

# Marcato

*Newsletter of The Major Orchestra Librarians' Association*

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## FROM OUR PRESIDENT

*Robert O'Brien*  
*Atlanta Symphony*

I would like to take a moment to express my sincere gratitude to all of the people who made our 2002 MOLA conference such a success. Foremost on this list are our colleagues Patrick Zwick and Craig Fineschriber, whose tireless work made our stay in Salt Lake City in April so memorable. They kept everything flowing smoothly for us while managing to keep the Utah Symphony operating as well—no small feat, I assure you.

Nothing was overlooked by Pat and Craig for MOLA members and our guests, from the reception hosted by Maestro Keith Lockhart, to the informative and useful welcome packets with the jaunty berets, to a wonderful banquet and the first-rate facilities. We're grateful to the entire Utah Symphony staff, administration, and musicians, as well as His Honor Mayor Rocky Anderson, for making us feel so welcome in their beautiful city. Truly, this was an "Olympic" experience.

I would also like to thank all of the presenters, breakout session coordinators and panelists. The myriad of subjects covered over this three day period is amazing. Topics discussed in breakout sessions included things as varied as international issues, ergonomics, music copying, web research, the AF of M, as well as auditions "from the other side of the screen." Our effort to present a con-

tinuing education series on the basics of the orchestra library, from mending and repair techniques to the "Compleat Librarian," seemed to be well received and appreciated by our members.

We also had the opportunity to review, observe and use many new and improved tools of our trade. Product demonstrations from Savin, GEI Zoomer and Freehands System gave us a glimpse of some of the new technology available to us. Bruce Munson presented an excellent workshop on the new improvements to the Sibelius software. Tom Carruth from CODA Music Technology offered a Finale workshop. Tom Gaitens from Fine Arts Management showed an overview and the new features of OPAS. It is amazing to see how far this technology has come in such a short time. Many of the changes and improvements are a direct result of MOLA members' input to these emerging technologies.

Sunday morning offered to me what seemed like the shortest three hours of the conference. As moderator of the plenary session, "Working Together: On the Practical Aspects of Music Preparation, Publishing and Distribution in the Digital Age," I got to know a little more about our colleagues from the publishing side of our profession and what it takes to prepare orchestral material for publication. I believe that we have influenced the direction that music preparation and distribution will take in the future. My sincere thanks to Holly Mentzer from Boosey and Hawkes, David Flachs from G. Schirmer, Tom Broido from Theodore Presser, William Holab from Universal and Douglas Woodfull-Harris from Bärenreiter for their candor and cooperation.

Other events on Monday were an informative session on "A Practical Look At Problematic Orchestral Works" presented by Robert Grossman of the Philadelphia Orchestra, Robert Sutherland of the Metropolitan Opera, and Jim Kortz of the St. Paul Chamber Orchestra. We finished the Monday session with a Round Table discussion.

I would like to welcome all of our new members and extend the invitation to everyone to join us next April 11-14 in Indianapolis. Start making your plans now.

## INSIDE THIS ISSUE

From Our President .....	1
Editorial Note .....	2
MOLA Full Score .....	2
MOLA Education Committee.....	4
Texas Librarians' Retreat.....	4
Transitions .....	5
New MOLA Errata lists.....	6
Meet the Librarians.....	7

In closing, special thanks to Kazue McGregor for her year of hard work and dedication. I know that I will continue to learn from her example and leadership. I will work to prove worthy of the responsibility that you all have entrusted to me.

## Editorial Note

David Gruender  
Indianapolis Symphony

Now that summer is upon us, the rhythms of the orchestra librarian's life are changing, with some breathing a sigh of relief in anticipation of a vacation break, while others are taking a deep breath as they gird themselves for summer festival madness. And, of course, all of us have at least one foot in the new season starting in Fall. In the spirit of the new, this issue of *Marcato* brings greetings from our new President and a word from John Rosenkranz, chair of the newly-formed MOLA Education Committee.

It was good to see so many of you in Salt Lake City and I wish everyone the best as we close out the present season and make the transition to the next.

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### 2002-2003 MOLA Board of Directors

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## MOLA Full Score, Opus 2002-2007

Kazue McGregor  
Los Angeles Philharmonic

This year's conference saw the unveiling of MOLA's long-range plan. This five-year plan was formulated to integrate committee work and coordinate our efforts toward a common goal. Presented in a score-like format with committee activities broadly outlined month-to-month, it is titled *MOLA Full Score, Opus 2002-2007*.

In *Opus 2002-2007*, the planned publication of the resource papers *A Manual for the Orchestra Librarian*, *Standards for Rental Music*, *Commissioning of New Works*, and *Royalties, Rentals and Rights* are back on track. Plans are already underway for the further development of our website under our new Webmaster, Steve Sherrill, our new Website Committee chair, Robert Sutherland, and Webmaster Emeritus Patrick Zwick. All of these activities are planned to take place simultaneously in various committees to lay the groundwork for educational-based MOLA workshops slated for 2006-2007. A new Education Committee has been created to focus and shepherd our activities toward these workshops, which are intended to be open to member and non-member librarians, interested conservatories, university composition departments, community orchestras, and members of the performing arts community in general. The goals outlined in the plan will also become the basis on which the Finance and Development Committees will make their long-range plans.

*MOLA Full Score, Opus 2002-2007* is the culmination of discussions by current and past board members and representative members from throughout the organization. It provides direction for committees to move forward with coordinated purpose, building on the foundation laid during MOLA's twenty-year history. The *Full Score* will be made available to librarian members upon request and on our website.

### First Two-Year Phase (2002-2004)

Education Committee: Prepare a revised and updated *Manual for the Orchestra Librarian* by Albert Steger (1982) and/or create a new manual for the performing arts librarian.

MOLA/Publisher Joint Committee: Prepare for publication *Standards for Rental Music* and continue ongoing discussions with publishers.

Publication Committee: Prepare for publication *The Music We Perform: An Overview of Royalties, Rentals and*

*Rights* by Larry Tarlow and Robert Sutherland and *Commissioning of New Works*.

Website Committee: Review and redesign the website, expanding the reference/educational "corner" and additional links.

Pops Resource Committee: Develop a pops music resource template to post on the website and oversee development of a pops database.

Activities for the Development Committee, the Finance Committee, Membership Committee and *Marcato* Committee were also identified

### Second Phase (2004-2005)

Print informational pamphlets which will be posted on the website as well.

Conduct librarian workshops at other organizational conferences using these pamphlets.

Begin laying the groundwork for 2006-2007 regional MOLA-sponsored workshops

### Third Phase (2005-2006)

Develop marketing strategies and promote upcoming workshops.

Conduct one or two "trial" workshop(s) in selected cities.

Continue enlarging and developing the website.

Hold the annual conference in Zurich, Switzerland—our first European conference.

### Fourth Phase (2006-2007)

Continue promoting workshops throughout the year and keep developing initiatives already under way.

I would like to thank everyone involved in the discussion of MOLA's future and on behalf of the membership extend sincere appreciation to those whose hard work and commitment will make *Opus 2002-2007* a reality.

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## New Facilities

*Clinton Niewig*  
*Philadelphia Orchestra*

During the 2001 Christmas vacation, The Philadelphia Orchestra Library moved from its long-time home in the Academy of Music to the new \$250 million Kimmel Center. The Library is located on the second floor (first tier level) in a spacious corner location. After years of claustrophobic existence, we are enjoying the large space and natural light of two walls of windows. The floor space is divided basically into three areas: a desk area for three

librarians; a work area with desk space for three more people (including bookcase-lined walls & a music folder preparation table); and electronically controlled moveable metal storage shelving. Not only is it aesthetically pleasing, it is a source of great satisfaction to Bob, Nancy and me that our needs and wants were so fulfilled.

While the library is in the Kimmel Center; our mailing address is at the Philadelphia Orchestra Administrative offices at 260 South Broad, 16th Floor. The Kimmel Center at 300 South Broad Street can accept UPS and FedEx packages, but not U. S. Mail as it is not yet registered with the U.S. Postal Service.

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## New Members

*Margo Hodgson*  
*National Arts Centre, Canada*

MOLA is pleased to welcome the following new member organizations who were voted in at the 2002 Conference:

Anchorage Symphony [Alaska]  
Annapolis Symphony [Maryland]  
Boise Philharmonic [Idaho]  
Boston Philharmonic  
Brigham Young University School of Music [Provo, Utah]  
Camellia Symphony [Sacramento, California]  
Eastern Connecticut Symphony [New London, Connecticut]  
English National Opera [London]  
Eugene Symphony [Oregon]  
Flanders Philharmonic [Antwerp, Belgium]  
Gothenburg Symphony Orchestra [Sweden]  
Hallé Orchestra [Manchester, UK]  
Kingsport Symphony [Tennessee]  
London Symphony [UK]  
Long Island Philharmonic [New York]  
Oklahoma City Philharmonic  
Olympia Symphony [Washington]  
Orchestre de Paris [France]  
Orchestre symphonique de Québec [Canada]  
Penninsula Music Festival [Ephraim, Wisconsin]  
Roanoke Symphony [Virginia]  
Royal Liverpool Philharmonic [UK]  
Royal Opera House Covent Garden [London, UK]  
Royal Philharmonic Orchestra [London, UK]  
Spokane Symphony [Washington]  
Warren Symphony Orchestra [Michigan]

## The MOLA Education Committee

*John Rosenkranz*  
*Phoenix Symphony*

The Education Committee was launched at the 2002 MOLA conference in Salt Lake City. It is the brainchild of Kazue McGregor (with a great deal of input from Robert O'Brien) as an integral part of the Five Year Plan for MOLA. As such, the committee has several clear goals to accomplish in the near future. As the committee is brand new, other ideas are certain to present themselves.

It's probably worth while to point out that the "education" we are dealing with is not about taking MOLA to middle schools. It's about educating ourselves, our peers (and our supervisors) in the symphony offices, our players, and other groups that could make use of the collective information that MOLA has amassed. This mission is part of our original charter, and part of it is even found at the top of our website.

Over the next five years, four phases have been formulated, each with specific tasks. While Kazue McGregor has outlined the Full Score Strategic Plan elsewhere in this issue, I'd like to take the opportunity to enlarge on some of the details from the Education Committee's perspective.

**Phase One:** We will either rewrite and update the out-of-print *Manual for the Orchestra Librarian* by Albert Steger (former Principal Librarian of the Detroit Symphony) or create a new manual altogether. This will continue some work done by the Publications Committee about seven years ago. The manual could serve as a regular source of information for all of us and will include topics such as ordering, repairing, storing, cataloging, budgeting, transposing, researching—all things we do on a daily basis, but which have never really been adequately described in a single source. We will be addressing issues of value to librarians of all types and sizes of orchestras, as well as topics important to our international colleagues.

**Phase Two:** We will take part in conducting librarian workshops at other conferences using the new manual and other documents developed by the Publishing Committee. Under the auspices of another organization, we will begin presenting MOLA to a larger group. This has taken place in a variety of individual ways already, but the hope is to organize librarian presentations as MOLA-produced events to be incorporated into later phases. For those of you asked to make presentations to your boards or other groups, we will be developing a template that can be used in presentations of all kinds. Of course, it can be adapted to the audience—what we talk to our boards about would be very different from what we would discuss with the Conductor's Guild.

**Phase Three:** The Education Committee will develop and market a MOLA-sponsored regional workshop, and conduct several "trial" workshops. This will provide us with the opportunity to smooth out the kinks and work towards a polished presentation for larger workshops.

**Phase Four:** Based on our experience in Phase Three, we will promote and present MOLA workshops for broader audiences. This could include composition departments at conservatories, or free-standing workshops in areas with a high concentration of orchestras of all sizes.

Several other items have been discussed as projects for the Committee. In conjunction with the Publications Committee, we could oversee scholarly papers about the state of our field, or any particular aspect of it. We may pursue an "education corner" on the web site, with links to useful information, possibly as an adjunct to the new manual.

The primary goal of our new committee is education: to increase what we all know and how we share it, and to improve how we communicate to other groups about what we have to offer. We will produce a manual that can be used and shared widely and also present workshops, "taking MOLA on the road." Along the way, we can gain greater recognition, and perhaps play an even more important role in the symphony (and opera and ballet) world by helping our colleagues and other music-related groups that, until now, have had no formal contact with us.

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## Texas Librarians' Retreat

*Erika Kirsch*  
*Houston Grand Opera*

From Saturday, June 1 through Monday, June 3, 2002, the association of Texas orchestra librarians convened in Houston for a weekend retreat. The eleven participants included Karen Schnackenberg and Mark Wilson from the Dallas Symphony Orchestra along with their intern, Jari Eskola from Sweden's Gothenburg Symphony, Doug Adams from the Fort Worth Symphony, Greg Vaught and Chris Swanson from the San Antonio Symphony, Tom Takaro, Tim Tull, and Mike McMurray from the Houston Symphony, Rob Bridges from the Houston Ballet, and Erika Kirsch from the Houston Grand Opera. The gathering got under way on Saturday at the Houston Symphony's summer home, The Woodlands, where the featured entertainer was John Tesh. Activities included tours of all three Houston libraries,

plenty of social time, serious eating and drinking, viewing the plans for the New Houston Symphony Library, and discussions of various other library topics. These included publishers, experiences with conductors whose guest appearances have recently included Texas orchestras, and music technology. There was a demonstration of SmartScore, the music-scanning software, by Tim Tull, as well as a tour of the HSO's temporary library facilities in Tom Takaro's lovely (and fortunately, spacious) home. All admired Tom's organizational skills in arranging the library around his house and marveled at his willingness to do so. Tom assures us he couldn't have done it without the unstinting assistance of Tim and Mike. All three look forward to taking up residence in their roomy new quarters, but, although the other HSO offices have just moved back to Jones Hall, so far there is still no scheduled date for moving the library back downtown.

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## Transitions

*David Gruender*

*Indianapolis Symphony*

Those legions of librarians who have had the opportunity to encounter her good nature and helpfulness over the phone will be disappointed to learn that Arlene Lempka is leaving the rental department at G. Schirmer at the end of July after 12 years on the front lines. Arlene and her husband, Jim, are moving to Venice, Florida, to be closer to her aging parents. They've already bought a house, and will look for jobs when they've settled. Ella Winfield notes that Venice is renowned for being the Shark Tooth Capital of the World: "I've been kidding her that she and Jim are going to open a seaside cabana selling shark teeth, and that they'll spend their days walking the beach, pestering the innocent sunbathers yelling 'shark teeth for sale!' They'll probably make millions!! We're all thrilled for her, and at the same time sorry to lose her. Especially me . . . we've worked out a lot of rental and royalty agreements together over the last 12 years and I'm going to miss having her to laugh with about the crazy I-can't-make-this-stuff-up things that come up almost daily. I'm in the process of looking for someone to fill that job, knowing full well that I won't find someone to replace her."

Writing in the May 30th MusicalAmerica.com, Nicholas Beard reports:

"The International Confederation of Music Publishers elected Ralph Peer II as its chairman" at its

recent meeting in Helsinki. Writes Beard: "Peer, who is chair and CEO of Peer Music, succeeds Arnold Broido, CEO of Theodore Presser, who was named president." He adds that Peer, "a specialist in copyright issues who holds an MBA from Stanford University, [is] also vice president and director of the National Music Publishers' Association and the Harry Fox Agency."

Ms. Stacey Wong has been named the new manager of C.F. Peters' rental department to replace the resigning Patrick McCarty. Pat is familiar to many of us as a long-time MOLA member and librarian for the American Composers' Orchestra as well as for his years at Peters. Pat initiated Stacey in the nuances of her job and assures us that she has the musical and organizational skills to serve her—and us—well in the position. We wish her well.

In the non-publishing end of things, Wilson Ochoa will be leaving his post as music librarian for the Charleston Symphony Orchestra in South Carolina as of July 10 in order to assume his new duties as Principal Librarian of the Nashville Symphony Orchestra starting on July 22.

Paul Beck will move from The Juilliard School of Music across Lincoln Center Plaza to assume the position of Assistant Librarian at the Metropolitan Opera beginning July 29.

Laura Conrad follows in Shelley Friedman's footsteps as librarian for the Santa Fe Opera. This year's season includes five operas and a special concert featuring Susan Graham. Laura spent the last two seasons playing bass in the Civic Orchestra of Chicago where she discovered an interest in and a knack for library work.

Finally, from Mary Judge comes the following: "We are very pleased to announce the appointment of Amy McQuatt to be the new Assistant Principal Librarian of the Cincinnati Symphony Orchestra. Amy replaces Jen Kennard, who is returning to Michigan State University to pursue a doctorate in flute performance. Amy is a graduate of Bowling Green State University in Ohio with a Bachelor of Music in Viola with honors. She has been the librarian of the Bowling Green Philharmonia for the past three years. At the University, she studied with Nancy Buck and also studied at Northwestern University with Myron Kartman, Jeffrey Irvine of the Cleveland Institute of Music and Charles Wetherbee of the Columbus Symphony. She has performed in a wide variety of chamber ensembles, early music groups, and several orchestras and has also taught viola and violin. Her many outside interests include studying Civil War history, astronomy and riding horses. She joined us on May 13 and we are thrilled to have her in our library and as part of MOLA."

## NEW MOLA ERRATA LISTS

Requests should be made by fax or e-mail only, to the  
MOLA Errata Center at the Philadelphia Orchestra Library.  
(Fax: 215-985-0746; e-mail: NBradburd@philorch.org)

When ordering, please supply your UPS or FedEx account number for billing postage.

Composer	Title	Original Publisher.	Compiler
Gershwin/Cambell-Watson	Concerto in F 1 page (12 entries) addendum to existing list	New World Music	Florida/Fredrickson 5/02
Gruber	Frankenstein!! (2002) 1 page (22 entries) incomplete	Boosey & Hawkes	Philadelphia Players 2/02
Janacek	Makropulos Case 10 pages (108 entries)	Universal	Houston Grand Opera/ Kirsch 4/02
Milhaud	Creation of the World 11 pages (148 entries) addendum to existing list	Eschig	Philadelphia/Niewig San Antonio/Vaught 4/02
Nicolai	Merry Wives of Windsor 1 page (re bar counts)	Breitkopf & Härtel	San Antonio/Vaught 5/02
Ravel/McAlister	Daphnis et Chloe, Suite 1 1 page (4 entries)	Kalmus	Houston/Tull 3/02
Ravel/Niewig	Daphnis et Chloe, Suite 2 2 pages (26 entries)	Kalmus	Houston/Tull 3/02
Ravel/Niewig	La Valse 1 page (9 entries)	Kalmus	San Antonio/Vaught 5/02
Schoenberg	Transfigured Night 4 pages (differences between 1917 and 1943 versions)	Belmont	Arnold and Anne Schoenberg 1942 and 1991
Schumann	Symphony No. 3 10 pages (185 entries)	Breitkopf & Härtel	Florida/Fredrickson 10/01
Shostakovich	Symphony No. 13 35 pages (770 entries)	GS-Russia	Kansas City/Lence, S. Bonebrake 4/02
Sondheim	A Little Night Music: Suite of Waltzes 1 page (10 entries)	Music Theatre International	Pittsburgh/Richman
Stravinsky/Carewe	L'Histoire du soldat 5 pages (80 entries)	Chester 1987	Philadelphia/Niewig Chicago/Vibbard 4/02
Tchakovsky	Sleeping Beauty Ballet 7 pages, concordance of rehearsal systems	Kalmus and Royal Opera	Houston Ballet/Bridges 5/02

The online catalog of MOLA Errata Catalog has recently been updated to 790 entries, and has had corrections added by Russell Nadel, a staff librarian at The Philadelphia Orchestra. Twenty entries have been added from the quarterly list published in *Marcato*, and many of the entries have been edited based on the printed errata files stored in Philadelphia.

Many of the errata files (up to S) have already been scanned into the database "erratanew.fp5" online.

However, the newest entries into the database have not yet been scanned in but will be added after we get through the rest of the basic list. There is an indication for each online database entry noting whether or not the file has been scanned.

If you have sent an errata list to The Philadelphia Orchestra Library and do not see it listed in the online database, please re-send it for inclusion in an upcoming *Marcato*.

## Meet the Librarians

Jari Eskola

*Gothenburg Symphony—National Orchestra of Sweden*

Like so many of our colleagues, I too, was born. But to me this happened in the southern part of Finland. (And now we'll fast-forward a couple of years. . . .)

I enrolled in the University of Helsinki in 1993 as a musicology major with a minor concentration in sociology, history, and state sciences. My studies were interrupted by mandatory military service in 1994—spent as part of a conscript band having the time of my life—but I returned to student life early in 1995 and established the University of Helsinki Wind Ensemble together with some of my “army buddies,” while serving as the ensemble’s general and artistic manager and taking charge of music acquisition for a number of years. This naturally interfered badly with my studies (which at this point included classical saxophone at the Conservatory of Helsinki), resulting in my automatic government-given student allowance being suspended. (It’s given to everyone, but taken away if you’re too sloppy—and they call that social democracy!) Luckily, through the intercession of some friends, I landed a job as a part-time office clerk at the Institute of Medical Genetics, mainly doing medical transcripts. I had worked there only a couple of months when Edition Fazer recruited me to join their hire library team in late 1996. (Edition Fazer, the largest Finnish music publisher and the original publisher of many of Sibelius’s early works, including his first symphonies, was recently acquired by Warner Music and merged into its happy family of Warner/Chappell Music.)

This was a mindblowing experience for a 23-year-old lad; I was dealing daily with great orchestras and their librarians, famous conductors and composers, and prominent publishing houses, both importing hire materials from Breitkopf, Bärenreiter, Boosey, Durand, etc., and exporting an ever-increasing amount of Rautavaara, Lindberg and other hard-to-pronounce-composer-names to orchestras and agents everywhere. Production of new sets was one of my duties, too. These were happy times and full of learning, but if only I had known then what I know now!

The city of Espoo, Finland’s second largest city and a municipality in the greater Helsinki area, operates a talented and enthusiastic chamber orchestra, the Tapiola Sinfonietta. In early 1998 their librarian position became open. I expressed my interest in it and, after a brief discussion, I was hired. Having no actual experience at all of how an orchestra library runs or should be run other than some vague ideas, I was willing to take the challenge and I guess they were willing to take the risk. Luckily, the orchestra’s stage manager Antti Pylkkänen (now

with Helsinki PO) had acted as librarian for several months and he was able to show me the basics. The library position was only three-fourths time. In order to get it full-time, editing the program booklet was added to the librarian’s duties. This was no problem: the orchestra’s policy was that musicians do bowings on stage themselves, using photocopies of the first desks. The Sinfonietta also has the luxury of three full rehearsal days plus a dress rehearsal per concert.

During the 1999-2000 season, the principal librarian of the Helsinki Philharmonic was taking maternity leave and I was asked to join their staff to replace her for the season. I was able to take a leave of absence from the Sinfonietta, and kicked off the season in ever more fabulous surroundings for me. The Helsinki Philharmonic is the nation’s oldest professional symphony orchestra (est. 1882); it was the orchestra Sibelius used as his “laboratory,” has premiered most of his works—often with Sibelius himself conducting—and played a major role in Finnish music until the 1940’s. Our library was constantly visited by musicologists from near and far. Breitkopf had just begun their Complete Sibelius Critical Edition and I had a marvelous opportunity to observe how scholarly editions are prepared. Of course, I myself spent hours and hours reading through old pre-publication materials and forgotten rarities, even finding a first version of Englund’s third symphony, which the composer himself thought no longer existed.

It was with the Helsinki Philharmonic that I first joined MOLA. The New York conference was an eye-opening experience for me and helped me develop a new professional identity and tune-up many of my routines. Returning to the Tapiola Sinfonietta with many new ideas and a proud-to-be-a-librarian-no-matter-what attitude, I eagerly started raising the bar. The Sinfonietta became a MOLA member during the Seattle Conference and I was there, too, enjoying the company of colleagues and marveling at the number of Starbucks! However, by this time I was growing more and more tired of all the new responsibilities I had been given, including being the computer first-aid person, webmaster, and editor of the monthly electronic newsletter. (I was also involved up to my neck with other organizations—like being director of communications and PR for a successful summer music festival, becoming managing director-designate of a famous chamber ensemble, and playing the sax in various groups, usually in the wee hours—simply too many hats to wear.) In June 2001 I was granted another leave of absence from the Sinfonietta, which enabled me to return to Warner/Chappell Music as editor of orchestral, chamber and

choral music. I feel I have been very fortunate to have had an opportunity to sit on both sides of the table, and I do know by experience that publishers face many financial issues which we librarians in general are not aware of. Working as an editor and using a spreadsheet to calculate costs and income projections was a good reminder that publishers often contribute a great deal to our profession—something which often is forgotten when we complain at the size and condition of their music.

My second stay in the publishing world was destined to be a short one. The Gothenburg Symphony in Sweden had a library opening and I applied for it. The dreadful week of September 11, 2001, saw me moving one time zone west and starting a new life with this orchestra, which in 1997 was awarded the status of Sweden's National Orchestra. In the fall of 2002, the orchestra and the Gothenburg University School of Music will join in launching the National Orchestra Academy. It remains to be seen how this will affect the library's day-to-day work.

We are three librarians (my marvelous colleagues are Tony Skowronek and Annika Göran, and we are part of administration, as is the tendency in Scandinavia), 108 musicians, an overall staff of around 50, and a very fine concert hall built in the 30's with excellent acoustics. Neeme Järvi is our chief conductor, though he'll be stepping down after the 2002-03 season. The GSO being the oldest professional symphony in Sweden (est. 1904—centennial coming soon!), we have quite an extensive collection of orchestral, choral, and chamber music, running to about 11,000 volumes plus 3,000 scores. The orchestra runs an active recording and broadcasting schedule. Current projects include a Sibelius symphony cycle for Deutsche Grammophon due for release in 2004 both on CD and DVD/Audio, and a Tchaikovsky symphony cycle for the BIS label. The GSO plays about 60 concerts a year with 40 programs, including an award-winning concert series for children.

OPAS is widely used in the GSO administration. The next phase for the library will be to input our complete music collection, a task that will require extra personnel; the complete performance history is already in the system. On the whole, our organization is quite eager to try new techniques and, perhaps, digitization of our oldest performance materials will happen some day soon. Our library is well-equipped with a saddle-stitching digital copier/printer/scanner, color laser printer, and binding machines of many kinds. Work ergonomics are not forgotten: we recently purchased two bowing pulpits and installed new natural-light lamps. I'm happy to report that we even have sufficient space, to the extent that the library has its own little pantry and a sofa group. The Gothenburg Symphony has been a MOLA member since the Salt Lake City Conference.

Spring of 2002 was one of the most interesting periods of my life. In March, I had an opportunity to spend a couple of weeks with the librarians of the New York Philharmonic, observing their ways of working, in April with the staff of the Minnesota Orchestra library and, after the MOLA conference, with the Dallas Symphony. As we all know, there is hardly a better way of learning and getting perspective on your own methods than jumping into another library. I want to extend my sincere thanks to Sandra, Larry, Thad/Jill, Paul, Eric, Steve, Kirsi, Marie, Lynell/Karen, Mark, Sarah and Shannon, with whom I've had the privilege of spending a most memorable three months, during which time my head was both expanded and examined many times.

[www.tapiolasinfonietta.fi](http://www.tapiolasinfonietta.fi)  
[www.hel.fi/filharmonia](http://www.hel.fi/filharmonia)  
[www.gso.se](http://www.gso.se)