

# Marcato

*Newsletter of The Major Orchestra Librarians' Association*

VOLUME XIX, NUMBER 3

MARCH 2006

## FROM OUR PRESIDENT

*Robert Sutherland, Metropolitan Opera*

The opening chords of Verdi's *La forza del destino* are ringing as I write this column. Hmmmm. MOLA—force of destiny or manifestation of the power of an idea?

It does not seem that long ago (1983) when Cincinnati Orchestra Librarian Mary Judge and I were speaking on the telephone about a meeting of librarians which was to take place in Philadelphia at Clint Nieweg's house. What a novel idea! I certainly never guessed at that time that MOLA would grow into its present form as an incorporated entity serving organizations around the world.

It doesn't seem that long ago (1993) that Kees Wisse organized the first Dutch Conference of Orchestral Librarians and spoke of holding a MOLA conference outside North America. What an idea!

And now it has come to pass.

Registration packets for our forthcoming conference in Zürich have been mailed. The agenda has been determined and speakers and panelists have been confirmed. I would like to thank Jürg Obrecht and the members of the Meeting Committee for turning a great idea into what promises to be an incredibly memorable as well as historic meeting of colleagues. There will be much more to learn and many more ideas to explore and develop as we continue to widen the circle of our shared experience and resources. This is an exciting time to be a part of the MOLA community.

It is also a time for me to say thank you and goodbye to all the friends and colleagues with whom I have had the good fortune to be associated while involved in MOLA. To all of you I owe a debt of gratitude for being so integral a part of my personal and professional development.

See you in Zürich! Tschüss!

## 2006 CONFERENCE SCHEDULE

*Jürg Obrecht, Tonhalle Orchestra*

### TWENTY-FOURTH ANNUAL CONFERENCE

March 30 – April 4, 2006

CREDIT SUISSE FORUM

St. Peter, Zürich

*Jürg Obrecht, Tonhalle Orchestra, host*

Venue, equipment, and break refreshments sponsored by Credit Suisse. All transportation sponsored by Mercedes-Benz Automobil AG.

### Thursday, March 30

- |               |  |
|---------------|--|
| 09:30 – 17:00 | Conference registration<br>(Tonhalle Entrance Hall)                                |
| 10:00 – 11:00 | Optional event at Tonhalle:<br>Concert for school children                         |
| 12:15         | Optional event at Tonhalle:<br>Chamber Music Lunch<br>Mahler/Stein: Symphony No. 4 |
|               | <b>Lunch</b> on your own   |
| 14:00 – 16:00 | City Tour  |
| Afterwards    | Travel to Winterthur   |

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17:30 – 19:00 Visit Archives Musikkollegium Winterthur at Stadtbibliothek Winterthur  
Apéritif sponsored by Musikkollegium Winterthur

19:45 Concert: Musikkollegium Winterthur  
Jac van Steen, conductor  
Music of Schubert, Aribert Reimann,  
Tristan Keuris

20:00 Welcome Reception  
(Hotel Novotel, Zürich)

12:30 – 14:00 Official Lunch Reception (Town Hall), sponsored by Town and Canton of Zürich

14:15 – 15:45 Breakout Sessions

- Sound Preservation at the Swiss National Sound Archive
- Music Notation Software: Sibelius and Finale
- Music Library Information Systems: OPAS and Impresario
- Cultural Differences in Libraries

### **Friday, March 31**

Committee meetings during the day

08:00 Conference Registration continues  
(Forum St. Peter)

09:00 – 09:15 Official Welcome  
Representatives of Tonhalle, David Zinman

09:15 – 10:45 Contemporary Swiss Composers  
Dr. Roman Brotbeck, Musicologist, Director of the Music Department of the University of Arts, Berne

10:45 – 11:15 Break

11:15 – 12:15 Discussion  
Heinz Holliger, Beat Furrer, Dr. Roman Brotbeck

15:30 – 16:30 Library Binding Systems in the Tonhalle Library

15:45 – 16:30 Introduction to MOLA

16:30 – 18:00 Tour of the Tonhalle and open reception at Tonhalle Library, sponsored by the Tonhalle-Gesellschaft

17:30 – 18:15 Tour of the Opera House, Zürich

18:15 Apéritif sponsored by the Zürich Opera

19:00 Performance: Opera House Zürich  
Orchestra of the Opera Zürich,  
Minkowski; Kasarova, Sartori, Gilfry,  
Colombara  
Donizetti: *La favorite*

[Board Meeting]

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Gordon Rowley, MOLA Treasurer • Peninsula Music Festival • 3045 Cedar Street • Ephraim, WI 54211  
Ph: 920.854.4060 • [baileysbreeze@itol.com](mailto:baileysbreeze@itol.com)

Articles and information for possible inclusion in future issues of **Marcato** should be mailed, faxed, or e-mailed to the editor.

Shelley Friedman, Editor, **Marcato** • National Symphony Orchestra • Kennedy Center • 2700 F St., NW • Washington, DC 20566  
Ph: 202.416.8131 • Fax: 202.416.8132 • [srfriedman@kennedy-center.org](mailto:srfriedman@kennedy-center.org)

#### **2005-2006 MOLA Board of Directors**

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## Saturday, April 1

- 07:30 [Board Meeting]
- 09:00 – 12:00 Business Meeting (Closed Session for MOLA members only; incl. break)
- 12:00 – 13:30 Lunch on your own  
[New Board Meeting]
- 13:30 – 15:00 Breakout Sessions
- Computer-engraved material from manuscripts
  - Music Notation Software: Sibelius and Finale
  - Editions (Urtext, kritische Ausgabe etc.)
  - Cultural Differences in Libraries
  - OPAS Training

Afterwards Travel to Luzern

- 17:00 – 18:00 Tour of the Luzern Kultur- und Kongresszentrum (KKL)
- 18:00 Apéritif sponsored by Lucerne Festival
- 18:30 – Concert: Lucerne Festival Easter  
Concentus Musicus Wien,  
Nikolaus Harnoncourt  
Mozart: *Die Schuldigkeit des ersten Gebots*

Alternatively: Performance: Opera House Zürich  
Ballet: *Les Noces*; Orchestra of the Opera Zürich, Peter Feranec, cond.  
Music by Cage, Webern, Ligeti, Stravinsky

## Sunday, April 2

- 09:00 – 12:00 Copyright in Switzerland, E.U. and U.S. (including break)  
Andreas Wegelin, SUISA (Swiss Copyright Society)  
James M. Kendrick (Brown Rysman Millstein Felder & Steiner LLP)  
Harald Müller (Max-Planck-Institut für ausländisches öffentliches Recht und Völkerrecht)  
Thomas Trapp (Breitkopf&Härtel)  
Moderator: Lawrence Tarlow, New York Philharmonic
- 10:45 Optional event at the Tonhalle:  
Recital by András Schiff  
Beethoven: Sonatas No. 22 – 26

- 12:00 – 13:30 Lunch on your own
- 13:30 – 14:30 A Conversation with David Zinman  
Chandler Cudlipp, former Artistic Administrator of the Tonhalle, Managing Director of the Zürcher Kammerorchester
- 14:30 – 14:45 Break
- 14:45 – 16:00 MOLA as an International Organisation/Looking ahead to Chicago and MOLA's 25th anniversary
- 17:30 Group Photo
- 18:30 Apéritif sponsored by Hotel Storchen, Zürich
- 19:30 Banquet (Hotel Storchen, Zürich)

## Monday, April 3

- 9:00 – 12:00 European Publishers and MOLA (including break)  
Douglas Woodfull-Harris (Bärenreiter)  
Miroslav Srnka (Bärenreiter Prag)  
Christian Rudolf Riedel (Breitkopf & Härtel)  
Nicholas Riddle (Edition Peters)  
Heinz Stolba (Universal Edition)  
Reinhold Quandt or Christiano Ostinelli (BMG Ricordi)  
Bernhard Pfau (Schott)  
Janet Susskind (Boosey & Hawkes, London)  
Moderator: Richard Payne, London Philharmonic Orchestra
- 12:00 – 13:30 Stand-up buffet at St. Peter-Forum, sponsored by Bärenreiter
- Afternoon: Excursions to:
- Hug publishers, Zürich
  - Music Department of Central Library, Zürich
  - Chocolate factory: Aeschbach Chocolatier, Cham
- 19:30 Dress Rehearsal: Tonhalle Orchestra  
David Zinman, conductor  
Birgit Remmert, alto  
Schweizer Kammerchor  
Zürcher Sängerknaben  
Mahler: Symphony No. 3 in D minor
- Alternatively: Recital by Andreas Staier at the Luzern Kultur- und Kongresszentrum (KKL)  
Mozart on Hammerflügel

## Tuesday, April 4

- 9:00 – 10:30 Future Concert Programming  
(traditional vs. pops)  
David Gruender (Indianapolis Symphony)  
Jari Eskola (Gothenburg Symphony)  
Trygve Nordwall (Exec. Dir., Tonhalle Soc.)  
Frank Sanderell (Tonhalle Orchestra)
- 10:30 – 10:45 Break
- 10:45 – 12:15 Photoshop Software and other High  
Tech Skills in the Library  
Michel Léonard, Orchestre Symphonique de  
Montréal
- 12:15 – 12:30 Conference wrap-up and adjournment
- 19:30 – Concert: Tonhalle Orchestra Zürich  
David Zinman, conductor  
Birgit Remmert, alto  
Schweizer Kammerchor  
Zürcher Sängerknaben  
Mahler: Symphony No. 3 in D minor

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## **“AND ALL OTHER DUTIES AS ASSIGNED”**

*Marcia Farabee, National Symphony*

Many of us, no doubt, have been asked to do research or advise other staff members on any number of issues. This past season I was asked to undertake a mission unlike any I had ever encountered: to research and obtain all clearances and licenses for a commemorative CD project. This was a project in honor of the National Symphony's 75th anniversary season (2005-2006), and while the project had a manager, her role was to schedule and coordinate the various aspects of the job. Of course, the first thing I did was to contact several MOLA colleagues for advice. I would like to acknowledge Ron Whitaker, Paul Gunther, and Mary Judge for their willingness to share information, advice, and even some contractual language from their own recording ventures. This particular project had three major challenges:

1. The timeline. I was approached in late May of 2004, and the proposed product distribution was scheduled for September of 2005.
2. The musical components. We were hoping to include archival materials, broadcast tapes, and previously released commercial recordings.

3. The decision process. Because this was to be an in-house production, no record producer per se was involved. A musical selection committee composed of selected staff and musicians, a recording engineer, and the NSO's program note annotator were charged with compiling a suggested list of repertoire from our complete history, then listening to it and making recommendations.

There were additional complications. The original intent was to have a five-CD set, with one disc commemorating the work of each of our music directors. Due to budget constraints, this was reduced to three discs. Of course, I was unable to begin the rights research until the pieces had been selected. I also found that along with obtaining mechanical and master use licenses, I would have the task of locating copyright holders, artists (and/or their estates), record companies, and in one case, the composer himself. Lastly, although I was not responsible for the contracts between the orchestra association and the musicians, I did take the time to research and obtain copies of the applicable AFM radio to non-commercial agreement as well as study up on the licensing and contractual language examples found in *The Art of Music Licensing* by Kohn and Kohn.

Armed with my sample documents, I approached the legal counsel for the Kennedy Center. When the counsel realized that I already had contacts at the publishing houses and was fairly fluent in copyright matters, he simply recommended that I write all the letters, and give him a copy for his files.

My first step was to create a spreadsheet where I could track what I was doing. This spreadsheet included the titles, composers, publishers, artists or their estates (where applicable), copyright owner, recording company (where applicable), and columns to indicate when letters were sent, the responses to the letters, and dates of signed releases.

Because we were using several types of source materials, I decided I had better begin by locating the commercial holdings. For example, the National Symphony produced a number of commercial recordings in the 1940s on the RCA Victor label. These were special educational recordings, to be used in school systems across the country. Today, those master recordings are owned by SONY-BMG. While trying to obtain master use permission for a London-Decca recording, I spoke with people at SONY, Universal Classics on the west coast, Universal UK, and finally, Universal Classics in New York. It was a slow, confusing process, and frankly, pretty time-consuming.

While waiting to hear from the various record companies, I decided to proceed with some other aspects of the project. I sent five types of informational letters to various people: publishers of rental pieces that had been recorded for archival purposes or broadcast; publishers of rental pieces that had been commercially recorded; print publishers of music that we owned that had been used for commercial recordings; print publishers of music that we owned that had been broadcast; and one letter to a composer whose work was unpublished. While I probably did not need to send courtesy letters to the publishers for works that the NSO owned and had previously recorded, I thought the least we could do was alert them to our project. (NB: There were seven pieces that needed no print clearance because they were completely in the public domain; however, six of these had been broadcast or commercially recorded, so we still needed other permissions. The seventh piece was an archival tape that needed permission from an estate.) Additional letters went out to artists and conductors or their estates.

Perhaps the greatest learning curve for me was in the area of mechanical licenses. In the past, the library had been only peripherally involved with recordings. We obtained the music for the orchestra, provided the publisher with applicable details about the recording project, and provided the recording engineers with scores. The library had never been signatory to a recording agreement.

There were two separate licenses that we needed: master use licenses and mechanical licenses. **Master use permission** allows the organization to use a specific recording of a title that the organization does not own or control. For example, we needed a master use license to use our previously released commercial tracks. The record companies that owned the title granted these, and each record company had its own version of a master use agreement. For the historical, non-commercial product that we were producing, there were no fees involved. In fact, several of the permissions were granted via e-mail.

A **mechanical license** allows you to put a previously recorded track on a new product (in this case, a CD). The license grants the rights to reproduce and distribute copyrighted musical compositions. The vast majority of mechanical licenses are handled through the Harry Fox Agency in New York City. HFA acts as a middleman between the organization and the publishers; HFA was established to license, collect, and distribute royalties on behalf of the U.S. publishers that own or control the rights to the music. (As of January 1, 2006, the actual license fee is based on the current mechanical statutory rate of

9.10 cents for songs five minutes or less or 1.75 cents per minute or fraction thereof over five minutes for each phonorecord manufactured and distributed.) So, although I contacted all of the publishers on my own as a courtesy, those contacts turned out to be superfluous as they were contacted again by HFA. HFA has a very comprehensive and helpful website: [www.HarryFox.com](http://www.HarryFox.com). If your organization already has an account with them, you can do all of your applications online. I encountered a small wrinkle when HFA could find no record of our organization having an account, although we had many recordings to our credit and were listed as an artist on several of them.

HFA has what they call the "Songfile," a searchable database. You can search by organization, artist, or "song." I found this database to be very cumbersome, and in some cases, incomplete. For example, while I could find our previous recordings of Shostakovich's Symphony No. 9 and Schuman's *New England Triptych* in their database, I was unable to locate any of the NSO's recordings made under our first Music Director, Hans Kindler. So I elected to do all of the license requests via hard copy. Each request needs the following information: the name, address, and phone number of the licensee, the title of the work, the "writer" (i.e., composer *and* arranger, if applicable), the publisher(s), artist and album title. I thought these last two were asking for the information about the previous releases (ex.: Antal Dorati/NSO on *Be Glad Then, America*, a souvenir recording for The John F. Kennedy Center), when what HFA really wanted was National Symphony Orchestra as the artist and the proposed album title (in this case, *75th Anniversary Compact Disc Edition, 1931-2006*). I found that it was also helpful to list the agent for a publisher in addition to the actual publisher (i.e., Merion Music *and* Theodore Presser). For music that was public domain, I listed the publisher and included a note indicating that the work was in the public domain and that our organization owned the print materials. Please remember that the *vast* majority of licenses that are granted are for pop songs and the like, and that these pieces are being used for all types of recorded sound; classical music is a small fraction of HFA's business.

A question about copyright protection for sound recordings also arose. Because the three earliest works to be used on our set dated from the early 1940s, and because all were included in a recent private label CD with no mention of permissions from the original label, we contacted Samuel Brylawski, recently retired head of the Recorded Sound Section, Motion Picture, Broadcasting, and Recorded Sound

division of the Library of Congress, to ask if the NSO could make its own transfers from the original source materials. The answer was no. "There was no federal copyright for sound recordings at the time these recordings were made, but they are protected by individual state copyright laws. Most other countries have fifty-year copyright protection for sound recordings; that is how they can issue these without credit or licensing. HOWEVER, the music performed is protected by longer terms and must usually be licensed, unless published pre-1923."

The final wrinkle came because of the last-minute inclusion of a piece composed by Leonard Bernstein for our Music Director Emeritus, Mstislav Rostropovich: the overture *Slava!* This would become the only selection on our collection that was an archival tape with a guest conductor (Bernstein conducted the première). So, not only did we need to contact Boosey & Hawkes and Harry Fox, but we also needed permission from the Leonard Bernstein Office, Inc., Deutsche Grammophon GmbH, and the Leonard Bernstein Music Publishing Company (c/o Universal Music Publishing Group).

I am pleased to say that we were able to receive all rights and permissions from all parties by mid-summer of 2005. Our product was released this past September, and while I wish there were a way for me to reclaim the time I spent on this project, I am appreciative of the new information I learned. If I were to offer suggestions to an organization that wanted to produce an in-house recording, they would include the following: have a project manager, and make sure that person knows how to delegate responsibilities that match the job to the skills of the individual; be certain that everyone involved in the project knows who is responsible for what; provide an adequate timeline and budget for all the work to be done; and document everything that you do, whether via phone, e-mail, letter, or fax. Then, when all is said and done, sit back and wait for the next, "Oh, by the way, could you please ..."



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## MOLA COMMITTEES: AN INTRODUCTION

*Melissa Steinberg, Virginia Symphony*

When MOLA began back in 1983, there was no way to anticipate how much we would grow. With the milestone of 25 years in the not-so-distant future, it is fitting to look back and see just how far we have come. I recently spoke with MOLA Founding Member Clint Nieweg, who reminisced about the first social meeting of 35 orchestra librarians, which took place at his house, with the first board meeting convening in the laundry room. He also remembered when all of MOLA's paperwork was handled by his Philadelphia Orchestra colleague Nancy Bradburd. After a few years, this became an unmanageable amount of work for one person. In order for MOLA to grow, more members would need to become involved in the daily work of the organization, and this need spurred the formation of the first MOLA committees.

Among the first committees were the Policy Committee and the Publications Committee. Their work in establishing the Bylaws and publishing guidelines built the foundation for MOLA as a cohesive unit. As more orchestras joined, we were able to branch out with other committees, such as Development and Finance, to help run the organization. Then there were the special interests, such as Education and Pops, and the liaison committees with the American Symphony Orchestra League, Music Library Association, Music Publishers' Association, and the American Federation of Musicians. And what would any of us do without the Electronic Data Services Committee? It is hard for some of us to imagine a day going by without using the website or the forum. All of these groups are working hard to help make MOLA better and stronger.

MOLA's primary function, communication between librarians, has not changed, but our methods of communicating have changed greatly. Our concerns regarding the quality of printed materials, errata, and publisher relations are the same, but we are now sharing these concerns with 230 orchestras all over the world. There have been advances in our resources since the beginning of MOLA, but our greatest resource remains unchanged: our fellow members. Without the dedication of individual librarians, MOLA would not be the organization it is today. What makes MOLA unique and dynamic is the flow of knowledge and ideas between its members.

In upcoming issues of *Marcato*, we will be profiling each of our committees in order to highlight its achievements and goals. We hope this series of profiles will inspire other members to get involved and to become active on any committee that speaks to their interests. Librarians from orchestras of any size and from all countries are encouraged to contribute fresh ideas and perspectives to our existing committees or introduce ideas for new projects or initiatives. Whatever your cause, don't hesitate to get involved. MOLA can only be as strong as its members.

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## IN MEMORIAM:

### JIMMY DOLAN

Jan. 27, 1915 – Jan. 28, 2006

*Kazue Asawa McGregor,  
Los Angeles Philharmonic*

For eleven years I worked side-by-side with a legend—someone who had worked closely with Arturo Toscanini, someone whose twin children and wife were embraced as family by Erich Leinsdorf, someone whose past employers included Richard Rodgers and Arthur Fielder, someone who was completely trusted by Los Angeles Philharmonic Music Directors Carlo Maria Giulini and Zubin Mehta and by scores of musicians, conductors, and librarians in the symphonic world. His name was James B. Dolan, or as he always insisted everyone call him, “Jimmy.” Jimmy passed away on January 28, 2006, one day after his 91st birthday. During his brilliant career, he was orchestra librarian for the Los Angeles Philharmonic (1963-1995), Richard Rodgers (1960-1963), the NBC Opera (1954-1960), Arturo Toscanini and the NBC Symphony (1942-1954), and personal librarian to Arthur Fiedler (1934-1942).

I first met Jimmy in 1984 when I was hired to be Assistant Librarian for the Los Angeles Philharmonic. There was a forty-year difference between us, but I never felt it. He was young-spirited, curious, and always cheerful. He was open-minded about everything. He loved to seek new information as well as to provide answers to musical questions posed by others. He regaled us with stories about the early days of orchestras in the United States. He talked fondly about his cross-country orchestra tour with Toscanini by train and was proud of the fact that a complete car was dedicated to the music library. He loved to serve people, always with cheer. I can only recall one day during the time I knew him when he appeared without his usual smile and twin-

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kle in his eyes. That was the day eleven years ago when his beloved daughter died unexpectedly while on vacation.

Jimmy amassed a large personal library, which after his retirement, he and his wife, Helen, donated to the Philharmonic in memory of their daughter, Katherine Dolan. Both Kathy and her twin brother, Bob, followed their father's footsteps and worked as orchestra librarians for organizations such as the San Francisco Symphony, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and the Los Angeles Master Chorale, to name a few. Bob still continues that tradition. Jimmy was very proud of them.

I will miss Jimmy and his Twinkies lunch, his unique shuffle as he hurried to the stage and back, his stories of conductors and momentous events, and most of all, his genuine love for his calling: serving as an orchestra librarian. That is what he taught me.

*Donations in memory of James B. Dolan can be made to the National Parkinson Foundation at <http://www.parkinson.org> or by mail:*

*National Parkinson Foundation, Inc.  
Mary Ann Sprinkle  
Director of Development  
1501 NW 9th Ave.  
Bob Hope Road  
Miami, Florida 33136-1494*

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## TRANSITIONS

*Elizabeth Cusato, Utah Symphony*

Curiosity has led me to the obvious places—questions answered, lessons learned—and the not-so-obvious—dares and adventures survived, and the redefinition of who I thought I'd be when I grew up. Happily, I've learned that growing up isn't all it's cracked up to be. Good thing, too, or I'd never have tried so many new things and certainly wouldn't be a MOLA librarian. What I've realized is that we don't ever grow up. We continue to change and redefine ourselves as life throws an ever-increasing, ever-changing series of curves in our direction. A few of our colleagues have made leaps and changes in new directions in the past few months.

**Alyssa Bowlby** has left the **Delaware Symphony** to work for a web design company and pursue opera singing. Former Assistant Librarian **Emily Ballentine** will take Alyssa's place.

Originally from Davenport, Iowa, and a graduate of St. Olaf College with a double major in music and French, **Chris Blackmon** is the new Library Fellow at the **New World Symphony**. Growing up in a military family, Chris moved a lot as a young child and developed a love for traveling and foreign cultures. In addition to living for five years in Germany, Chris spent a year of college studying in Rennes, France, and taught English in a French high school in Brittany for one year. New World is Chris's first experience as an orchestra librarian.

At the **Oregon Symphony**, **Eva Rosenberg** has been promoted to Associate Librarian and **Megan Moran** has been hired as Assistant Librarian, a new position within the orchestra. **Eva** is a graduate of the University of Cincinnati College-Conservatory of Music with a degree in violin performance. She began playing violin in the fourth grade because she "thought it would be cool to walk to the bus stop with a violin case." **Eva** was a freelance violinist in Oregon when she started doing bowings part-time, and was eventually hired as Assistant Librarian. Outside of music, **Eva** and her three-year-old border collie, **Sly**, compete in sheep herding and dog agility competitions when they aren't camping, hiking, and skiing. **Megan** was raised in Vancouver, Washington where she began playing violin in elementary school in an exploratory music class, joining the school orchestra in middle school. Also a freelance violinist, **Megan** began doing bowings part-time for the Oregon Symphony library while she was still in school, which led to her being hired as full-time Assistant Librarian.

**Laurie Lake**, formerly of the Honolulu Symphony, is the new librarian for the Performing Ensembles Department at **Indiana University**, in Bloomington, Indiana. Initially hired as a flute and piccolo player with the Honolulu Symphony, **Laurie** became the librarian when "nobody else wanted to do it." Her new responsibilities are many, since she must coordinate music for a variety of different ensembles (seven orchestras, a stage production, several choirs, and various other ad hoc instrumental ensembles), but she reports that she is enjoying the work, and especially likes interacting with her wonderful, idealistic student workers.

The **Houston Symphony** has hired **Janet Clippard** as Assistant Librarian. **Janet** came to Houston from Ft. Lauderdale, Florida, where she had been Assistant Principal bass with the Florida Philharmonic Orchestra for 19 years. A graduate of the University of

Miami, **Janet** completed a post-graduate course at the Guildhall School of Music and Drama. She also edits music for St. Francis Publications, plays tennis, and flies airplanes.

**Susan Buelou** is the new librarian with the **Amarillo Symphony**. **Sue** joined the Amarillo Symphony in 2005 as Director of Artists and Education and has recently added Librarian to her list of duties. Originally from Clinton, Iowa, she is a graduate of Loras College in Dubuque, with a Bachelor of Science in chemistry and education. During her college years, **Sue** worked as an alligator handler, and says jokingly that she finds it to have been a beneficial experience for working with musicians. **Sue** replaces former Librarian **Mike Ellis**, who remains Principal Horn of the Amarillo Symphony and has resumed teaching.

**Tony Burke** has left the **Welsh National Opera** to devote all of his time and energies to his company Pocket Publications, which carries a full catalogue of reduced operas, operatic excerpts, orchestral, and choral works. **Tony** started out as a freelance horn player, then played with the English National Opera before a cycling accident ended his playing career. With a background in copying and arranging, **Tony** worked as a session copyist before joining the Welsh National Opera. Over the years he has continually worked to create opera reductions, and Pocket Publications is the result of these efforts. **Georgina Govier**, former Assistant Librarian with the **Welsh National Opera**, has become the new Principal Librarian. A violinist and pianist from Stevenage, Hertfordshire, **Georgina** did her graduate degree course at the Guildhall School of Music and Drama in London before becoming a librarian for the BBC Central Music Library. Eventually, **Georgina** became the assistant orchestra librarian with the BBC Welsh Symphony Orchestra in 1986, then assistant at the Welsh National Opera in 2003. **Georgina's** outside interests include running (she completed two half-marathons two years ago and hopes to do the same this year), providing taxi service for her three sons, and cheering at their rugby and football games.

**Editor's note:** I would like to take this opportunity to thank "Meet the Librarians" author Sara Baguyos for her many contributions to this newsletter. We look forward to welcoming her back to *Marcato* sometime soon, but for now, she has stepped down in order to devote more time to her year-old daughter and her numerous and varied other interests. "Meet the Librarians" is on hiatus for the time being, but we plan to continue the series in the near future.