-time assistant. During the summers of 1984 through 1987, he played bass in, and served as librarian for, the AIMS (American Institute of Musical Studies) Orchestra in Graz, Austria. In 1990, he was named Principal Librarian of the Phoenix Symphony and in the summer of 1991 served as orchestra librarian for the Santa Fe Opera. In 1993, Peter moved to Texas for the position of Principal Librarian of the Houston Symphony, and also served as librarian for the Grand Teton Music Festival in Wyoming from 1995 through 1997.

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

JANE CROSS

LIBRARY OF CONGRESS

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

BLAINE CUNNINGHAM
ORCHESTRA IOWA

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

HANNAH DAVIS
ATLANTA SYMPHONY ORCHESTRA

Hannah Davis is currently the Assistant Librarian and Youth Orchestra Librarian for the Atlanta Symphony Orchestra. She began in the field as a summer internship and was later offered a full-time position in the library in 2016. Since accepting the position, she has been honing her musical skills, helping to create and streamline the youth orchestra library, and assisting in the Talent Development Program and Education Department of the ASO. She earned a BA in English with a certificate in Medieval Studies from Columbus State University. Her hobbies include bookbinding, gardening, and cooking an abundance of desserts and jams that she shares with her workmates.

ADAM DEREMER
MUSIC THEATRE INTERNATIONAL

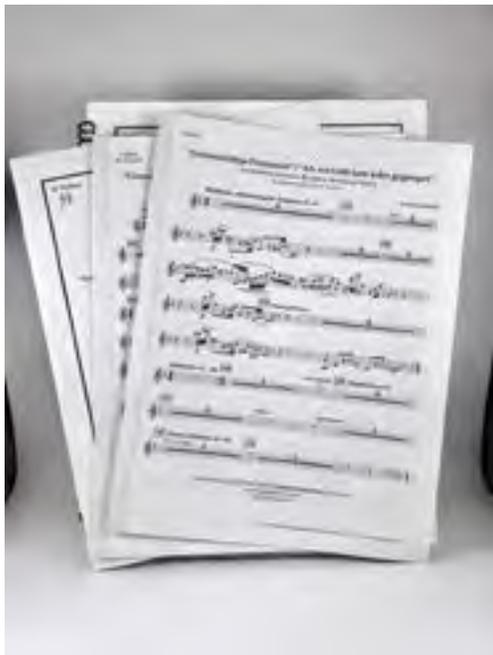
Adam Deremer has worked with Music Theatre International since February 2020, where he began as an Amateur Licensing Representative. He now works in the Professional Licensing

Department as a representative for Concert Symphony Licensing, Theatre for Young Audiences, and International non-professional organizations. He is originally from Northern Virginia and later attended the University of the Arts in Philadelphia, PA, graduating with a BFA in Theatre Arts. Adam has worked in the theatre industry in the US and around the world for over twenty years in various positions. He is especially passionate about classic musicals and revivals, as well as new works that challenge the ideas of traditional musical theatre. Some of his favorite MTI musicals include *Into the Woods*, *Once on this Island*, *Oliver!*, *The Wild Party*, *Ragtime*, and *RENT*.

NISHANA DOBBECK
THE UNITED STATES MARINE BAND

Staff Sergeant Nishana Dobbeck joined "The President's Own" United States Marine Band in September 2013. Staff Sgt. Dobbeck began her musical training on piano and violin at age five and double bass at age fourteen. She attended the Oberlin College Conservatory of Music, where she earned a bachelor's degree in double bass performance in 2009. In 2011, she earned a master's degree in double bass performance from the Cleveland Institute of Music.

Prior to joining the band, Staff Sgt. Dobbeck was the librarian for the Blossom Festival Band and Orchestra in Cleveland, library assistant with The Cleveland Orchestra, and librarian for the Aspen Contemporary Ensemble at the Aspen Music Festival & School in Colorado. Most recently, she has been a substitute librarian with The Metropolitan Opera and served as a personal librarian to Marin Alsop, working on her choral show *Too Hot To Handel: The Gospel Messiah*.



**You already have the Yaffé / Daniels book
*Arias, Ensembles, and Choruses (AEC)***

Now, there's

The Ipsilon Vocal Excerpt Library

**The first library of modern editions of scores and parts for arias,
ensembles, and choruses — researched, proofed, corrected,
and ready to put on the stands**

*'In the future, I'm just going to throw away
our old sets of materials and order from
Ipsilon.'*

Robert O'Brien
Head Librarian, Cleveland Orchestra

*'The quality of the materials is excellent.
The music engraving is beautiful, and
scores and parts are ready to be put on
the stands right away after delivery.'*

Gudny Kvam Bartoletti
**Librarian, Royal Swedish Opera,
Stockholm**



Web: www.ipsilonmusic.com/vocalexcerpts
Email: info@ipsilonmusic.com
Phone: +1 (646) 265-5666

MOLA Thanks



for their generous support

BART DUNN

JACKSONVILLE SYMPHONY

Bart Dunn joined the Jacksonville Symphony as principal librarian in August of 2017. Prior to moving to Jacksonville, Bart was based in Philadelphia, Pennsylvania. There, he was the ensembles manager and performance librarian at Temple University and worked as a library fellow at the Philadelphia Orchestra. Bart holds a degree in cello performance from Towson University and completed graduate coursework in music history at the West Chester University of Pennsylvania. Outside of the library, Bart enjoys spending his time listening to opera, reading Shakespeare, playing the viola da gamba, and cross stitching.

MARK FABULICH

BOSTON SYMPHONY ORCHESTRA

Mark Fabulich grew up in Idyllwild, California, and studied tuba performance at Fullerton College (CA), the Boston Conservatory, Conservatoire de Lausanne (Switzerland), and New England Conservatory. He has served as librarian at the Northwestern University School of Music, The Colburn School, and Los Angeles Opera. He joined the Boston Symphony in 2016 and has been serving MOLA as the chair of the Technology Committee since 2018. Mark enjoys baking, cooking for his family, and spending time with his wife and three kids.

MARCIA FARABEE

NATIONAL SYMPHONY ORCHESTRA [RETIRED]

Marcia Farabee is a three-time President of MOLA and a long-time member of the Education Committee. Marcia graduated from the Capital University Conservatory of Music with a double

major in violin performance and music education. In addition to her thirty-two years of service as Principal Librarian for the National Symphony Orchestra, she has performed with the Kennedy Center Opera House Orchestra, Wolf Trap Filene Center Orchestra, National Theater, Richmond Symphony, and the National Symphony as a violinist. Her experiences with opera, ballet, symphony, and music theater repertoire impact her music preparation on a daily basis. Now officially “retired”, Marcia acts as a freelance librarian as well as a consultant to orchestras regarding librarian auditions. In her spare time, she is an avid reader, tends to her many flower gardens, and is Clerk of Session at her church.

MICHAEL FERRAGUTO

THE CLEVELAND ORCHESTRA

Michael Ferraguto joined The Cleveland Orchestra as head librarian in 2021. He is a graduate of the College of the Holy Cross, where he studied music and French, and served as concertmaster of the Holy Cross Chamber Orchestra. He currently serves on the Board of Directors for MOLA: An Association of Music Performance Librarians and has presented several times at its professional conferences. Outside of the library, he enjoys biking, tabletop gaming, and volunteering with greyhound rescue groups.

GARY GALVÁN

FREE LIBRARY OF PHILADELPHIA

Gary Galván curates Music Special Collections at the Free Library of Philadelphia, including an expansive popular sheet music collection spanning the 1700s to 1950, the Henry S. Drinker Choral Library, and the Edwin A. Fleisher Collection of Orchestral Music. He joined the Fleisher Collection as a researcher and archivist in 2006 as he completed his Ph.D. in historical musicology from the University of Florida. His dissertational research on American composer Henry Cowell at the Fleisher Collection won the 2007 Carol June Bradley Award from the Music Library Association. He has presented his research on the Work Progress Administration (WPA) Music Copying Project and twentieth-century Pan American orchestral music at myriad colloquia across the nation and around the world including the International College Music Society Conference in Bangkok, Thailand and the International Conference on New Directions in the Humanities in Granada, Spain. He served as a panelist on Latin American orchestral music at the 2012 MOLA Conference in New Orleans and has published articles on numerous Pan American music topics in a wide array of peer-reviewed journals and texts, including *American Music*, *The New Grove Dictionary of American Music*, and *Musicians and Composers of the Twentieth Century*. With Dr. Martha Schleifer, he produced *Latin American Classical Composers: A Biographical Dictionary*, 3rd ed. (Rowman & Littlefield, 2016) – the only English-language volume of its kind – and he is working on a book entitled *From Cradle to Grave: Edwin Fleisher and the Pan American Symphonic Coming of Age*.

DANIELLE GARRETT

TEMPLE UNIVERSITY BOYER COLLEGE OF MUSIC AND DANCE

Danielle Garrett is the Music Librarian for the Philadelphia Sinfonia Association and Ensemble Librarian at Temple University Boyer College of Music and Dance. She supplies musical needs for all instrumental large ensembles, chamber ensembles, and

repertoire classes, among others. At Temple, she trains and mentors a team of five graduate students each year on the librarian skill set. Danielle is an active member of MOLA: An Association of Music Performance Librarians, and a proud co-host at this year's Pre-Conference Workshop. As a violinist, she holds a BM in Music Education from Chestnut Hill College, and a MM in String Pedagogy from Temple University.

LISA GEDRIS

PITTSBURGH SYMPHONY ORCHESTRA

Lisa Gedris joined the Pittsburgh Symphony Orchestra in 2004 as the Assistant Librarian and was appointed to Principal Librarian in 2017. She earned a Bachelor of Arts with degrees in Music Education and Applied Music in trumpet from Alderson-Broadus University and completed a Master of Music degree from Duquesne University.

Lisa's interest in becoming an orchestra librarian began in 1998 in the Pittsburgh Symphony's music library where she was introduced to the precise and fascinating work that goes on behind the scenes of how the music is prepared for concerts. As an active member of MOLA: An Association of Music Performance Librarians, she has attended national conferences and workshops.

Previously, Lisa Gedris was an accomplished trumpet player, most notably joining the Pittsburgh Symphony trumpet section on many occasions. She also held positions in the River City Brass Band and in other local orchestras in the Pittsburgh region. As a teacher, she has been an adjunct faculty member in the Education Department of Duquesne University and West Virginia Wesleyan College. Lisa also enjoyed teaching private trumpet lessons in the Pittsburgh area, as well as teaching band at three schools in the Pittsburgh Catholic School system.

Her family was very influential in her musical development as she studied piano with her mother and trumpet with her father. Other inspiring teachers include Dr. Timothy DeWitt, Roger Sherman, and George Vosburgh. Her library background was influenced by the expertise and guidance of Joann Vosburgh and Howard Hillyer in the PSO music library.

Lisa's husband, Dave, is a PGA Professional and the owner of the Oakmont Golf Center. The Gedris' live in Greenfield with their daughter, Lily.

DANIEL GITTLER

MUSIC THEATRE INTERNATIONAL

Daniel Gittler is a musical theatre pianist and music copyist, based in New York City. He made his Broadway debut this past December as a substitute keyboard player for *WAITRESS*. Previously, he has toured the US and Canada as the Associate Conductor and Keyboard player for *FINDING NEVERLAND* and *WAITRESS*. He was the music copyist for two regional tryouts in the Boston area, *BURN ALL NIGHT* and *BORN FOR THIS* (with music by BeBe Winans). In addition, Daniel served as a music assistant for both the 2015 Washington, DC tryout and subsequent 2016 Off-Broadway tryout of *DEAR EVAN HANSEN*. He has a sixteen-year-old cat named Ziggy.

STEVEN GLANZAMANN

THE PHILADELPHIA ORCHESTRA

A native of Philadelphia, Steven Glanzmann took up the trumpet at age nine and began arranging and composing in his early teens. While studying architecture at Spring Garden College, he finished writing his first symphony and continues to compose works for large and small ensembles. In 1983, he was soloist for the Black Watch Drum and Bugle Corps. In 1987 he began studying music education at Penn State University. While concentrating on music education and jazz studies, he became manager/librarian for the PSU Wind Ensemble. He graduated from Penn State University with a Bachelor of Arts degree in Integrative Arts, and he later attended West Chester University for graduate studies in music theory. In addition to working for the Curtis Institute of Music as a music cataloger, Mr. Glanzmann also worked for the Philadelphia International Music Festival for five summers. During the years 1991-1999, he worked for J.W. Pepper & Son in Paoli, the European American Music Distributors Corporation in Paoli, and the music rental department of the Theodore Presser Company in Bryn Mawr. After serving five years as a part-time intern, Steve became a full-time librarian for The Philadelphia Orchestra in January 2003. He has presented many Preconcert Conversations before The Philadelphia Orchestra's subscription concerts, and given countless tours of the orchestra's library. Mr. Glanzmann is humbled to continually interact with the world's very best conductors, composers, instrumentalists, and actors.

For over forty years, Mr. Glanzmann has performed as a trumpet player in many community orchestras, theaters, big bands, and houses of worship. He is an active composer. Since 1990, he has hiked nearly all of the Adirondack's forty-six High Peaks. He shares his love of music and art with his wife and twins.

GEORGINA GOVIER

WELSH NATIONAL OPERA

A graduate of the Guildhall School of Music and Drama, Georgina Govier began her music librarian career in London at the BBC Central Music Library. Currently President of MOLA, Georgina is now Head of Music Library at Welsh National Opera, Cardiff. She chairs and organises the UK Hire and Orchestral Librarians' Working Group and is also Chair of the MOLA Publisher Joint European Committee. Since 1987, Georgina has also worked as one of the librarians on the bi-annual BBC Cardiff Singer of the World Competition. Busy outside of work, Georgina enjoys mountain walking, line dancing, reading, and spending time with her three grown up boys.

PAUL GUNTHER

NATIONAL REPERTORY ORCHESTRA

A man of contradictory labels – among them vegan pescatarian macrobiotic chocoholic, conscientious objector army bandsman, union activist orchestra librarian, and Scorpio on the cusp – Paul Gunther has a distaste for labels. A percussionist since age seven, his first teacher was retired Boston Symphony percussionist Lawrence White; in college he met his mentor Jack Moore, late Minnesota Orchestra timpanist.

Paul has worked as a performance librarian since 1975, when he joined the Minnesota Orchestra. There, he worked until 1978 as Assistant Librarian, followed by eight years as Milwaukee

Symphony librarian. In 1986, Paul was appointed Librarian of the Minnesota Orchestra. In 1995, as Principal Librarian, he maneuvered the library staff into the Minnesota Orchestra Musicians bargaining unit; in 2017 he retired.

In 2013, Paul was appointed and continues to serve as National Repertory Orchestra Principal Librarian. In 2017-18 Paul worked as Librarian at the LA Phil; and in the current season, as Nashville Symphony Acting Principal.

As well as a founding MOLA member in 1983, he is a member of the MOLA Past Presidents Council. Paul was the first MOLA newsletter editor, and named it *Marcato*.

Paul served for over a decade on the Governing Board of the International Conference of Symphony and Opera Musicians (ICSOM). He is addicted to sudoku and wordle. His eyes are hazel.

CHRISTOPHER HAWN
FORT WORTH SYMPHONY ORCHESTRA

Currently Principal Librarian for the Fort Worth Symphony Orchestra, Christopher Hawn has been active as an orchestra librarian since 2004, when he spent his first summer in the music library at Interlochen Center for the Arts. He completed graduate studies at the University of British Columbia in 2008 and has since worked for the Vancouver and Edmonton symphony orchestras. Christopher was the recipient of the Conference Internship Award at the 2011 MOLA Conference in London; he is now an active member of the MOLA Finance Committee, and in 2020 presented his first conference session on the music of Gustav Mahler. Outside the library, Christopher is an avid curler, twice competing at the Canadian Gay & Lesbian Curling Championships. He lives in Fort Worth, Texas with his husband Kelly and their severely over-worked air conditioner.

NICOLE JORDAN
THE PHILADELPHIA ORCHESTRA

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

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

Ms. Jordan is an active member of the MOLA: An Association of Music Performance Librarians and frequently serves as a moderator/presenter on varying topics in the performance library field. A passionate advocate of education, she served on MOLA's Education Committee for several years and acted as co-chair of that committee from 2017 to 2019. She is also active in planning MOLA's annual conferences.

As a freelance librarian, Ms. Jordan participates in myriad projects for an assortment of individuals and organizations. She also uses her knowledge and varied skill set to advise composers, conductors, and librarians new to the field. Outside of the library, she enjoys learning languages, tennis, cooking, gaming, and spending time with her friends and family, and her cat, Tahoe.

DAVID KIM
THE PHILADELPHIA ORCHESTRA

Violinist David Kim was named Concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from The Juilliard School.

Highlights of Mr. Kim's 2021-22 season include appearing as soloist with The Philadelphia Orchestra in Philadelphia and on tour; a Brahms Sonata Cycle with pianist Hyunsoon Whang in Oklahoma; teaching/performance residencies and masterclasses at the St. Andrew's Chapel and Conservatory of Music in Florida, Bob Jones University, Dartmouth College, Georgetown University, and Swarthmore College; as well as appearances at the Colorado College, Eastern, Highlands-Cashiers, Mainly Mozart San Diego, and Napa Valley Festivals. He will also continue to appear as concertmaster of the 9-time Emmy Award winning All-Star Orchestra on PBS stations across the USA and online at the Khan Academy, as well as present recitals, speaking engagements, and appear as soloist with orchestras across the United States.

Each season, Mr. Kim appears as a guest in concert with famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, The Kennedy Center for the Performing Arts, and Carnegie Hall. In September, he returns to Nashville to perform at the Getty Music Worship Conference—Sing! 2021. Mr. Kim serves as Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded Honorary Doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, Italy ca. 1757 on loan from The Philadelphia Orchestra and a Francesco Goffriller ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark.

Mr. Kim resides in a Philadelphia suburb with his wife Jane and daughters Natalie and Maggie. He is an avid golfer and outdoorsman.

JOSHUA LUTY
HOUSTON GRAND OPERA

Joshua Luty is Music Librarian for Houston Grand Opera and Acting Librarian this summer for Grand Teton Music Festival. Previously, he served as the inaugural Associate Head Librarian for the Brevard Music Festival's Janiec Opera Company in Summer 2018 and was a Library Assistant for the Detroit Symphony Orchestra under Robert Stiles and Ethan Allen during their 2017–18 season. Joshua is an expert engraver and copyeditor and serves as Editor and Rental Librarian for composer Joel Thompson. Previously, he served as Lead Editorial Assistant with The George and Ira Gershwin Critical Edition and was an editor for TrevCo Music Publishing in his hometown of Sarasota, Florida. Joshua holds Bachelor and Master of Music degrees in Bassoon Performance from Lynn University and University of Michigan respectively. He is a moderator on the ever-growing Facebook group *Music Engraving Tips* and, as a member of MOLA's Technology Committee, is always eager to learn and teach new skills and software.

DAVID MACDONALD
WICHITA STATE UNIVERSITY

David MacDonald's music has been performed at venues around the world, including Carnegie's Weill Recital Hall. He has been honored by the BMI Foundation, ASCAP Deems Taylor Awards, the Koch Cultural Trust, the Sinquefeld Family Foundation, and Michigan State University Honors Competition. He has been commissioned by the Allen Philharmonic, Hastings College Symphonic Band, h2 Quartet, and others.

David is one of the founders of *SoundNotionTV*, a podcast network featuring audio and video shows about music and the arts. He serves on the Board of Directors of Null-state, a non-profit organization promoting research and education in computer music. His writing on music notation, teaching, and music technology have appeared in *Scoring Notes*. Previously, he served as president of the Central Florida Composers Forum, Director of Digital Media for the Timucua Arts Foundation, and founder and co-Artistic Director of SCENE&heard, a new music concert series at the (SCENE) MetroSpace gallery in East Lansing, Michigan.

Recent projects include a recording with Arcadian Winds on Navona Records, the game score for the award-winning Apple Arcade launch titled *Possessions*, and a new work for remote ensemble performing over video chat, in response to the global coronavirus pandemic.

He teaches composition, theory, and technology at Wichita State University, where he is also the founding director of the contemporary music ensemble *Happening Now*. He is from St. Louis, Missouri and received a B.M. in composition and trumpet performance from the University of Missouri - Columbia and a M.M. and D.M.A. in composition from Michigan State University.

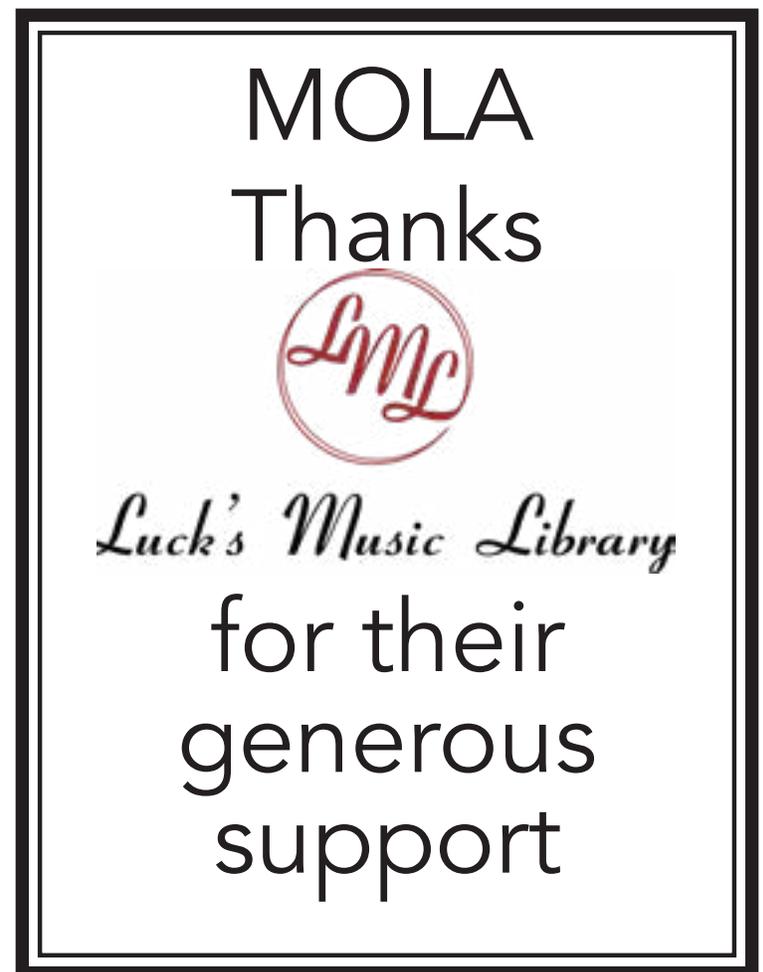
PETER STANLEY MARTIN
G. SCHIRMER

Peter Stanley Martin is active in the music industry in a variety of ways: as a composer/arranger, conductor, editor, and clinician. As the current Director of Production for G. Schirmer, Inc./

Associated Music Publishers and Group Head of Editorial at Wise Music Classical, he collaborates daily with contemporary masters including John Corigliano, Joan Tower, John Harbison, and Tan Dun on the creation, production, and performance of new works and publications. Mr. Martin also works on compositions of luminaries including John Adams, Samuel Barber, Florence Price, Henry Cowell, Charles Ives, and many others. One of his ongoing projects includes the "Autograph Editions," which involves collaborating with renowned composers to create authorized wind band editions of select works like John Corigliano's *Lullaby for Natalie* and Tan Dun's *Internet Symphony: Eroica*.

As a conductor, Mr. Martin has received acclaim for his work with symphony orchestras, wind bands, and new music ensembles. In addition to having been published in the *WASBE Journal*, he has presented masterclasses and held guest conductor positions at numerous institutions including Boston University Tanglewood Institute (BUTI), Yale School of Music, Columbia University, UCLA, New York University, and others across the country.

Mr. Martin earned his Master of Music in Conducting from the Mason Gross School of the Arts at Rutgers University, and his Bachelor of Music Education from Hofstra University. He resides in New York with his wife, their two sons, and dog.



HOLLY MATTHEWS
ATLANTA SYMPHONY ORCHESTRA

Holly Matthews is currently the Assistant Principal Librarian at the Atlanta Symphony Orchestra. Her librarian career began in public and academic libraries before making the jump to the weirdly wonderful world of orchestra libraries. Working as an intern and Fellow in The Philadelphia Orchestra library, Librarian at the Curtis Institute of Music, and now the ASO has kept her busy for the last fifteen years. Holly has degrees from Kutztown University (BA in Music) and University of Pittsburgh (MLIS). In her spare time, she loves trying to make friends with neighborhood cats and watching anything that's streaming.

ALASTAIR MCKEAN
SYDNEY SYMPHONY ORCHESTRA

Alastair McKean comes from Wangaratta. He was educated at Wangaratta High School and subsequently attended the University of Sydney, where he gained a BMus (Hons) in composition, studying under Peter Sculthorpe, Ross Edwards, and Anne Boyd. He worked at the Australian Youth Orchestra from 1997 until 2000, when he was appointed Orchestra Librarian for the Melbourne Symphony Orchestra. In 2017, he was invited to fill the newly created post of Library Manager at the Sydney Symphony Orchestra.

In his time at the MSO, Alastair created several innovative systems for presenting audition excerpts, one-off suites from larger works, and music for schools' concerts. These systems are widely regarded as international best practice, and several have been adopted by other orchestras. He also tutored student composers in notation and orchestration, for the Cybec 21st Century Australian Composers Program and for Melbourne University postgraduate workshops, and reshelfed and recatalogued the entire collection. He was the employee-elected member of the MSO Board from 2009 to 2015, and

Berens Pops Library
declares June to be
Orchestra Librarian
Appreciation Month

Happy OLAM



BerensPopsLibrary.com

currently sits on the Membership and Education Committees of the MOLA: An Association of Music Performance Librarians.

Alastair has written program notes and given talks for, among others, the MSO, the Australian Chamber Orchestra, the Auckland Philharmonia Orchestra, ABC Classics, and ABC Classic FM. He taught the music journalism course, Words About Music, at the Australian Youth Orchestra's National Music Camp from 2014 to 2016.

Since 1997, Alastair has been Director of Border Music Camp, Albury. He initiated the Camp's composer-in-residence program, which, in 2005, won the Australian Music Centre Award for the leading contribution to Australian music in a regional area. He was made a Life Member at the fortieth Camp in 2014.

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

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

YANNICK NÉZET-SÉGUIN
THE PHILADELPHIA ORCHESTRA

Yannick Nézet-Séguin is currently in his tenth season as music director of The Philadelphia Orchestra. Additionally, he became the third music director in the history of New York's Metropolitan Opera in August 2018.

Nézet-Séguin, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. Widely recognized for his musicianship, dedication, and charisma, he has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. *The New York Times* has called him "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Nézet-Séguin has taken The Philadelphia Orchestra to new musical heights in performances at home in the Kimmel Center for the Performing Arts; at the Academy of Music, Carnegie Hall, the Mann Center for the Performing Arts, the Saratoga Performing Arts Center, the Bravo! Vail Music Festival, and the Kennedy Center; in Philadelphia neighborhoods; and around the world, beginning with his inaugural tour with the Orchestra to Asia in 2014. His concerts of diverse repertoire attract sold-out houses, and he continues to make connections within the diverse communities of Philadelphia, showing his commitment to engaging music lovers of all ages across the region.

Under Nézet-Séguin's leadership, the Orchestra returned to recording in 2013 with a release on the prestigious Deutsche

Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions of works by Bach. Other releases for the label include Rachmaninoff's *Rhapsody on a Theme of Paganini* and all four piano concertos with pianist Daniil Trifonov, Bernstein's *MASS*, Mahler's *Symphony No. 8*, and Florence Price's First and Third symphonies, which won the 2021 GRAMMY Award for Best Orchestral Performance. In Nézet-Séguin's inaugural season, the Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM. In 2017, they also began a national series on SiriusXM.

Nézet-Séguin has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in summer 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now the ensemble's honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He enjoys close collaborations with the Berlin Philharmonic, the Vienna Philharmonic, the Bavarian Radio Symphony, and the Chamber Orchestra of Europe. He has also made wildly successful appearances with many of the world's other most revered ensembles, including the Boston Symphony, the Los Angeles Philharmonic, the Staatskapelle Berlin, the Staatskapelle Dresden, the Accademia Nazionale di Santa Cecilia, and all the major Canadian orchestras. Throughout Europe and North America, his appearances have left indelible marks on the international classical music scene, making him one of the most sought-after conductors in the world.

Nézet-Séguin's talents extend beyond symphonic music into the world of opera and choral music. His critically acclaimed performances at New York's Metropolitan Opera (where he made his debut in 2009, returning each season), the Vienna State Opera, Milan's La Scala, London's Royal Opera House, Netherlands Opera, the Festspielhaus Baden-Baden, and the historic Salzburg Festival demonstrate that he is an artist of remarkable versatility and depth.

Nézet-Séguin and Deutsche Grammophon (DG) embarked on a major long-term collaboration in 2012; he signed an exclusive contract with the label in 2018. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Nézet-Séguin studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College.

SCHOTT  **EAM**

YOUR SOURCE FOR
**NEW
MUSIC**
AND HOME OF
PSNY

Schott Music Corporation &
European American Music Distributors Company
250 West 57th Street · 6th Fl · New York NY 10107 USA
schott-music.com · eamdc.com · psnymusic.com

**RECENT WORKS
for ORCHESTRA**

Bernard RANDS

SYMPHONIC FANTASY, in one movement, for orchestra
April 14, 2022; Boston Symphony Orchestra
Alan Gilbert, conductor

Katherine BALCH

ILLUMINATE, for three vocal soloists and orchestra
March 26, 2022; The California Symphony
Donato Cabrera, conductor

Alvin SINGLETON

TIME PAST, TIME FUTURE, for piano and string orchestra
April 25, 2021; New World Symphony
Awadagin Pratt, piano; Chad Goodman, conductor

Danny ELFMAN

PERCUSSION CONCERTO
March 26, 2021; London Philharmonic Orchestra
Colin Currie, percussion; Alondra de la Parra, conductor

Han LASH

THE PERIL OF DREAMS, for two harps and orchestra
November 18, 2021; Seattle Symphony
Han Lash and Valerie Muzzolini, harps; Lee Mills, conductor

Nézet-Séguin was appointed a Companion of the Order of Canada in 2012, one of the country's highest civilian honors; Companion to the Order of Arts and Letters of Quebec in 2015; an Officer of the Order of Quebec in 2015; and an Officer of the Order of Montreal in 2017. His other honors include Musical America's 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier, the highest distinction for the arts awarded by the Quebec government; and the Oskar Morawetz Award for Excellence in Music Performance. He has also received honorary doctorates from the University of Quebec in Montreal; the Curtis Institute of Music in Philadelphia; Westminster Choir College of Rider University in Princeton, New Jersey; McGill University in Montreal; the University of Montreal; and the University of Pennsylvania.

ROBERT O'BRIEN

THE CLEVELAND ORCHESTRA [RETIRED]

Robert O'Brien was Head Librarian of The Cleveland Orchestra from 2007 until his retirement in January 2022. Prior to his appointment in Cleveland, he was Principal Librarian of the Atlanta Symphony from 1985 until 2007. From 1981 through 1985, he served as Principal Librarian of the Rochester Philharmonic.

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

D. WILSON OCHOA
BOSTON SYMPHONY ORCHESTRA

San Diego, California, native D. Wilson Ochoa is just finishing up his eighth season as Principal Librarian with the Boston Symphony Orchestra. He holds a Bachelor of Arts degree in music from San Diego State University and a Master of Music degree in horn performance from the University of Memphis. Previously, Mr. Ochoa played horn professionally for thirteen years: he was a full-time musician in the Memphis Symphony, Tulsa Philharmonic, and the Charleston (SC) Symphony, as well as playing extra with the Atlanta Symphony. He also toured Germany with the American Sinfonietta, and played summer music festivals with the National Repertory Orchestra and many others. In his spare time, Mr. Ochoa creates orchestral and chamber arrangements and transcriptions. His *Ariadne auf Naxos* Symphony-Suite, extracted and arranged from the Richard Strauss opera, was premiered by Giancarlo Guerrero and the Nashville Symphony in 2011, and was recorded by the Buffalo Philharmonic in 2016. His transcription of Copland's *Emblems* was premiered by the Nashville Symphony, led by Leonard Slatkin; others include Prokofiev's *March in B-flat, op. 99*; Chance's *Elegy*; and a live national television performance of Joseph Willcox Jenkins' *American Overture* on July 4, 2005. New arrangements made during the pandemic include works by Copland and Surinach.

ROBIN POMATTO
CONCORD THEATRICALS CONCERT LIBRARY

Robin Pomatto has been with Concord Theatricals (previously R&H Theatricals) since 2011 when she started as a theatrical licensing representative. She has run the Concord Theatricals Concert Library since 2018. She is also a regular contributor to Concord Theatrical's online publication *Breaking Character* (www.breakingcharacter.com). Please find her articles under the tag "From The Podium" for news and history about Concord Theatricals composers and the concert world at large.

TONY RICKARD
ROYAL OPERA HOUSE

Tony Rickard studied trumpet at the Royal Academy of Music and Colchester Institute. He spent fifteen years as a freelance musician, time which included instrumental teaching, music copying, arranging, conducting, performing and increasingly, librarian work. He was copyist and editor for Michael Tilson Thomas 1991-1999, personal librarian to Dame Kiri Te Kanawa from 1994-2017, and worked freelance for eight years in the library of the London Symphony. In 2001, Tony joined the Royal Opera House music library part-time, becoming full-time in 2005 and library manager in 2007. Freelance playing continues including occasional work with the Orchestra of the Royal Opera House.

MANLY ROMERO
MANHATTAN SCHOOL OF MUSIC

Manly Romero's career in performance librarianship began in 1988 when he was hired as the first library intern and youth orchestra librarian at the San Francisco Symphony. Current roles include Performance Librarian at Manhattan School of Music – a position he has held since 2006; librarian for both The New

York Pops and American Composers Orchestra, and personal librarian for Pinchas Zukerman. He has served as Secretary of the MOLA Board of Directors since 2020.

As an engraver, Manly has completed projects for G. Schirmer, Hal Leonard, Boosey & Hawkes, ECS, Carnegie Hall, and a long list of orchestras and composers. He has earned two Paul Revere Awards from the MPA.

Holding Masters and Doctoral degrees in composition from the University of Michigan, Manly's compositions have garnered numerous awards, commissions and grants. These include the American Composers Orchestra's Whitaker Commission, which led to a world premiere at Carnegie Hall; and the inaugural Hoefler Commission and Residency from the San Francisco Conservatory of Music.

PHILIP ROTHMAN
NYC MUSIC SERVICES

NYC Music Services is owned and operated by Philip Rothman, a composer and orchestrator with decades of experience preparing quality materials for professional clients in the music industry. Philip founded NYC Music Services in 2007 with a mission to provide the industry's best music service to professional clients. Since that time, NYCMS has prepared thousands of projects in all musical genres, and is the publishing agent for some of today's leading composers, providing music licensing, printing, shipping, and on-demand fulfillment services.

The advertisement for octafile is divided into two main sections. The top section features the octafile logo in a large, lowercase, sans-serif font. Below the logo, there is a photograph of several black, custom-made folders of various sizes, some standing upright and some lying flat. To the right of the folders, the text "custom made folders for on stage" is written in a clean, sans-serif font. The bottom section features the text "storage folders for your music library" in a similar font. To the right of this text is a photograph of a stack of tan-colored storage folders. The top folder is open, showing two columns of horizontal lines for labeling, with the words "composer" and "work" printed above the lines. Below the stack, the text "your logo / text" is written. At the bottom of the advertisement, there are two icons: a globe icon followed by the website "octafile.com" and an envelope icon followed by the email address "info@octafile.com".

Scoring Notes is the official blog of NYC Music Services, with topical news, reviews, tips and tutorials about music notation software and related technology. Notation Central is NYCMS's marketplace to help users make the most of music notation software, with fonts, utilities, templates, and plug-ins, along with many free or pay-what-you-wish resources to benefit the user community. Notation Central also sells sheet music in both printed and electronic format.

WENDY J. SKOCZEN
THE METROPOLITAN OPERA

Wendy J. Skoczen joined The Metropolitan Opera Association as Chief Librarian in the spring of 2020. Wendy has held positions with the Cincinnati Symphony Orchestra and Lyric Opera of Chicago, and has worked with the Chicago Symphony Orchestra, Grant Park Music Festival, and Berlin's Staatsoper Unter den Linden.

Wendy is active within the international professional organization, MOLA: An Association of Music Performance Librarians. In addition to serving on several committees and as chair of the Education Committee, she is a frequent speaker at conferences and workshops furthering music librarianship. She is a noted contributor to *Arias, Ensembles, & Choruses: An Excerpt Finder* by John Yaffé & David Daniels and *The Opera Manual* by Nicholas Ivor Martin.

A violist at heart, she enjoys playing chamber music, though never in public for everyone's benefit. Wendy holds a Bachelor of Music in Music History from Temple University.

LAWRENCE TARLOW
NEW YORK PHILHARMONIC

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

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

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

Starting on trumpet at age nine, moving to baritone horn, and finally tuba, Mr. Tarlow studied at the Juilliard School and

received his degree from the Curtis Institute of Music. After earning his degree, he worked with Kurt Michaelis in the orchestra department of the C.F. Peters Corporation and George Sturm in the performance department of G. Schirmer, Inc. His major influence as a librarian was Victor Alpert, long-time Librarian of the Boston Symphony Orchestra.

ROBERT THOMPSON
WISE MUSIC; MUSIC PUBLISHERS ASSOCIATION

Robert Thompson is President of Wise Music (including G. Schirmer, Associated Music Publishers and Schirmer Theatrical) and is currently the President of the Music Publishers Association of the USA. He co-authored the MPA articles *Creating Authorized Orchestral Pops Arrangements: A Guide for Orchestras, Venues, Conductors & Arrangers* and *Streaming Live Music: What You Need to Know*. In 2015, Thompson founded Schirmer Theatrical (part of Wise Music Group) which partners with Sony Music Publishing, NBCUniversal, Warner-Chappell and Greenberg Artists to create and produce fully-licensed high-end immersive symphonic experiences including *REVOLUTION: THE MUSIC OF THE BEATLES*, *DANCING IN THE STREET: THE MUSIC OF MOTOWN*, and film with live orchestra projects such as *GHOSTBUSTERS* (Sony Pictures), *THE RED VIOLIN* (Lionsgate) and *AQUAMAN* (Warner) among others. Schirmer Theatrical now produces over 150 licensed symphonic concerts globally each year. In addition, G. Schirmer (through its representation of the orchestral rental catalogs of Sony, EMI, Paramount, NBCUniversal and Warner, among others) now maintains the world's largest active orchestral film music rental catalog, including the works of Ennio Morricone, Franz Waxman, Rachel Portman, John Williams, John Barry, Max Steiner, and many others. Thompson holds a doctorate in music from The Eastman School of Music, was formerly Dean of Music at SUNY Purchase College, and previously served as Managing Director of Universal Edition, A.G. in Vienna, Austria. He has conducted the Nashville, Houston, Seattle, Wichita, Phoenix, Fort Worth, Grand Rapids, Kalamazoo and San Diego Symphonies, among others. Thompson was most recently cited in *The New York Times* for signing publishing agreements with the estates of Florence Price and Julius Eastman.



Annie and I wish everyone a truly memorable MOLA conference. After two awful years we are so happy to be back,. Hopefully everyone has survived the virus and are now back doing what we all love.

Please come and visit us in the exhibitors room and view our hugely expanded catalogue

BOARD AND COMMITTEE REPORTS

PRESIDENT'S REPORT

It has been an honour to serve as your President of MOLA this last year. Whilst we celebrate MOLA's 40th Anniversary I would like to thank all of our members for the support that they have demonstrated to each other throughout the COVID pandemic. MOLA: An Association of Music Performance Librarians. People who continually strive to help and share their knowledge with colleagues all over the world.

Much of the Board's work this year has been to focus on the findings of last year's Diversity survey. As part of our ongoing DEI work, you should all have seen the call outs for new members to join our committees and to stand for election onto the MOLA Board and it has been really pleasing to welcome many new members onto our MOLA committees this year. Whether new to, or long serving, I would like to thank all our committee members for their tireless work throughout this year. Whilst the Board officiates and takes ultimate responsibility, it is our committees that are responsible for making things happen.

This Conference sees the inauguration of the MOLA Eroica Award for Outstanding Service to Music. The nominations received from our membership reflect our core values and our standing as an international organisation and I am delighted to announce that Jennifer Koh has been chosen as the first recipient of this award. I would like to thank Elena Lence Talley and the Development Committee for their work in the creation of this award.

Our MOLA website has seen many recent updates, drawing attention to our MOLA Policies and the Terms and Conditions of Use, and I would like to thank our website committee, under the direction of Sebastian Djupsjöbacka, for their work on this. Apart from our Conferences, the website is the main hub of activity for MOLA members and I encourage everyone to make full use of the resources available there.

Whilst much of the Board's activity this last year, due to COVID, has been carried out via Zoom, and we have only had one in-person meeting, I have to state that it has been a privilege to serve alongside my fellow Board members. Manly Romero stands down as Secretary after serving for two years on the Board. In addition to performing his secretarial duties, Manly has been a strong advocate for the Board's DEI work, and I would like to thank him personally and on behalf of MOLA for his considered guidance and commitment to this work. Michael Ferraguto too stands down, having been our Member-at-Large since 2018. Michael's work with and support of MOLA and the Board has been clearly demonstrated in ensuring that our membership committee is truly representative of our membership and mindful of our mission of diversity, equity, and inclusion.

I am delighted that I have another year to serve alongside Blaine Cunningham, who, as our MOLA Treasurer, works closely with our finance committee to ensure that MOLA is in safe hands. Blaine's exuberance ensures this essential area of our work, which ultimately supports our activities, is always considered by the Board.

Personally, I am sad to see Pat McGinn, our Past President, finish his final term of office on the Board. I have been truly grateful for his continued gentle guidance, support and encouragement over these last two years. Pat's experience and dedication to MOLA, (he has been elected President three times) are second to none, and both past and present members have truly benefited from his commitment. Pat, thank you.

I have to mention and thank Amy Tackitt, our wonderful MOLA Administrator. Simply put, Amy keeps everyone and everything in order. She is organised, efficient, hard-working, diligent, delightful and wonderful. An absolute asset to MOLA.

As we move into the next forty years, I am confident that MOLA will continue to embrace the future, and that along with all of the advances, challenges and changes that our industry will face, we will continue to work towards creating a truly transparent MOLA that celebrates diversity and inclusivity to all. Certainly, as Courtney Secoy Cohen takes over as President of MOLA immediately following this Conference, I am confident that the work that has been started will be continued. I am so grateful for the support that Courtney has given to the Board this past year, and look forward to our work together as she takes over at the helm.

Georgina Govier
Welsh National Opera

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 colleagues I have worked with over the three years, whether on the Board of Directors, committee chairs, committee members, or MOLA members, 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 benefits of being a part of MOLA.

I look forward to stepping back and watching as the 2022-2023 Board of Directors continues to lead MOLA in positive directions.

Patrick McGinn
Milwaukee Symphony Orchestra

VICE PRESIDENT'S REPORT

This year on the Board has been a tremendous experience, and I have been impressed and inspired by my fellow Board members. Georgina has exhibited the utmost leadership qualities, and I am thankful for her guidance and experience that she shared with all of us. Each person contributes unique ideas, and I've learned so much from their combined experience and wisdom. Our tireless members continue to inspire me, day-in and day-out, by their commitment to MOLA and their committee responsibilities, while still balancing the huge amount of daily work with their own jobs. It had been quite a few years since I last served on the Board, and the volume of what MOLA offers its members, in regard to education, resources and programs, has grown enormously, and I look forward to watching it grow even more in the upcoming years. I couldn't ask for better colleagues to work with – they've been encouraging, offered different perspectives, and have taught me so much. I want to offer a heartfelt thanks to Amy Tackitt for her impeccable organizational skills and ability to keep everyone on track. She is kind, patient, and amazing in everything she does. A special thank you to our conference host, Nicole Jordan and The Philadelphia Orchestra for your support, vision, and guidance as the conference came together. I look forward to all next year has to offer with MOLA, and I'm excited to serve MOLA along with you all.

Courtney Secoy Cohen
San Diego Symphony

ARCHIVES COMMITTEE

*Elizabeth Cusato Schnobrick, National Symphony Orchestra, Chair • Cynthia Stacy, Indiana University
Manly Romero, Manhattan School of Music, Ex-officio*

The MOLA archive has officially moved into the Special Collections in the Performing Arts (SCPA) at the University of Maryland College Park. The finding aid to search the collection online can be found here: https://archives.lib.umd.edu/repositories/4/resources/1681/collection_organization

Cynthia Stacy has joined the committee with Elizabeth Cusato Schnobrick, and any new submissions to the archive can be sent to Cynthia at Indiana University for processing and/or digitization. Cynthia and Elizabeth are working on digitizing the archive for more streamlined access to material. Please reach out to Cynthia (cynstacy@iu.edu) if you have material you'd like to submit to the archive!

Archived material includes minutes from the Board of Directors meetings, past issues of *Marcato*, photographs, as well as previously published MOLA articles. Educational material found on the MOLA website also exists in the MOLA archive.

ASIA-PACIFIC COMMITTEE

*Nadia Myers, Queensland Symphony Orchestra, Chair • Keiko Itonaga, Tokyo Metropolitan Symphony Orchestra
Robert Johnson, Auckland Philharmonia Orchestra • Jin-Keun Kim, Seoul Philharmonic Orchestra
Lip Hua Lim, Singapore Symphony Orchestra • Vi King Lim, Symphony Services International • Alastair McKean, Sydney Symphony Orchestra • Christine Ong Li-Huey, Malaysian Philharmonic Orchestra • Eric Yan-Di Zhu, Suzhou Symphony Orchestra
Manly Romero, Manhattan School of Music, Ex-officio*

I stepped into the role of Chair of the Asia-Pacific Committee in May 2021. Firstly, I want to extend my sincere thanks to Vi King Lim from Symphony Services International for his many years of service as Chair of the Asia-Pacific Committee and acknowledge his many achievements during that time; including the translation to Chinese of three MOLA publications – *What Is MOLA? A Guide to the Major Orchestra Librarians' Association*, *The Performance Librarian: A Career Introduction* and *MOLA Guidelines for Music Preparation*, and helping to bring the Asia-Pacific librarians together by providing training and networking opportunities through the biennial Asia-Pacific Orchestra Librarians' Summit (APOLS).

As Chair of the Asia-Pacific Committee, I have some exciting ideas and plans ahead including – establishing an Asia-Pacific joint MOLA/Publisher Committee, and increasing links between Asia-Pacific MOLA librarians through existing FLEP and PenPal programs. I also want to thank Georgina Govier, Amy Tackitt, and Manly Romero for their support as I settled into this new role and worked

to revitalise the committee. I look forward to connecting more with my Asia-Pacific colleagues as the COVID situation continues to settle. We have reinvigorated a regional monthly round-table meeting which was established during COVID and the 2022 APOLS conference will be held at Queensland Symphony Orchestra in Brisbane on 16 December, presented in a hybrid format with both online and virtual attendance and presentations. Further information and registrations for the APOLS conference will be sent to regional librarians in coming months.

DEVELOPMENT COMMITTEE

*Elena Lence Talley, Kansas City Symphony, Chair • Laura Cones, Indianapolis Symphony Orchestra
Sara Griffin, New York Philharmonic • Sarah Bowman Peterson, Grand Rapids Symphony; Peninsula Music Festival
Manly Romero, Manhattan School of Music • Karen Schnackenberg, Dallas Symphony Orchestra • Amanda Tallant, St. Louis
Symphony Orchestra • Patrick McGinn, Milwaukee Symphony Orchestra, Ex-officio*

The development committee spearheaded a very successful Giving Tuesday and annual giving campaign and met the yearly fundraising goals. A useful and snazzy pencil case was the thank-you gift for these donors. A digital holiday card, with a striking design that symbolized our global reach, was sent to publishers, agents, and dealers around the world. The committee worked diligently with the Board to create the new Eroica Award for Outstanding Service to Music. This award recognizes heroic work by an individual or group of individuals to improve the state of music, whether as a performer, an editor or composer, mentor or leader. The Eroica Award will no doubt introduce MOLA to a much wider audience around the world.

The development committee sincerely thanks each of our MOLA colleagues who donates to support MOLA's mission. MOLA needs each of us to contribute our resources of time, talent, and funds to thrive and prosper. Together we can do great things!

EDUCATION COMMITTEE

*Elaine Li, Curtis Institute of Music, Co-Chair • Alizabeth Nowland, University of Michigan School of Music, Theatre & Dance, Co-Chair
Marcia Farabee, National Symphony Orchestra [retired] • Thomas Goddard, Royal Northern College of Music
Jo Groh, Aspen Music Festival & School • Katharina Hoetzenecker, Wiener Staatsoper • Valerie Little, Minnesota Orchestra
Joshua Luty, Houston Grand Opera • Alastair McKean, Sydney Symphony Orchestra • Sage Silé, Boston University
Wendy J. Skoczen, The Metropolitan Opera • KT Somero, Los Angeles Philharmonic
Patrick McGinn, Milwaukee Symphony Orchestra, Ex-officio*

The MOLA Education Committee spent time regrouping and reforming following a relatively dormant period due to the COVID-19 pandemic. Following the chairmanship handover, the committee was able to gather virtually and discuss ambitions, goals, and ideas for possible future initiatives. In collaboration with Danielle Garrett at Temple University, a Pre-Conference Workshop is scheduled to take place at the Curtis Institute of Music in June 2022. We are looking forward to safely restarting the Farabee Library Exchange Program, Pen Pals exchange, and organizing more regional workshops in the future.

We would like to thank the MOLA Board for their support facilitating a smooth transition, Wendy Skoczen for continuously setting everyone up for success, Danielle Garrett for her stellar handiwork on the Pre-Conference Workshop, and Amy Tackitt for holding us and everything together.

ERRATA COMMITTEE

*Douglas Adams, Baltimore Symphony Orchestra, Chair • Courtney Secoy Cohen, San Diego Symphony • Travis Hendra, Buffalo
Philharmonic Orchestra • Alison Mrowka Spaeth, Pacific Symphony • Elizabeth Cusato Schnobrick, National Symphony Orchestra
Thomas Takaro, Houston Symphony [retired] • Elena Lence Talley, Kansas City Symphony • Chris Turner, New Zealand Symphony
Orchestra • Patrick McGinn, Milwaukee Symphony Orchestra, Ex-officio*

The Errata Database received 120 entries over the past year. The web-based errata platform, introduced in 2020 as part of the new MOLA website, is credited for the significant increase in member participation. The current Errata Database allows members to directly submit their findings in a simple, less formal way, with the committee acting as a moderator to confirm clarity, consistency, and appropriateness of errata submissions. Do not let questions of spelling or style stop you from contributing, we will smooth over any inconsistencies found as part of routine maintenance.

We continue to expand the definition of errata to include corrected parts, inserts, transpositions, and any documentation that is helpful to the understanding of a specific work. These helpful files had been housed separately in the Resource Sharing area, but we now welcome them directly in the Errata Database. There is still some work to be done merging the old Resource area with Errata but in the meantime feel free to submit your files to the Errata area.

As always, we encourage everyone to report errors and all other problems to the publishers. Our colleagues on the MOLA/Publisher Joint Committee assure me that the publishers do want to hear about issues with the music they represent. We often focus on static lists of errors when we should instead focus on the dynamic solution of engaging the publisher, which goes to the root of the issue. Please budget a little time at the end of problematic productions to document and send your concerns to our music colleagues in the publishing houses. A short and polite e-mail to the rental manager will suffice when you do not have time to create a formal errata list. Some change is bound to happen when the publishers consistently receive feedback from their customers. And some change is better than none. Our thanks to those that have shared their errata findings, and our encouragement to everyone else to do the same.

The Errata Committee has been significantly less active lately compared to the early years after its inception. The current work required is basic database upkeep, which is easily done by one person. After consultation with the Board of Directors, we have decided to disband this committee and replace it with a database coordinator as this is best in alignment with what is required. We are grateful to current and past committee members that were instrumental in keeping Errata available to our members by helping move the database (twice!), create process for documenting errors, and wordsmithing countless documents. Their dedication to MOLA and the Errata project is extraordinary!

FINANCE COMMITTEE

Karen Schnackenberg, Dallas Symphony Orchestra, Chair • Christopher Hawn, Fort Worth Symphony Orchestra • Shannon Highland, The Dallas Opera • Patrick McGinn, Milwaukee Symphony Orchestra • Blaine Cunningham, Orchestra Iowa, Ex-officio

The Finance Committee held its annual meeting via Zoom on December 6, 2021, to discuss, develop, and then recommend a 2022 general budget and the 2022 conference budget to the Board of Directors. It was a pleasure and a relief to plan, once again, for an in-person conference, the first since 2019.

Although MOLA's income was drastically reduced in 2021 due to waiving one year of dues per Member Organization the loss was offset by having a second conference via Zoom rather than in-person due to continued COVID concerns. By carefully managing expenses, we were still able to maintain our member services and offer expanded access to resources through the website. We are also pleased we were able to approve and assist twenty member librarians with just over \$20K in travel funds to the Philadelphia Conference.

Taking all of the above into consideration, we are pleased to announce that we were able to submit a balanced budget for 2022 which is a great achievement.

I know we all hope the next year will bring us back to more "business as usual" both within MOLA and for our member organizations.

I want to thank the members of the Finance Committee and the Board of Directors, especially Treasurer Blaine Cunningham, for their thoughtful, careful, and consistent stewardship of MOLA's finances.

MARCATO COMMITTEE

*Nishana Dobbeck, The United States Marine Band, Editor-in-Chief • Anya Brodrick, The United States Marine Band, Managing Editor • Sarah Logan Smith, Honorary Member, Layout Editor and Production/Distribution Manager • Courtney Secoy Cohen, San Diego Symphony • Rachel Lowry, Des Moines Symphony • Joshua Luty, Houston Grand Opera • Rachel Perfecto, Antwerp Symphony Orchestra • KT Somero, Los Angeles Philharmonic • Thomas Takaro, Houston Symphony [retired] • Elena Lence Talley, Kansas City Symphony • Lawrence Tarlow, New York Philharmonic • Erin Vander Wyst, New Jersey Symphony Orchestra
Georgina Govier, Welsh National Opera, Ex-officio*

If our 2020–21 seasons highlighted the versatility and adaptability of MOLA's librarians and member organizations in the face of challenge, it seems that our 2021–22 seasons highlighted change. Whether the dilemma of slipping back into our "normal" seasons while also incorporating numerous new digital or outreach initiatives, or getting used to performing and attending concerts with varying degrees of mask-wearing and vaccine requirements, or the realization that when we returned to in-person business some familiar faces had moved on, even as new faces greeted us, this season has been markedly different from those pre-2020 seasons. This change in the makeup of our ensembles, our MOLA librarian community, and our committees has been bittersweet, but the enthusiasm and fresh perspectives afforded by the infusion of new members has revitalized our industry at a time that we've needed it most. For that, I am grateful.

The Marcato Committee in particular has experienced quite a bit of change this year. We thank Courtney Secoy Cohen for her years of service and leadership as Managing Editor of our newsletter, and we welcome Anya Brodrick, who took over the position midway through the year. Additionally, we've gained three committee members, who bring welcome new views and opinions to our ways of doing business. We thank Erin Vander Wyst for taking over as our Transitions column writer. We're excited to include new features,

such as our "Snacks in the Stacks" column, which first appeared in the March 2022 issue, and we're thankful to KT Somero and Gary Corrin for spearheading a series of articles focused on our retired MOLA member librarians and the history of our industry and our organization. Finally, we thank Sarah Logan Smith for continuing to donate her time and talents, even as an honorary member. As always, please feel free to reach out to me or any committee member with thoughts, suggestions, article ideas, concerns, or anything else you may want to see in *Marcato*. We invite those who would like to write articles to submit their ideas and proposals for consideration, or even just drop us a line if you come across something interesting you'd like to share. We're grateful to you, our MOLA community and our readers, for making this the newsletter that it has become today, as we celebrate forty years of MOLA (and thirty-eight years of *Marcato*!).

MEMBERSHIP COMMITTEE

*Michael Ferraguto, The Cleveland Orchestra, Chair and Ex-officio • Christopher Reiche Boucher, Toronto Symphony Orchestra
Matthew Dannan, The United States Air Force Band • Nishana Dobbeck, The United States Marine Band
Joy Fabos, Oregon Symphony, North American Hospitality Coordinator • Thomas Goddard, Royal Northern College of Music
Georgina Govier, Welsh National Opera, European Hospitality Coordinator • Shannon Highland, The Dallas Opera
Katharina Hoetzenecker, Wienter Staatsoper • Àngels Martínez, The Metropolitan Opera • Alastair McKean, Sydney Symphony
Orchestra, Asia-Pacific Hospitality Coordinator • Nadia Myers, Queensland Symphony Orchestra • Sarah Bowman Peterson,
Grand Rapids Symphony; Peninsula Music Festival • Wendy J. Skoczen, The Metropolitan Opera, Membership Database
Coordinator • Moira Webber, Honorary Member*

It was a busy year for the Membership Committee. The Committee acted on several initiatives as part of MOLA's work on Diversity, Equity, and Inclusion. First, we revisited the Membership Application with a critical eye toward unconscious bias. While we were generally satisfied with the existing application, we did find a few things to correct or improve. We also looked at the description of the Membership Committee in MOLA's Bylaws, and have come up with ideas to improve it. Finally we examined the makeup of the Membership Committee in terms of the types of organizations and regions represented. Following this process we recruited two service band librarians and one conservatoire librarian.

MOLA continues to attract professional organizations from across the globe. The Membership Committee evaluated and recommended new membership applications to the Board, and eight will be voted on for membership at the Annual Business Meeting.

We awarded ten new First Time Attendee awards for the Philadelphia Conference and are happy to honor the awards of several FTA recipients who had been planning to attend the canceled Vancouver conference.

Our Hospitality Coordinators and Membership Database Coordinator continue to do excellent work, and I extend my sincere thanks to them.

MOLA/AMERICAN FEDERATION OF MUSICIANS (AFM) LIAISON COMMITTEE

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

The MOLA/AFM Liaison Committee assists Member Librarians with questions and requests for information about librarians in the bargaining unit under the CBA, negotiations, the librarians' role as a musician in the organization, and any other queries about workplace issues. Committee members have a great deal of experience in and knowledge about these areas. Please reach out if you need assistance.

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

*Sara Griffin, New York Philharmonic, Chair • Michael Crowley, The City University of New York • Daniel Dorff, Theodore Presser
Christi English, Jazz at Lincoln Center • Jane Gottlieb, The Juilliard School • Karen Heymann, Peer Music
Jonathan Hiam, New York Public Library • Mickey Gianniney, J.W. Pepper • Peter Stanley Martin, G. Schirmer/Music Sales
Cynthia Stacy, Indiana University • Robert Sutherland, The Metropolitan Opera (retired) • Kay Wolff, Jazz at Lincoln Center
Michael Ferraguto, The Cleveland Orchestra, Ex-officio*

This committee meets two times per year in the spring and fall to discuss common issues between the three organizations. Our meetings in November 2022 and spring 2022 took place over Zoom due to the COVID-19 crisis. At our meetings, the members of this committee share information regarding their respective organizations (conferences, projects, concerns, etc.). These conversations often lead to practical and philosophical discussions bringing to light the similarities and differences of academic and professional

music libraries and the publishing industry who provides our collective materials. Topics of note over this past year included the Music Modernization Act, digital delivery platforms such as Newzik and nkoda, digitization of holdings, and licensing for both educational institutions and professional performing ensembles.

MOLA/PUBLISHER JOINT COMMITTEE - EUROPE

Georgina Govier, Welsh National Opera, Chair and Ex-officio • Patrick Abrams, Bärenreiter, Ltd. (UK) • Patricia Alia, Durand, Salbert, Eschig—Universal Music Publishing Classical • Christopher Blackmon, Royal Concertgebouw Orchestra • Stefan Conradi, Edition Peters Group (Leipzig) • Jari Eskola, Fennica Gehrman • Inger Marie Garcia de Presno, Berliner Philharmoniker • Ben Gould, Qatar Philharmonic Orchestra • Adam Harvey, Music Sales • Juhana Hautsalo, Finnish National Opera and Ballet • Sabine Hochhauser, Universal Edition • Christian Hoesch, Schott • Bevis Hungate, Boosey & Hawkes (UK) • Alexandra Krämer, Breitkopf & Härtel • Susanna Lehtinen, Fennica Gehrman • Peter Magro, LM Edition AB • Cristiano Ostinelli, Ricordi—Universal Music Publishing • Emanuel Signer, Bärenreiter, Ltd. (UK) • Pablo Suso, Bilbao Orkestra Sinfonikoa • Heinz Stolba, Universal • Thomas Trapp, Breitkopf & Härtel • Douglas Woodfull-Harris, Bärenreiter • Simon Wright, Oxford University Press

Even though this committee has not been able to meet in-person throughout this last year, the MOLA members have met regularly via Zoom, and we have been in touch with our publisher colleagues over concerning issues.

Two main issues have concerned our MOLA members throughout this year, the first of which has been the problems that many of our members in Europe have been experiencing with publishers' agents. As we all understand from our work as performance librarians, communication is key! For a long time now, this has been a problematic factor with some of our agents, and whilst some publishers have already rectified the problems we have highlighted, we continue to work with others to try and rectify remaining issues.

The second area of concern, which of course isn't unique to Europe, is the reduction in image size of hire materials. Whilst this is not a new problem, it does appear that relatively newly acquired printing machines and/or new paper sizes have exacerbated this problem. Material is often being produced with a staff size of less than 7.0 mm. We continue to speak and share our concerns with the publishers about this, stressing that when our players are unhappy with material that is too small, we have to find practical solutions to this problem to enable our performances to go ahead.

Our monthly MOLA European roundtables ensure that MOLA members can keep this committee up to date with any concerning issues.

Our publisher representatives all encourage performance librarians to share with them all problems with performance materials. Without us communicating problems to them, materials will not be improved!

MOLA/PUBLISHER JOINT COMMITTEE - NORTH AMERICA

Robert Greer, Dallas Symphony Orchestra, Co-Chair • Elizabeth Dunning, Cincinnati Symphony Orchestra • Marc Facci, Eastern Music Festival; Tulsa Symphony Orchestra • Maria Iannacone, Theodore Presser • Lisa Dempsey Kane, The Juilliard School • Leif Larson, C.F. Peters • Melissa Luck, Luck's Music Library • Robin Pomatto, Concord Theatricals Music Library • Eric Wendell, Boosey & Hawkes • Georgina Govier, Welsh National Opera, Ex-officio

The MOLA/Publishers Joint committee has unfortunately been unable to meet in person throughout the pandemic, so we are pretty excited about the prospect of actually seeing one another again. A very healthy number of librarians have sent emails to me with concerns and questions during these last few seasons. As always, this is very much appreciated and is the primary function of the committee. Without feedback from the membership on interactions with the publishers (good and bad), we have very little to discuss. So please keep the emails coming our way!

We would like to give tribute to Pat Kimball of the Buffalo Philharmonic in her passing. She was a longtime member of the committee who brought so much to the table in her intelligent, insightful, and kind way. We will truly miss her presence greatly.

POLICY COMMITTEE

Courtney Secoy Cohen, San Diego Symphony, Chair & Ex-officio • Sara Baguyos, Omaha Symphony; Sun Valley Music Festival • Juhana Hautsalo, Finnish National Opera & Ballet • John Van Winkle, San Francisco Symphony [retired]

The Policy Committee works together to recommend policy and/or bylaw changes to the Board of Directors. This year's discussions focused on reviewing and updating our bylaws to officially allow for advanced electronic voting, in addition to in-person voting at the General Membership Business Meeting. These bylaw changes were approved by the Board and included in the ballot for a membership vote, prior to the annual conference. The policy committee also discussed the non-members' portion of the website

and agreed on removing email addresses from that portion of the website, to be in line with our policies. We are in the process of discussing a social media policy, as well as a revision to our conflict of interest policy. I want to give a heartfelt thanks to every member of the policy committee for their thoughtfulness, wisdom and guidance in discussing these issues. Each viewpoint has been invaluable, and they are greatly appreciated.

POPS COMMITTEE

*Luke Bryson, Houston Symphony, Chair • Fabrice Curtis, Kansas City Symphony • Bart Dunn, Jacksonville Symphony
Michael Ferraguto, The Cleveland Orchestra, Ex-officio*

The MOLA Pops Committee aspires to compile our member librarians' wealth of information about popular programming in one common place and to foster communication between pops publishers, conductors, and librarians. Our goal is to provide a starting point for anyone who needs to prepare a certain work or show—indicating particulars such as the current instrumentations, timings, publishers, contact information, and more—as well as to give you a place to contribute additional details you discover along the way.

The committee, formed in early 2020, has made slow but meaningful progress this year. Our first major project will be to publish the MFDb—the MOLA Film Database—an index of information about Live-to-Film concerts that have become a staple of orchestral programming. Here, librarians will be able to locate basic information about instrumentation, timing, and notable pitfalls. We envision this becoming a living database, with each database entry being updated as we learn more and more about these films.

Our founding committee co-chair, Sage Silé, has stepped down to focus on their position at Boston University—we thank them for their work in getting the committee started. If you are keen to share your knowledge about pops or are interested in the work we're doing, please contact one of our members about joining the Pops Committee! We also welcome any ideas and suggestions for future projects or resources to provide. Most of all, we look forward to providing what promises to be a valuable service to MOLA.

PUBLICATIONS COMMITTEE

*Robert Greer, Dallas Symphony Orchestra, Chair • David Gruender, Emeritus Member
Jin-Keun Kim, Seoul Philharmonic Orchestra • Katie Klich, St. Louis Symphony Orchestra • Justin Vibbard, Sarasota Orchestra
Courtney Secoy Cohen, San Diego Symphony, Ex-officio*

This will be my last report as the chair of the Publications Committee. Lisa Dempsey-Kane will be taking over as of this conference. Many thanks to her for agreeing to step up and do this for MOLA! I will remain on the committee, just not as the chair.

The Publications Committee is still trying our best to continue having our major pamphlets translated into as many languages as we can manage. We are also looking to find new ways to bring the committee's talents into the 21st century. Modernizing the way we present information about MOLA surely needs to be updated to reach this digital world. We look forward to finding new and innovative ways to accomplish this goal.

SOCIAL MEDIA COMMITTEE

*Renee Pflughaupt, Nashville Symphony, Chair • Brendan Agnew, New Zealand Symphony • Christopher Blackmon, Royal
Concertgebouw Orchestra • Jay Koziorynsky, Youngstown Symphony Orchestra • Elaine Li, Curtis Institute of Music
Rachel Perfecto, Antwerp Symphony Orchestra • Mathilde Serraille, Opéra de Paris • Ali Verderber, Austin Symphony
Blaine Cunningham, Orchestra Iowa, Ex-officio*

The Social Media Committee, yet in its infancy, has experienced a sizeable amount of turnover in the past year. We are grateful to Christopher Blackmon for laying the groundwork and for our newest members and the fresh ideas they have to bring to the table. Plans are being laid to create a social media calendar so that content can be created & charted out in advance to regularly engage the membership and the general public, as well as looking into how to best utilize the MOLA Instagram account.

As we can't have our eyes everywhere at once, if anyone in the membership finds something that they believe to be newsworthy and worth sharing via MOLA social media channels, do reach out to us so that we can share it with the broader membership.

TECHNOLOGY COMMITTEE

Mark Fabulich, Boston Symphony Orchestra, Chair • Doug Adams, Baltimore Symphony Orchestra • Matthew Dannan, The United States Air Force Band • Graham Fast, Edmonton Symphony Orchestra • Mark Fugina, Long Beach Symphony • Bob Greer, Dallas Symphony Orchestra • Katie Klich, St. Louis Symphony Orchestra • Joshua Luty, Houston Grand Opera • Tony Rickard, Royal Opera House • John Rosenkrans, Lyric Opera of Chicago • Philip Rothman, NYC Music Services • Luke Speedy-Hutton, Melbourne Symphony Orchestra • Blaine Cunningham, Orchestra Iowa, Ex-officio

The Technology Committee is a collection of librarians who share a curiosity about technology and how that technology can improve and streamline our work. We keep in touch throughout the year about developments in technology that we hear or read about and try to find ways to communicate that news to the greater MOLA membership. We welcome ideas of new areas to research, requests for more information on technological topics, and are always happy to welcome more members who share our curiosity.

WEBSITE COMMITTEE

*Sebastian Djupsjöbacka, Finnish Radio Symphony Orchestra, Chair • Chris Turner, New Zealand Symphony Orchestra, Webmaster
Ella M. Fredrickson, The Florida Orchestra • Elaine Li, Curtis Institute of Music • Wendy J. Skoczen, The Metropolitan Opera
Courtney Secoy Cohen, San Diego Symphony, Ex-officio*

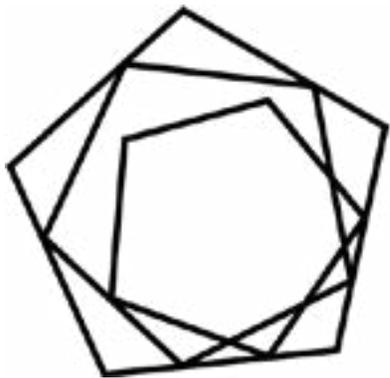
The MOLA website in its current iteration has been running for a couple of years now, and the web committee has mainly focused on keeping things going smoothly and fixing smaller issues as they show up.

Aside from the more technical aspects of running the site, we have been working on refining the user experience. The rules and policies for forum and errata sections are now visible up front and not only hidden in the footer as before. The emergency service previously known as "Music 911" was rebranded and is now called "Emergency Hotline". We have also restructured and renamed some of the forums to make it clearer what posts should go where.

We do still have new improvements in the pipeline, but nothing quite ready for production use yet. Stay tuned for more.

Finally, I'd like to extend a special thanks to the members of the web committee and especially to our web team, Chris Turner and Wendy J. Skoczen.

SAVE THE DATES!



Berliner Philharmoniker

41st MOLA Conference

June 2-5, 2023

Hosted by the Berlin Philharmonic Orchestra

2022 EROICA AWARD FOR OUTSTANDING SERVICE TO MUSIC



MOLA is pleased to present the inaugural Eroica Award for Outstanding Service to Music to violinist, Jennifer Koh. The award recognizes an individual (or group of individuals) who inspires MOLA with their advocacy for the art form, artistic excellence, and/or leadership. MOLA encouraged nominations for those who champion underrepresented works or composers, mentor young musicians, bridge communities, or break new ground. Whether a performer, scholar or editor, the recipient could represent any facet of the music world. The 2022 award will officially be presented to Ms. Koh during the Sunday evening banquet.

Recognized for intense, commanding performances, delivered with dazzling virtuosity and technical assurance, violinist Jennifer Koh is a forward-thinking artist dedicated to exploring a broad and eclectic repertoire, while promoting equity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects and has premiered more than 100 works written especially for her.

Ms. Koh's critically acclaimed series include *Alone Together*, *Bach and Beyond*, *The New American Concerto*, *Limitless*, *Bridge to Beethoven*, and *Shared Madness*. Featured this season is *The New American Concerto*,

an ongoing, multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. Earlier this spring, she premiered the sixth commission in the project—Missy Mazzoli's *Violin Concerto* with the National and Cincinnati Symphony Orchestras. Upcoming performances are with London's Philharmonia Orchestra at the BBC Proms and the Kansas City Symphony. In April 2022, Ms. Koh premiered a new work, *Everything Rises*, in collaboration with bass-baritone Davóne Tines, presented by UCLA and UCSB. *Everything Rises* is a musical drama borne of Ms. Koh's and Mr. Tines' experiences as artists of color whose collective exploration led them back to their family histories—to the stories of Ms. Koh's mother, a refugee from North Korea during the Korean War, and Mr. Tines's grandmother, who holds vivid memories of anti-Black discrimination and violence dating back many years.

An additional highlight of Ms. Koh's season is *Alone Together*, her Grammy Award-winning recording in the Best Classical Instrumental Solo category, released on Cedille. Originally launched as a commissioning project and performance series, *Alone Together* was developed in response to the coronavirus pandemic and the financial hardship it placed on many in the arts community. The project brought composers together in support of the many freelancers among them—with the more established composers each donating a new micro-work for solo violin, while also recommending a fellow freelance composer to write their own solo violin micro-work on paid commission from Ms. Koh's artist-driven nonprofit ARCO Collaborative.

Ms. Koh has been heard with leading orchestras around the world including the Los Angeles and New York Philharmonics; the Cleveland, Minnesota, and Philadelphia Orchestras; the Atlanta, Baltimore, BBC, Chicago, Cincinnati, Detroit, Houston, Milwaukee, Montreal, Nashville, National, Pittsburgh, St. Louis, and Seattle Symphonies, among other ensembles. She was *Musical America's* 2016 Instrumentalist of the Year, and was recognized as "A Force of Nature" by the American Composers Orchestra in 2019. She was a top prize winner at Moscow's International Tchaikovsky Competition, winner of the Concert Artists Guild Competition, and a recipient of an Avery Fisher Career Grant. She is also an active lecturer and teacher, and is a Creative Associate at Juilliard. Ms. Koh has a Bachelor of Arts degree in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. She is Founder and Artistic Director of ARCO Collaborative, which advocates for inclusivity in classical music.

ACKNOWLEDGEMENTS

MOLA thanks the Malmud-Kravitz Foundation for their generous sponsorship of this year's conference.

Dr. Leon Malmud, a graduate of the University of Pennsylvania School of Medicine, is retired from a career as a radiologist at Temple University Children's Medical Center. Dr. Malmud served as President and Chief Executive Officer of the Temple University Health System from 1996 to 2001. He also served as the dean of the Temple University School of Medicine and Vice President of Temple University Hospital. Dr. Elsa Malmud is retired from a career as a psychologist in the Department of Child and Adolescent Medicine and Behavioral Sciences at The Children's Hospital of Philadelphia.

Leon and Elsa have been Philadelphia Orchestra season subscribers since 1965. In addition to attending special events throughout the season, the couple subscribe to four subscription series. They frequently attend concerts with their daughters, Susan and Anne. In 2017, Leon and Elsa established The Henrietta Varbalow Kravitz Music Library Fund at The Philadelphia Orchestra to support the acquisition of musical scores in perpetuity. The fund is named in memory of Elsa's late mother who began attending Philadelphia Orchestra concerts in 1930.



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

The Philadelphia Orchestra

Tanya Dersken
Ryan Fleur
Steve Glanzmann
Nicole Jordan
Yannick Nézet-Séguin
Marilyn Rife
Joseph Sinkus
Matias Tarnopolsky
Philadelphia Orchestra Musicians

Marriott Hotel

Daniel Hammel
Althea Morgan
Sammie Wilson

And...

Local 77 - The Philadelphia Musicians' Union
Malmud-Kravitz Foundation
Agnes Williams
Dan Horan

MOLA

Board of Directors
Conference Agenda Planning Group
Don Dillon, Madeleine Crouch & Co.
Sara Baguyos
Rebecca Beavers
Ken Bonebrake
Peter Conover
Ella M. Fredrickson
Rachel Ku
Michael Martin
Kazue McGregor
Robert O'Brien
Robert Sutherland
Larry Tarlow

ATTENDEES AND EXHIBITORS

ORGANIZATION

Atlanta Symphony Orchestra
Atlanta Symphony Orchestra
Austin Symphony
Baltimore Symphony Orchestra
Berlin Philharmonic Orchestra
Boise Philharmonic
Boston Symphony Orchestra
Boston Symphony Orchestra
Boston Symphony Orchestra
Breitkopf & Härtel
Cayuga Chamber Orchestra
Chapman University
Charlotte Symphony Orchestra
Charlotte Symphony Orchestra
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
Civic Orchestra of Chicago
Classical Tahoe
Cleveland Institute of Music
The Cleveland Orchestra
The Cleveland Orchestra
Concord Theatricals
Curtis Institute of Music
The Dallas Opera
Dallas Symphony Orchestra
Dallas Symphony Orchestra
Des Moines Symphony
Eastman School of Music
Eastman School of Music
European American Music Distributors Company (EAM)
European Union Youth Orchestra
Finnish National Opera & Ballet
Finnish Radio Symphony Orchestra
The Florida Orchestra
Fort Worth Symphony Orchestra
Fort Worth Symphony Orchestra
Glyndebourne Productions Ltd.
Grand Rapids Symphony
Houston Grand Opera
Houston Symphony
Houston Symphony
Houston Symphony
Ipsilon Music Press
Ipsilon Music Press
Jacksonville Symphony
The Juilliard School
Kansas City Symphony
Koninklijk Concertgebouworkest
Lake Geneva Symphony Orchestra
Las Vegas Philharmonic

NAME

Hannah Davis
Holly Matthews
Ali Verderber
Doug Adams
Inger Marie Garcia de Presno
Melissa Wilson
Mark Fabulich
Anna Menkis
D. Wilson Ochoa
Nick Pfefferkorn
Stu Serio
Cara Benner
Nixon Bustos
Bradley Geneser
Peter Conover
Elizabeth Dunning
Anna Thompson
Krisha Montmorency
Eric Rory Farnan
Michael Ferraguto
Rober O'Brien [retired]
Robin Pomatto
Elaine Li
Shannon L. Highland
Robert Greer
Mark Wilson
Rachel Lowry
Meredith Gangler
Mary Mowers
Leif Larson
Michael Shearer
Juhana Hautsalo
Sebastian Djupsjöbacka
Matt Searing
Christopher Hawn
David Sterrett
Martyn Bennett
Colin Bunnell
Joshua Luty
Luke Bryson
Jeanne Case
Tom Takaro [retired]
John Yaffé
Juliana-Janes Yaffé
Bart Dunn
Lisa Dempsey Kane
Elena Lence Talley
Christopher Blackmon
Ashley Rewolinski
Samantha Alterman

Library of Congress
Long Beach Symphony Orchestra
Lubbock Symphony Orchestra
Luck's Music Library
Lyric Opera of Chicago
Lyric Opera of Chicago
Manhattan School of Music
Manhattan School of Music
McGill University - Gertrude Whitley Performance Library
Memphis Symphony Orchestra
The Metropolitan Opera
The Metropolitan Opera
Middle Tennessee State University
Milwaukee Symphony Orchestra
Minnesota Orchestra
MOLA: An Association of Music Performance Librarians
Musica Mundana
Music Theatre International
Music Theatre International
Nashville Symphony
National Arts Centre Orchestra
National Repertory Orchestra
National Symphony Orchestra
National Symphony Orchestra
National Symphony Orchestra
New Bedford Symphony Orchestra
New England Conservatory
New Jersey Symphony Orchestra
New West Symphony
New York City Ballet
New York Philharmonic
New York Philharmonic
NHK Symphony Orchestra
The Norwegian National Opera & Ballet
NYC Music Services
Omaha Symphony
Omaha Symphony
Orchestra Iowa
Orchestre Métropolitain
Philadelphia Orchestra
Philadelphia Orchestra
Philharmonie Luxembourg
Pittsburgh Symphony
Princeton Symphony Orchestra
Puerto Rico Symphony Orchestra
Puerto Rico Symphony Orchestra
Princeton Symphony Orchestra
Princeton University
Répertoire International de Littérature Musicale (RILM)
Rotterdam Philharmonic Orchestra
Royal Northern College of Music
Royal Opera House
Royal Stockholm Symphony Orchestra
Royal Stockholm Symphony Orchestra
San Francisco Ballet

Jane Cross
Mark Fugina
Hannah Macgillivray
Melissa Luck
Annika Donnen
John Rosenkrans
Sophia Jung Yun Lee
Manly Romero
Genevieve Beaudry
Irene Wade
Wendy J. Skoczen
Robert Sutherland [retired]
Benjimen Neal
Patrick McGinn
Maureen Conroy
Amy Tackitt
Michael Lochar
Adam Deremer
Daniel Gittler
Renee Ann Pflughaupt
Corey Rempel
Paul Gunther
Marcia Farabee [retired]
Karen Lee
Elizabeth Cusato Schnobrick
Elisa Birdseye
Ashton Bush
Erin Vander Wyst
Gary Rautenberg
Michael Martin [retired]
Sara Griffin
Lawrence Tarlow
Akane Oki
Kari Noodt Poppe
Philip Rothman
Tracy Bass
Sara Baguyos
Blaine Cunningham
Jeff Domoto
Steve Glanzmann
Nicole Jordan
Kalvine Antoine
Lisa Gedris
Mary Schmidt
Indira Lima
John Marquez
Mary Schmidt
Halle Mitchell
Georg Burgstaller
Guillaume Maessen
Thomas Goddard
Tony Rickard
Ida Johanson
Ilta Sipilä
Matthew Naughtin

San Francisco Symphony
San Francisco Symphony
Scores Reformed
Scores Reformed
Sioux City Symphony Orchestra
St. Louis Symphony Orchestra
St. Louis Symphony Orchestra
Sun Valley Music Festival
Sydney Symphony Orchestra
Symphony Nova Scotia
Temple University Boyer College of Music and Dance
Tucson Symphony Orchestra
United States Air Force Band
United States Army Band
United States Army Band
United States Army Band
United States Army Field Band
United States Marine Band
Utah Symphony and Opera
Virginia Symphony Orchestra
Washington National Opera
Welsh National Opera
Welsh National Opera
West Virginia Symphony
Wichita State University
Wiener Staatsoper

Matt Holland-Gray
John G. Van Winkle [retired]
Annie Miller
Steve Reading
Bradley Miedema
Katie Klich
Amanda Tallant
Sara Baguyos
Alastair McKean
Diana Doublett
Danielle Garrett
Lowell Hoyt
Adam Rudisill
Xixi Shen
Agnes Williams
Zhiqian Ye
Katie Nakanishi
Matthew Dannan
Roger Garza
Larisaa Powers
Christina Wensel
Matt Gunderson
Anyia Brodrick
Nishana Dobbeck
Tammy Lau
Tilden Olsen
Charles Paul
Kira Wharton
Claudia Restrepo
Paula Peebles-Bond
Shelley Friedman
Catherine Duffy
Georgina Govier
Kaitlyn Wilcoxson
David MacDonald
Katharina Hoetzenecker

CONFERENCE LOCATIONS

KIMMEL CENTER - concerts; Friday opening reception
300 South Broad Street (0.5 miles from hotel)

PARKWAY CENTRAL LIBRARY - Friday and Monday Edwin A. Fleisher Orchestral Music tours
1901 Vine Street (0.8 miles from hotel)

PHILADELPHIA MARRIOTT DOWNTOWN - conference sessions; banquet
1201 Market Street

HEADHOUSE TOWER VIA 3RD FLOOR

