

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Karen Schnackenberg, Dallas Symphony

We are in that time of year when everyone seems to be at their busiest, with performances, holidays, special programs, meeting goals for the past year, and setting them for the next. For MOLA, it is also one of the busiest times, as we assess our own progress through 2006. Preparations for the next conference are entering their final stage, committees have been meeting and working, projects for the 2006-07 season are well underway, and plans for celebrating MOLA's 25th anniversary are coming together.

Also at this time of year, we traditionally communicate with our publishing colleagues and, as in the past, letters have gone out from MOLA to the heads of the publishing companies with greetings from you, our member librarians, highlights of the coming conference, and an invitation to join us for continued collaboration on shared goals. I can remember the first time I was involved in sending such letters to about 20 of the largest publishers in North America. Now the mailing goes to some 175 publishing houses and music information centers all over the world.

Because of the many ways in which we have been able to work together with our friends in publishing, we have all learned much and made real progress towards achieving some valuable and tangible goals. Our sessions at the conference in Zürich were a perfect example of these efforts. The MOLA Joint Publisher Committee annual gathering in New York has become one of the most important vehicles for our shared work, and you will see a report from Vice President Marcia Farabee in this issue about the October meeting.

Another wonderful opportunity for us to work with the publishers is the annual meeting of the Music Publishers' Association (MPA). The 2006 meeting was held last June in New York, and, as in the past, MOLA representatives were invited to attend. This is such an important gathering for us to be part

of, and we were very appreciative of the invitation. Both Kazue McGregor and I attended and spent the day listening to presentations and having informal discussions with our publisher colleagues. I was honored to participate on behalf of MOLA on a panel with representatives from many other organizations in our industry, including the National Music Publishers' Association, the Music Library Association, the Music Educators National Conference, the Music Teachers National Association, The Harry Fox Agency, and a number of others. The idea was to discuss collaborative possibilities between these organizations and for each of us to give updates and answer questions about our own groups. I think it was quite a learning experience for everyone involved to hear about the other associations, and reaffirming to know that, despite the different focus of each organization, we are all working in our own way for the same ultimate goal—the performance of great music.

The biggest news of that day was the announcement by MPA President Lauren Keiser (Carl Fischer)

INSIDE THIS ISSUE

From Our President	1
MOLA Pre-Conference Seminar	3
2007 MOLA Conference Agenda	3
MOLA/Publishers Joint Committee Meeting	5
Everyone's a Critic	5
Meet the MOLA Committees: Membership	6
In Memoriam: Craig Miller	7
Online: Neue Mozart Ausgabe	7
European American/Subito Rental Service Center .	7
Meet the Librarian of the San Francisco Ballet	8
Meet the American Composers Forum	9
Transitions	10

of its initiation of “cease and desist” letters to websites offering illegal downloads of copyrighted music. As you can imagine, this is a huge battle to take on, and Mr. Keiser was generously applauded for doing so. Since then, other organizations around the world have pledged their support and cooperation in these efforts. Those organizations include the Music Publishers’ Associations of Australia, France, Germany, and Great Britain, as well as the International Confederation of Music Publishers. Although progress in this arena will no doubt take time, we will watch the long-term effects with great interest.

As always, the MPA hosted the Paul Revere Awards for excellence in music publishing. It is great to see these beautiful examples of the fine work done by various companies. To see the 2006 awards, go to http://www.mpa.org/paul_revere_awards/2006/10.

Since the Chicago conference will be the next to which publishers are invited, our keynote session will be about critical editions, and will feature some of the leading names in editing. In a session not to be missed, we will have the opportunity to talk directly with them and learn how and why they come to their editing decisions, and what goes into the critical process. You will see more details about that and all sessions in the tentative agenda included in this issue.

In addition to the many endeavors MOLA has undertaken in the past 25 years, one of the most fundamental and important remains our commitment to helping attain the very highest quality of performance materials. Through the conferences and our commit-

tees we are able to share with our publishing colleagues practical ideas “from the trenches” about everything from page turns to size of paper and image. In turn, they offer us ideas from their perspective about working with the composer, creating the materials, and making them available. Together we have a responsibility to future generations of professional musicians to retain these high standards through whatever changes may occur in technology and equipment. This has never been more important than it is now, and we thank our publishing friends for continuing with us down this road into the unknown.

Best wishes for a peaceful and happy holiday season.

The proceedings from our 2006 conference in Zürich are now available in the Members’ Area of the website. Please click on the link for “Minutes of MOLA Meetings.”

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MOLA Website www.mola-inc.org

MOLA PRE-CONFERENCE: SEMINAR

“From Hands to Stands: A Seminar About Music Preparation” Friday, April 13, 2007 Chicago, IL

9:00 - 9:30	Registration
9:30 - 9:45	Welcome and Announcements
9:45 - 11:15	The Hands: a panel discussion about the first steps in getting the music from the composer's brain to the music stands
11:15 - 11:30	Break
11:30 - 12:30	Breakout Sessions A. Royalties, Rights, and Rentals B. Self-publishing pros and cons C. Artistic administrators, artist managers, and librarians— all on the same page? D. An introduction to being a performance librarian
12:30 - 1:30	Lunch (provided by MOLA)
1:30 - 2:30	Breakout Sessions A. Digital copyright laws and their impact on composers and performers B. Composer-submitted works for music preparation evaluation C. Library 101: basics in library maintenance and music preparation
2:30 - 3:30	The Stands: a panel discussion on how works are chosen to be programmed and performed
3:30 - 3:45	Break
3:45 - 4:45	MOLA Pamphlet on Music Preparation
4:45 - 5:20	Open discussion / Q&A
5:20 - 5:30	Closing Remarks

Please note that this agenda is subject to change.
Updates will be posted at www.mola-inc.org

2007 CONFERENCE SCHEDULE April 13 - 16, 2007 HYATT REGENCY HOTEL Chicago, Illinois

Chicago Symphony, host
Lyric Opera of Chicago, co-host
Grant Park Symphony, co-host

Friday, April 13, 2007

9:30 - 5:30	Pre-Conference Seminar: “From Hands to Stands” (Hyatt Regency) [See agenda at left] [Please note that the seminar requires an additional fee.]
1:00 - 5:00	OPAS Training (offsite location TBD) [Please note that this session requires an additional fee.]
3:00 -	Conference participants receive packets upon hotel check-in
7:00 - 9:00	Board Meeting (President's Suite)
8:00 - 11:00	Welcome Reception (Grant Park Orchestra Library, Pritzker Pavilion at Millennium Park)
8:00	CSO Concert (Symphony Center)

Saturday, April 14, 2007

9:00 - 11:30	Business Meeting (Members Only) Welcome Introductions Reports Balloting
10:30 - 10:45	Break Election results Q & A Acknowledgements 2008 Conference teaser
12:00 - 1:15	Official Welcome Lunch (All Welcome) Remarks by Deborah R. Card, President, CSO Association
1:30 - 2:30	Breakouts A Intro to OPAS: Tom Gaitens The Union, Orchestra Committees, and Librarians: Gary Matts, President, AFM Local 10-208, and Steve Lester, Chairman, CSO Orchestra Committee

1:30 - 2:30 (cont.)	Opera Preparation How-To: John Rosenkrans Summer Festivals Roundtable: Michael Shelton	3:00 - 3:15	Break
2:45 - 3:45	Breakouts B Intro to OMS: Tom Nazelli Back to Basics European current topics Conservatories Roundtable	3:15 - 4:30	MOLA's 25th Anniversary: A Look Back
4:00 - 5:00	Breakout C <i>E-Stand</i> practical demonstration	4:30 - 4:45	Group Photo
5:00 - 6:00	President's Council Meeting (location TBD)	6:00 - 7:30	Cocktails in Rotunda and CSO Library
7:00 - 9:00	Lyric Opera Tours and Library Open House	7:30	Banquet (Grainger Ballroom, Symphony Center)

Monday, April 16, 2006

9:00 - 10:00	Beyond the Score: A CSO Project Martha Gilmer, Vice President for Artistic Planning and Audience Development, CSO Gerard McBurney, Artistic Pro- gramming Advisor, CSO CSO Librarians
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Sunday, April 15, 2007

7:30 - 9:00	New Board Breakfast (President's Suite)	10:00 - 10:15	Break
8:00 - 9:00	Continental Breakfast	10:15 - 10:45	Remarks by Henry Fogel, President, American Symphony Orchestra League
9:00 - 9:30	Remarks by Yo-Yo Ma on the Silk Road Project	10:45 - 11:00	Break
9:30 - 10:30	Our Digital Future A panel of professionals representing performance organizations, publish- ers, and the musicians' union will exam- ine how current agreements are evol- ving to handle emerging technologies and uses of copyrighted music in non-tradi- tional formats.	11:00 - 12:00	Remarks by Miguel Harth-Bedoya, Music Director, Fort Worth Sym- phony: Latin-American music publishing
10:30 - 10:45	Break	12:00 - 12:30	Conference Wrap-Up and Adjournment
10:45 - 11:30	Our Digital Future (cont'd)	12:30 - 2:00	Lunch on your own
11:30 - 1:00	Lunch (on your own)	2:00 - 4:00	Field Trip Opportunities Rosenthal Archives Center for Black Music Research Newberry Library and Hancock Tower Art Institute Sears Tower Chicago Architecture Foundation Tours Northwestern University Music Library
11:30 - 1:00	Board and Committee Chairs Lunch (President's Suite)		
1:00 - 3:00	Keynote Session: Critical Editions Jonathan Del Mar Larry Todd Douglas Woodfull-Harris Philip Gossett Hugh MacDonald CSO Musician TBA Ron Whitaker, moderator		

All events/sessions will be held at the Hyatt Regency Hotel unless otherwise noted.

Please note that this agenda is subject to change.
Updates will be posted at www.mola-inc.org

MOLA-PUBLISHER JOINT COMMITTEE MEETING

Marcia Farabee, National Symphony, Chair

The annual meeting of the MOLA-Publisher Joint Committee was held on Monday, October 30, 2006 in New York City. Attendees were Marcia Farabee (National), Jari Eskola (Gothenburg), Robert Sutherland (Metropolitan Opera), Mark Wilson (Dallas), Ronald Whitaker (Cleveland), Holly Mentzer (Boosey & Hawkes), David Flachs (G. Schirmer), Craig Miller (Rodgers and Hammerstein), Douglas Woodfull-Harris (Baerenreiter), and Amy Dickinson (European American).

The meeting began with some information sharing. The new errata process was explained. Errata forms are now being collected by Laura Conrad (Santa Fe Opera). She then scans them and sends the files to Jari, who posts them on the MOLA website.

Although most of the publisher websites offer information about how to obtain permission for arrangements and transcriptions, Holly and David are going to put the finishing touches on an article for *Marcato* outlining the procedure.

Kudos went to Boosey & Hawkes and G. Schirmer for their progress in having Ginastera's *Estancia* and the Barber Violin Concerto re-engraved. Next on the reprint wish list are the Rachmaninoff *Symphonic Dances* and the Ginastera Harp Concerto. Holly reminded us that if we have a nomination for a piece to be reprinted, we should be as specific as possible about why we think it needs it (bad page turns, poor manuscript, bad layout, etc).

The ongoing discussion about the "rights and responsibilities" pamphlet continued. The consensus was that it should be as concise and specific as possible. Several people made the point that while publisher websites have much information about renting materials, many of the MOLA members do not take the time to look things up on the web; thus, an in-hand product might help to remind us what our role is in the music rental process. The committee set a deadline of November 30th for submitting comments and ideas for this pamphlet. We will then send our product off to the Publications Committee for a planned presentation at the Chicago conference.

There were two new items for discussion. The first concerned rental contract language about media use of music (downloading, streaming, possible future use, etc.). It was agreed that this is out of the committee's purview, as each company's legal department needs to protect its clients. It was agreed that

MOLA members need to inform their organizations that renting a piece of music assures only print rights for those live performances involved, and that all other uses must be approved, licensed, and paid for.

The final topic of discussion was the publishers' use of Docutech copiers. These copiers are dictating the size of individual parts. As Bob stated, "the usage used to drive the technology; now the technology is driving the product." We will be seeing newly printed music with much smaller margins, and possibly smaller print. Holly asked about the noise level of coil binding; Douglas pointed out that the actual weight of the paper could affect the noise, in addition to the type of binding used.

The committee adjourned the meeting and then proceeded to the offices of Boosey & Hawkes for an open house and tour of their rental library.

EVERYONE'S A CRITIC

Tom Takaro, Houston Symphony

Near the end of the *1812 Overture*, Tchaikovsky quotes the familiar Czar's Hymn in the bass line.

After the Russian Revolution, the Soviet censors must not have appreciated this reference to the previous government, because they replaced the 11-measure quote with 16 measures of new and Communist-approved music. Although rarely, if ever, performed in the U.S., the rewritten passage appears in the Dover reprint of an "authoritative Russian edition" (m. 388 to 403).

Two recent NPR stories have featured some of our member organizations! Take a listen:

From 'Popeye' Doyle to Puccini:

William Friedkin at WNO

<http://www.npr.org/templates/story/story.php?storyId=6070626>

A Visit to the Santa Fe Opera

<http://www.npr.org/templates/story/story.php?storyId=6061441>

MEET THE MOLA COMMITTEES: MEMBERSHIP

*Melissa Steinberg, New England
Conservatory of Music*

Every member of MOLA has been in contact with the Membership Committee at one time or another. When a new performance organization applies for membership, the Member-at-Large, the chair of the committee, serves as the first official contact. (In MOLA, the organizations are members, not individuals.) At least two other member librarians, appointed by the President, assist the Member-at-Large with his or her responsibilities. As MOLA is an international organization, the duties of the Membership Committee extend to members around the world.

The Member-at-Large explains membership procedures to the applicant and provides assistance with the application. During this process, the Member-at-Large also acts as a liaison between each applicant and the Executive Board, informing the President of new membership applications. If the Executive Board recommends approval of the applicant to the full membership and the organization is voted in as a new member at the annual meeting, the Member-at-Large communicates the official welcome and provides the new member with information regarding the rules, purposes, and goals of MOLA. In addition, the Member-at-Large supervises the distribution of MOLA publications to new members and communicates all new membership data to the Secretary.

One member of the Membership Committee serves as the Hospitality Coordinator, extending congratulations or sympathy on MOLA's behalf to its members in times of joy or sorrow. Cards, flower arrangements, and charitable donations provide simple yet meaningful ways for the organization to reach out to its membership and stay connected on a more personal level.

The Membership Committee also takes part in drafting membership language for MOLA. They review application procedures and membership-related policies to make sure they are serving the organization appropriately. In the 2004-2005 season, the Committee was asked by the Executive Board to revise the Apprentice Membership application and guidelines. Though that level of membership no longer exists, the Committee, chaired by then-Member-at-Large Jane Cross, drafted new guidelines and presented their recommendations to the Board.

In recent years, the Membership Committee has taken on some larger, long-term projects in addition

to its regular duties. Also in the 2004-2005 season, the Committee developed a membership survey which included questions relating to the past, present, and future of MOLA and how members would like to see the organization grow and change. The Committee analyzed and summarized the data and published the results. The survey helped define the depth and scope of MOLA as an organization and brought to light resources within the membership. It was a tremendous undertaking and was the first such MOLA survey to be conducted online. The results were used to reevaluate our membership criteria and structure and led to the implementation of several new procedures and policies in 2005-2006.

Looking to the future, the Membership Committee will continue to reach out to organizations that may benefit from MOLA membership. In addition, as MOLA enters its second quarter-century, the Membership Committee will continue to review the application process and membership policies to be sure they stay relevant. Also, as the membership changes, the Committee will likely compile a new survey to see how MOLA can continue to meet the needs of its members.

According to former Member-at-Large Jane Cross, working with the Membership Committee was a professionally rewarding and challenging experience. She noted that her work with the Committee provided her with a unique opportunity to meet and communicate with new applicants and MOLA members, while helping them learn how to maximize their membership. In addition, she was grateful to those who took a moment to thank the Committee for their work. Indeed, everyone within MOLA who takes time to help a colleague or potential member deserves our thanks. It is this spirit of cooperation and volunteerism that makes this organization great.

This concludes our profiles of the committees required in the MOLA Bylaws. From here, we will look at each of the many other committees within MOLA, seeing how they developed and what they have planned for the future. Through this series, we hope that many of you will find a committee or a cause that speaks to you and that we may find a wealth of untapped knowledge that will help MOLA continue to thrive.

IN MEMORIAM: CRAIG MILLER

Craig Miller, Director of the R&H Concert Library, a division of The Rodgers & Hammerstein Organization, died on Monday November 27, 2006. According to his sister Leslie Miller, the cause of death was heart disease. Craig was 41 years old. He had been Director of the R&H Concert Library since 1999, where his responsibilities included all customer service and licensing, and he also acted as the Concert Librarian, overseeing the R&H concert materials. During his tenure at R&H, he implemented many new procedures that helped streamline the rental order and payment process for MOLA members, and he was committed to providing personal assistance. Craig also participated on the MOLA Joint Publishers Committee, which most recently met at the end of October.

Prior to joining R&H, Craig had been with Baker's Plays, a theatrical licensing agency in Boston. Born and raised in Quincy, Massachusetts, he studied acting at Emerson College, as well as at Hofstra University. He was actively involved in community and regional theaters in the Boston area. Among his favorite roles were the Cowardly Lion in *The Wizard of Oz* and Count Orsini-Rosenberg in *Amadeus*. Craig, also an actor, singer, and writer, was in the process of writing an original musical. Its title at the time of his death was *Friends and Family*, but its original title resonates as a profound epitaph: *You Must Remember Me*.

Craig is survived by his sister Leslie Miller of Brooklyn, NY, and his parents, John and Audray Miller, of Quincy, Massachusetts. At this printing, a memorial for Craig in the New York area is being planned. His family has said that donations in his name to the American Heart Association would be appreciated. As a friend to MOLA, both professionally and to so many of us personally, he will be missed.

ONLINE: NEUE MOZART AUSGABE *Content from Agence France-Presse, edited by Shelley Friedman*

Sheet music of all of Mozart's works is now available free online, following an initiative by Salzburg's International Foundation Mozarteum in honor of the 250th anniversary of the composer's birth.

The unique initiative, entitled NMA (Neue Mozart Ausgabe, or New Mozart Edition) Online, was launched with the help of the Packard Humanities Institute in Los Altos, California. The website draws from the original Neue Mozart Ausgabe paper version developed since 1954 by internationally renowned musicologists.

"The purpose of this web site is to make Wolfgang Amadeus Mozart's musical compositions widely and conveniently accessible to the public for personal study and for educational and classroom use," the Mozarteum released in a statement.

The "Digital Mozart Edition" (DME) website (<http://dme.mozarteum.at>) features over 600 works by Mozart separated into ten categories, from complete operas to chamber music and pieces for piano.

The site received over 400,000 hits in its first 12 hours, far exceeding the Salzburg-based foundation's expectations.

EUROPEAN AMERICAN/SUBITO RENTAL SERVICE CENTER

European American Music Distributors, LLC and Subito Music Corporation have announced the formation of a new Rental Service Center to handle the distribution of the rental catalogs of both companies.

The Rental Service Center will be located in the Subito building in New Jersey, from which all orders will be shipped and returns received. Order placement and customer service for the catalogs of EAM will be handled from their facility in New York, where Head of Rental Services Amy Dickinson will continue to manage the rental operations. Order placement and customer service for Subito's catalogs will continue to be handled from their office in New Jersey by Publishing Manager David Murray.

EAM will manage the licensing of dramatic performances and A/V synchronizations of the prestigious Subito Music catalog under the supervision of EAM Vice President Caroline Kane, also from the New York office.

MEET THE LIBRARIAN OF THE SAN FRANCISCO BALLET

Michael Shelton, Grant Park Symphony

Attention salt miners, chain gangers, and galley slaves: does your current job leave you with too much free time? Are you worried that your idle hands might become the devil's workshop? Perhaps you should think about a career as a ballet librarian. Matt Naughtin, music librarian for the San Francisco Ballet, puts in hours that make a day at a sweatshop look like a relaxing stint in a sauna.

Before the first rehearsal of a 2003 production of Ludwig Minkus's *Don Quixote*, Matt worked 35 straight days, often for 12 to 14 hours at a time. In 35 days at Grant Park, half of our season, we prepare over ten separate programs. Matt spent all that time, and much more, on one piece. So you might wonder, is he the world's slowest music librarian, or could there be more to ballet work than dusting off the parts and checking the bowings?

Matt describes ballet music in this way:

"Amidst the populous and eclectic musical family, ballet music is the eccentric aunt who lives in the attic with 20 cats. Symphony librarians who are dragged into working with local ballet companies often call me, bewildered, wondering where to find the music a choreographer just whistled to them or played from an unlabeled tape recorded at a dress rehearsal in Minsk in 1962.

"The fact is that much of the music used by ballet companies is either unpublished or performed in arrangements and adaptations that are unique to a particular company's productions. So, if your local ballet wants to perform the Lar Lubovich ballet *Othello* with music by Elliot Goldenthal, you will have to come to me or to my compatriot at American Ballet Theatre in New York, because we own the only performance sets in existence. Even the familiar Tchaikovsky ballets present problems to librarians when they leave the austere, foreign world of the concert hall and return to the comfortable, messy domain of the stage.

"Unlike symphonic and operatic music, ballet scores—including those of the most familiar 'classic' ballets—are subjected to an extraordinary amount of adaptation and revision when a choreographer does a new production of the ballet. Compiling and editing the music for new productions of full-length ballets is a time-consuming and labor-intensive task that usually takes weeks, sometimes months, of preparation. In order to fit the music to the choreographer's vision, entire sections may be shifted out of se-

quence, innumerable cuts may be made of music that doesn't fit the dramatic or choreographic flow, and music from other sources (often by other composers) may be inserted.

"All of this means that the original orchestral parts that come from the publisher must usually be radically and extensively edited. My experience has been that the best solution is often either to create a completely new set of parts or to get permission to keep the published parts on permanent loan. Thus the changes can be incorporated into a performance set that will be used exclusively by our company for that production. There are also the usual, time-consuming issues all orchestra librarians deal with: inserting rehearsal numbers, copying bowings, correcting errata and erasing markings, cuts, and musical directions that aren't relevant to the current production."

Matt's five-week marathon for *Don Quixote* was only the final step in a process that began nearly a year before the production. Once the choreographers determined which of several orchestrations they wanted to use, Matt began "intricate negotiations" with the Bolshoi Ballet and the RAO (Russian Author's Society) to acquire parts. Finally, only three months before opening night, he received an old set of poorly-photocopied and heavily-marked parts. The string parts were unusable, and had to be replaced. The percussion parts were also unusable, so Matt had to copy the full score, and cut and paste new parts. Matt hired two extra librarians from the San Francisco Opera to help put rehearsal numbers in the wind and brass parts, a task complicated by the choreographer's constant changing of the sequence of the music in the ballet. Matt also created parts for five additional musical numbers, which were inserted into the ballet from other sources.

By the first orchestra rehearsal, Matt had prepared 30 orchestra parts, with all 56 individual musical numbers in the proper sequence, five extra pieces of music inserted, and about 25 cuts marked. But the revisions continued even after the rehearsals began, as the choreographers changed cuts and musical sequences right up to the final dress rehearsal. The conductor also wanted a different orchestration for one 95-bar section, so Matt made a new score and parts on his computer and inserted them into the performance parts during the week of rehearsals.

How, you may ask, did Matt become ensnared in this life of ceaseless toil and unending drudgery? His single ambition as a young man, apparently, was to become a gentleman's gentleman. But a deaf aunt, who thought she was apprenticing him to a valet, instead signed him into servitude in the ballet. Because

he was born on February 29th, in a leap year, he has decades to go until his twenty-first birthday, when he will be released from his obligation. Bound by duty, he must serve out his time, laboring over revisions, insertions, and cuts, dreaming all the while of a happier life as a butler. No, wait, that's how Frederic became a pirate in Penzance. Matt's career path actually followed a more familiar trajectory.

Matt was born in 1947 (on Thanksgiving Day, not Leap Day), in Omaha, Nebraska. After studying violin, theory, and composition at Northwestern University, he graduated in 1970 with a Bachelor's degree in music performance. In 1977, after playing and teaching in Chicago for several years, he joined the Omaha Symphony. Over the next twenty years he held five positions with the Symphony: violinist, music librarian, program annotator, resident composer, and arranger. In his spare time he produced several volumes string quartet arrangements.

In 1997, when the music librarian position with the San Francisco Ballet became open, Matt jumped at the chance of a job that could occupy more of his time. He was also drawn, he admits, by "the prospect of living on the Left Coast, with an almost infinite number of restaurants to choose from." His position offers many benefits, including the chance to watch "one of the greatest ballet companies on the planet" from a free pit-side seat, and the opportunity to work with "a talented, congenial, and strife-free orchestra."

Although Matt's job can be demanding, he takes his workload in stride: "Needless to say, I was exhausted when *Don Quixote* finally began its run. Fortunately, we only do one new full-length ballet a year, so I'm hoping to retire with most of my wits (and my hair) intact." Since Matt has an ample supply of both, his hope may be realized. The ballet season runs only six months, giving Matt a break from his harried schedule. He uses the off-season to catch up on his naps and to enjoy extended coffee and lunch breaks.

When Matt is not napping, eating at a restaurant, or working in the ballet library, he is likely to be composing. In addition to his well-known arrangements for string quartet, Matt's original orchestral compositions and arrangements have also gained wide recognition and are often played on Christmas, Pops, Youth, and Family concerts. Matt specializes in music written especially for children, and his works have appeared on many family concerts and concerts for grade school and preschool children. His original chamber music has also been extensively performed on the West Coast. If you visit www.mattnaughtin.com you will find catalogs of all his music, with

sound files from several of his works. Don't miss the *Looney Tunes Fugue*. Matt also writes program notes; several examples can be found on his home page.

Matt is the proud father of a son and daughter, and has recently become a proud grandfather as well.

MEET THE STAFF OF THE AMERICAN COMPOSERS FORUM

Jennifer Johnson, Minnesota Orchestra

Wendy Collins has heard it umpteen times. "I know I've got a ringer when I pick up the phone and hear, '...yeaaaaaaaah...'" That single protracted syllable, she explains, is a tip-off that the caller is about to announce that he has an original song in his head—to sing it, even, if he's courageous enough—and needs some help writing it down.

Collins is the Senior Program and Member Services Manager at the headquarters of the American Composers Forum, and one of ten full-time staff members, many of whom, in their dealings with the public, are serenaded on a regular basis. The reception desk gets it, too, from seemingly random passersby who somehow locate the unimposing, fluorescent-lit office, camouflaged among glass-paneled businesses inside downtown St. Paul's retired First National Bank Building.

The ACF doesn't actually employ anyone to put tunes down onto paper, and instead directs these aspiring Beethovens (or, more often than not, Bob Dylans) to a local transcriptionist. But while staff members at the Forum are gracious enough to accommodate such callers, the real purpose of the ACF is to raise awareness of existing composers and to connect them with communities.

Libby Larsen and Stephen Paulus founded the ACF, which they called the Minnesota Composers Forum, in 1973 while they were graduate students at the University of Minnesota. Their goal was to provide a community for local composers—a network which until that point had been lacking in the Twin Cities—and to help them advance their careers. Craig Carnahan, the new Vice President of Programs and a composer himself, moved to the Twin Cities in 1980, where the ACF was one of the first groups with which he became involved. "It turned out that there was a closet community of composers," he recalls. "Until the Forum was founded, composers

didn't have an organizational support system to nurture them and provide visibility for their work. As a result, many composers worked in solitude. The Forum was a catalyst to help composers meet and share ideas and to see that a vibrant, active composer community existed in the Twin Cities."

The main activity of the original group was regularly-held orchestra reading sessions, which gave composers the opportunity to review their work, to check timbre and balance, and to hear, from a practical standpoint, whether that whimsical bass solo with multi-octave leaps sounded a little less fancy-free when accompanied by contortion grunts from a player whose career aspirations didn't include the Cirque du Soleil.

For many years, the location of the reading sessions varied. Sometimes they were at someone's home, in St. Paul's Landmark Center, at a local college, or anywhere space was available. Eventually the Forum convinced influential members of the arts community of its mission, and procured a venue at the Walker Art Gallery for a big concert once a year. But while these performance sessions were helpful to the composers, they were not well-attended (or attended at all) by anybody besides the members. Exposure was minimal, and consequently, the concerts were not very helpful to composers struggling to break even financially and further their careers. Carnahan remarks, "[Executive Director] Linda Hoeschler came along in 1992 or 1993 and said, 'I could offer more support if I took every composer out to lunch.'"

The role of the Forum began to change. "Hoeschler revitalized ideas and brought the community into the circle as well as the performers," says Wendy Collins. And as the organization adjusted its focus from composers alone to composers and communities, it also expanded. The Forum opened membership to other parts of the country, and by 1995, 50 percent of the composers involved were from outside Minnesota. In that same year, the Minnesota Composers Forum renamed itself the American Composers Forum, and opened branches in cities around the country shortly thereafter.

Today, 33 years after its founding, the ACF has 1700 members worldwide. Myriad projects, both local and national, crowd its newsletters and jockey for billing on its website, <http://www.composersforum.org>. Among the most ambitious recent projects is Continental Harmony, whose five-year stint is currently winding down after a successful run of nationwide millennial celebratory commissions. And coming up at the end of this autumn is the sixth annual Composers' Institute, a weeklong collaboration with

the Minnesota Orchestra and Aaron Jay Kernis, its new Music Advisor. With 168 applicants for eight spots this year, admission to the Institute is highly competitive, and it's no mystery why: the weeklong program includes lectures on the business of music, seminars given by Minnesota Orchestra principal players, and readings of each work by the orchestra. This year, to conclude the Institute, Music Director Osmo Vänskä will lead a full concert, open to the public.

Other initiatives include Bandquest, a package of music and instructional materials for middle-level concert bands, and Composers Suitcase, a multifaceted education program for secondary school students. American Public Media broadcasts a daily two-minute segment from the Composers Forum called Composers Datebook, with the catchphrase "Reminding you that all music was once new." The ACF even has its own record label, Innova, which is proving to popularize modern music; rock star David Bowie, for example, is a vociferous fan of Harry Partch's compositions, which can be found on Innova. Recently, projects such as field recordings from Vietnam (Philip Blackburn's *Stilling Time*) have garnered national attention, and the Innova website (<http://www.innova.mu>) contains an impressive list of albums and titles that have received Grammy, Emmy, and Pulitzer awards and nominations. The label puts out approximately 25 recordings each year and has no expectation of slowing down, thanks to its success and grants from the National Endowment for the Arts and the McKnight Foundation.

Regional events arranged by the ACF include competitions for grants and residencies. The Twin Cities branch, for example, has teamed up with the McKnight Foundation to offer \$25,000 in unrestricted funds to four Minnesota composers each year. It also offers two annual out-of-state composition residencies in Minnesota. A number of chapters hold regular "salons," where composers share their work. Minnesota holds its salons on the first Tuesday of every month, and since its inception, attendance has been excellent, often numbering around 60.

MOLA members and the ACF have little, if any, history of collaboration, but Carnahan and Collins are both interested in developing an exchange. They refer interested orchestra librarians and artistic programmers to their website, which lists member composers and provides links to their resumes. In addition, the ACF may accept MOLA's invitation to send a representative to the Chicago conference in April.

TRANSITIONS

Elizabeth Cusato, Utah Symphony

Initially, when I was approached about writing this column, I thought it would be a pretty simple job. Just contact the three or four people who have changed jobs each quarter, write a brief profile on each, and get back to bowing. Along with MOLA's recent growth has come a longer and longer list of people and libraries in transition. This quarter is no different, and, unlike when I started a year-and-a-half ago, when I thought it was simply a matter of catching up with the backlog and then settling in to write about a handful of people in each issue, I find that each quarter brings another list of 20 to 30 names. And to my constant amusement, the difficulty isn't in reporting, but in convincing folks that my dorky interview questions are worth answering. So this month, in addition to the usual congratulations-on-your-new-gig, I'm also sending out a big Thank You to all the people who have taken the time to answer, and to wish everyone a very happy New Year.

Begoña Pérez is the new Librarian with the **Orquestra Simfònica de Barcelona**, replacing **Alberto Sampablo**. Alberto has taken a position as the technical manager of the Orquestra de Cadequés. Begoña grew up in a musical family: her mother was a singer, and she began studying violin at the Conservatory when she was seven years old. She played in the Spanish National Youth Orchestra for four years before moving to Barcelona to finish her studies in music. After graduation, Begoña played as a freelance violinist with the Orquestra Simfònica de Barcelona and the Orquestra de Opera del Liceo de Barcelona among others, and began working as a freelance orchestra librarian while also beginning a Musicology degree at the Universidad Autonoma de Barcelona. Begoña notes (this may sound familiar) that as a full-time single librarian, she has enough work for two people, but doesn't see the situation changing anytime soon. Fortunately, the Spanish librarians are a close-knit community and very helpful to one another. Away from work, Begoña likes to spend time with her husband, read literature, and take walks around Barcelona.

Stateside, first-time orchestra librarian **Christina Cornell** has replaced **Anneka Zuehlke** as the Librarian of the **Greenville Symphony** (SC). The fourth horn player in the Greenville Symphony since 2004, Christina had been living in Atlanta and commuting back and forth between the two cities to ac-

commodate various freelance jobs. When the Library position opened, she jumped at the opportunity to live fulltime in Greenville. Christina continues to perform with the Augusta, Hendersonville, and Spartanburg Symphonies as well as teach horn at Brevard and Presbyterian College. Anneka, who is also the principal horn with Greenville Symphony, is playing and teaching privately. Conveniently for Christina, Anneka is her roommate and is readily available to answer library questions, making for a smooth transition. In the rare moments she has free, Christina plays golf and tennis, reads, and enjoys time with her Shih Tzu, Sera.

In **Kansas City**, Elena has welcomed **Courtney Se-coy** as her new Assistant Librarian. After a year as Assistant Librarian at the Florida West Coast Symphony in Sarasota, Courtney has moved back to colder weather (and is happily still in possession of winter-wear from her years in Boston). Primarily responsible for Pops and Family concerts, Courtney shares Elena's love for good chocolate and assists with the Classical series. Outside of the Library, Courtney has subbed with the Symphony and is freelancing in the area on oboe and English horn, and enjoys reading, studying history (especially WW II) and languages, classic movies, and cooking.

Replacing Carol Lasley as Performance Librarian at **Manhattan School of Music** is **Manly Romero**. For the past 12 years Manly has worked as a freelance engraver, primarily for William Bolcom, which led to his winning two Paul Revere engraving awards from the Music Publishers' Association. He has also finished a doctorate in composition from the University of Michigan. He's a self-proclaimed "Sibelius maven" and welcomes anyone with questions and problems to contact him for assistance. Manly first worked as an orchestra librarian in the 1990s when he was the San Francisco Symphony Library intern and San Francisco Symphony Youth Orchestra Librarian. In addition to his work with the SFS Youth Orchestra, Manly also substituted in the San Francisco Symphony Library for several months and later, after moving to New York, substituted with the Brooklyn Philharmonic.

At the **Juilliard School**, **Russ Girsberger** is the new Orchestra Librarian and **Justin Brown** is the Assistant Librarian. Between them, Russ and Justin provide all library services for the Juilliard and pre-college department orchestras, and support studio teachers and faculty. Assisting Russ and Justin are at least 10 part-time work-study students who staff the

library, help students and visitors, and monitor rehearsals that Russ and Justin cannot attend. When asked what features he might like to add to his new library space, **Russ** suggested that more moveable storage, carpet, easier access to the rehearsal and performances spaces, and rehearsal room monitors would be nice, all of which they will hopefully have when the Lincoln Center renovation project is completed. (And if all goes well they will also have speedier access to the soda machines.) A feature unique to Juilliard's library is "Gracie's Grotto," the cubbyhole where Fran Duffy's puppy used to sleep when Fran was able to sneak her past the security guards. Russ, who is commuting from Warwick, NY (near Educational Music Service) and usually brown-bags his lunch, is happily letting Justin and the other staff "educate [him] about the many dining possibilities in the New York area." Originally from Dallas, Texas, **Justin** began playing bassoon in junior high school. A Juilliard graduate (Bachelor and Graduate Diploma in Bassoon), he is also the librarian of the Orchestra of St. Luke's.

Jennifer Goldberg is working this year as the Assistant Librarian of the **Nashville Symphony**. Originally from Massachusetts, Jennifer had her first musical experiences as a young child listening to the Boston Symphony and Boston Pops at Tanglewood. As a classics and music major at Case Western and then at Skidmore College, Jennifer intended to teach Latin. Instead, after five summers working in the music store at Tanglewood (before the TMC Library fellowship was initiated), Jennifer went to the New World Symphony as a library fellow and later became the librarian of the Richmond Symphony. Since coming to Nashville she's had a little time to explore the city, and reports that the Predators play just down the street from the hall. (They are the local NHL hockey team, in case you were curious.) Other outside-the-library interests include her Nova Scotia Duck Tolling Retriever, Daisy, traveling, and spending time with family.

There has been a nearly complete restructuring of the Library at **Symphony Australia**. Symphony Australia closed on August 31, 2006 and reopened on September 1, 2006 as **Symphony Services Australia**. This formalized the separation between Symphony Australia and the Australian Broadcasting Corporation. **Leisa Radford**, formerly Senior Music Librarian, has retained her position and taken on some of the managerial duties previously performed by **Caroline Waller** (manager of the National Music Library until February, 2006). Leisa is responsible for library

services to the six Australian state orchestras of the Symphony Australia network. She is assisted by **Di-
anne Stacey** who provides library services to other orchestras beyond the Symphony Australia network in Australia and the Pacific. There are also two library assistants, **Sharlene Sinnott** and **Graeme Cleverly**, who provide support to both Leisa and Di-
anne.

At the **National Symphony**, Marcia Farabee is being assisted by two new librarians. **Sara Griffin**, recently of the Kansas City Symphony, is the new Associate Librarian and **Stephanie Schmitz** is the new Assistant Librarian. Originally from College Park, Maryland, **Stephanie** and her mother were "loyal fans" of the Marine Band musicians for many years and Stephanie credits a Marine Band performance of Brahms's Clarinet Quintet for inspiring her to begin clarinet lessons. A clarinet performance major as an undergraduate, she has just completed an MLS and is interested in possibly pursuing a degree in ethnomusicology. She spent most of her time in school working in a library archive. Currently, Stephanie spends part of her work week with Marcia and Sara in the NSO library and the other part in the University of Maryland conservation lab, where she repairs books. **Sara** was coaxed into playing oboe when her elementary school band teacher told her she had "talent," and the rest, as they say, is history. As a youngster, she wanted to play in the Boston Pops or work at the Weather Channel and, during college, gained invaluable experience working at FAO Schwartz. (She suggests that Welcome to our World of Toys and Barbie prepared her to maintain her patience and sense of humor at all times.) Before becoming an orchestra librarian Sara was no ordinary oboist: summer jobs included construction (she can work a Bobcat and drive a backhoe) as well as more traditional freelancing and private oboe teaching while finishing her doctorate. Now that she's in Washington, D.C., Sara and her husband are taking advantage of weekends to sightsee around the area and try new restaurants. Both Sara and Stephanie mention Marcia's wonderful baked goods as a perk of the job, as well as the library collection of pencil sharpeners and regular opportunities to "solve the world's problems."

