

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Marcia Farabee, National Symphony

Greetings, everyone! By the time you read this issue of *Marcato* you will have had nearly two months to digest and reflect on all the learning that took place at our annual conference. What a wonderful assortment of guest speakers and panelists—experts in their fields, and exhilarating to hear! In addition to thanking our host librarians and our guests for their contributions, I wish to thank the 2006-07 Board, which worked diligently all year on everyone's behalf. In particular I wish to thank the Policy, Finance, and Development Committees for their clear and visionary thinking, the results of which can be seen in our newly-amended bylaws and our new invoicing procedures, and in new funding for professional development and education. Our history is rich with stories of members who have given much of their time and skills to make our association a leader in the music industry.

Often when I talk with “my” musicians and I tell them how much MOLA impacts what our library does and consequently, the music they receive, they are usually amazed that we (librarians) communicate so regularly and that we so freely share our ideas, challenges, and successes. Perhaps it is because I have been associated with MOLA for nearly its entire history, but I cannot imagine *not* having MOLA to nurture and support my work.

Having been a member of many organizations throughout my professional career, I can honestly and proudly say that MOLA has had the greatest impact on my library skills, my business relationships, and my friendships. The international scope of our fine group proves that, in MOLA's case, the sum is far greater than the parts.

Turning to the future, how do we keep this organization alive and meaningful to so many different sizes and types of performing organizations? I believe we can do this in three ways: First, we must encourage every member organization to read our by-

laws and policies and to learn about the history of our organization. By sharing our past, living enthusiastically in the present, and being hopeful about the future, we can grow and continue to be effective. Second, we must ask (and expect) full participation by our member organizations. This means all the librarians of every group, not just the “principal.” MOLA regularly surveys its members to inquire about interests and skills; you can expect another one soon! Finally, we must all continue to educate everyone, at every level in our performing organizations, and be open to educating ourselves. Our field is changing rapidly, and we must stay current while embracing both the past and the future.

You will be hearing more from me about these ideas in the year to come. In the meantime, I salute you, my friends and colleagues, for all you are and all you offer!

Have a safe and healthy summer.



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MOLA CONFERENCE 2007

Moira Webber, *BBC Symphony*
MOLA Member-at-Large

It was with much excitement that I arrived in Chicago for the 25th Anniversary Conference. I left England bathed in sunshine and unseasonably warm weather only to find snow in Chicago, and it was indeed very windy! The conference was held in the Hyatt Regency Hotel, which was the size of a small country. The whole event was hosted by the Chicago Symphony Orchestra, and its Principal Librarian Peter Conover.

Friday started with registration and welcoming remarks from President Karen Schnackenberg and the hosts. That was followed by a pre-conference seminar entitled “The Hands,” what was a look at how music is composed, edited, copied,

and prepared for performance. This panel discussion followed the progress of a piece of music from the composer’s mind to the music stand. The CSO Composer in Residence, Augusta Read Thomas, contributed some valuable insight into the way she conceives sounds and puts them to paper, putting a refreshing emphasis on clarity and simplicity. Then there was a choice of breakout sessions covering the technical part of the production process, including royalties, rights and rentals, self-publishing, and an introduction to being a performance librarian. I opted for a session entitled “Administrators, Artist Managers, and Librarians—On the Same Page?” The unanimous conclusion was that you can never have too much information too early!

After lunch were more breakout sessions covering various aspects of music preparation. “Digital Copyright Laws and Their Impact On Composer and Performer” was a discussion between com-



Photo: Mabel Wong, New Zealand Symphony

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MOLA Website www.mola-inc.org

poser/arranger Donald Frazer, and copyright attorney Rob Monath. The tremendous rise in digital technology and the implications of downloading, podcasting, etc. can infringe on many different rights. In short, the message was not to be afraid of change; don't work in a vacuum, and if unsure at any time, consult a specialist. I left the session feeling thankful that everyone had been as confused as I was.

A discussion on how works are chosen to be programmed formed the "Stands" part of the seminar, along with a presentation of the MOLA pamphlet on music preparation, which has been in circulation for many years.

In the evening a welcome reception was held at the Grant Park Orchestra Library in Millennium Park. We also saw the amazing concert platform which cleverly opens to the elements for open-air concerts.

Saturday started with a business meeting for MOLA members only, covering reports, bylaw amendments, and the election of Board members, followed by a preview of the 2008 conference to be held in Nashville. Then followed a delicious lunch during which we were welcomed by the President of the CSO Association, Deborah R. Card.

The topics in the afternoon breakout sessions included OPAS demonstrations, summer festivals, an opera presentation, and a European topics discussion. The final session was a practical demonstration of the eStand with a string orchestra of local musicians conducted by Cliff Colnot. Although I was initially sceptical, I must admit that the technology has advanced to a point where I felt it eventually will work, but there are still an awful lot of "but"s! David Sitrick, the President of eStand, stood up to the barrage of constructive criticism from us including questions of portability, stage moves, and power failure. Also, it struck me that operating and marking them up is fine for the generation that has grown up with technology but would be very challenging for the more "mature" musician.

The evening started with a trip to the Lyric Opera Library; then we were free to explore Chicago. The Sears Tower Skydeck at sunset was awesome!

Sunday morning was devoted entirely to more discussion of "Our Digital Future," and in the after-

noon, a session on critical editions, including a highly entertaining talk by Jonathan del Mar. The day ended with a look back at the 25 year history of MOLA. There was a slideshow which mapped out the progress of MOLA from a few people in a room for an afternoon to the exciting four-day conference in Chicago and an organisation with 235 members from as far afield as New Zealand and Brazil. Cocktails at Symphony Hall and a tour of the CSO library led to a fantastic banquet in the Grainger Ballroom.

Monday morning started with a description of the CSO's groundbreaking project "Beyond the Score," with Gerard McBurney and Martha Gilmer of the CSO describing how their innovative combination of visual arts and music has significantly increased their audience. The conference concluded with talks by Henry Fogel of the American Symphony Orchestra League and Miguel Harth-Bedoya, Music Director of the Fort Worth Symphony.



The Chicago Symphony Library Photo: Mabel Wong, New Zealand Symphony

The vision that those few librarians had 25 years ago, indeed the primary function of MOLA—to increase communication between librarians—was supremely evident in the relaxed and happy atmosphere of friendship at the conference. It is easy for orchestral librarians to operate in a vacuum, but the word is continuing to spread worldwide. I myself attended my first conference only last year, but I was knocked out by the incredible excitement, the sharing of ideas through the MOLA website, and the knowledge that the answer is out there somewhere. All thanks to Peter and his wonderful team for the amazing organisation of a most successful conference.

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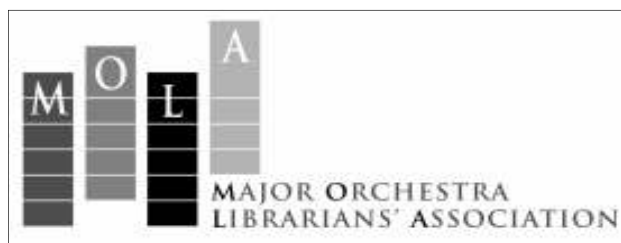
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MOLA LOGO AND WEBSITE

*Jari Eskola, Royal Stockholm Philharmonic
Chair, Electronic Data Services Committee*

Many of you may (or may not) have noticed that there is a new look to the MOLA website (www.mola-inc.org) and you will also notice that there is a new logo in place. Both of these were revealed during the Chicago conference business meeting. The logo was designed by Monty Matthews, a Dallas graphic artist who has worked for various arts organizations and non-profits for years in addition to his real job at a well-known ad company.



The website's new look uses the different shades of green from the logo. The site continues to be put together, coded, and laid out by our webmaster Steven Sherrill. During the process, he put up with a group of eager but non-technical librarians (Karen Schnackenberg, Jane Cross, Jari Eskola), who had (more or less) realistic ideas, and he made it happen.

The site will continue to find its final form during the coming weeks. Some key features include:

- Easier Navigation: the menus (upper and left side) stay in place all of the time.
- Easier "Members Login": click on the upper menu line to get to the members area. Once in, you will notice that the left menu panel has expanded to show members-only links.

Some information may move from one place to another, so you may have to update your bookmarks. Please have patience.

A huge round of applause for Steve, who once again made the impossible possible!



The Board

Photo: Mabel Wong, New Zealand Symphony

THANK YOU

Asger Bondo, Odense (Denmark) Symphony

Dear Friends in MOLA:

I want to express my gratitude to those who (on behalf of the membership) granted me a stipend from the travel fund which inspired me to ask my management for the rest of my travel expenses to attend the Chicago conference.

As a European member I used to think that participation in the annual MOLA conference was a waste of time and money. Besides, in the Nordic countries we have a similar, well-run union (NOBU) with annual two-day meetings.

However, in Chicago I had the pleasure to learn about the founders and the history of MOLA and, more importantly, to find out that the MOLA of today is a strong and important actor in the world of published orchestral music. What was even more valuable to me is that I met a lot of charming “fellow sufferers” from all over the world; people with whom I have often been in touch through e-mail, without seeing their faces or hearing their voices. MOLA has become more real and present to me, and I’m full of admiration for the professionalism and enthusiasm that characterizes the members of the Board and everyone else involved.

In the future I will have no scruples about asking my management to cover all of my expenses, and I hope to spend a few vacation days in Nashville.

A special thanks to Peter, Carole, Mark and the other Chicago-based librarians, who all stood on tip-toe for us.

If you are interested in applying for travel assistance, please make your request to Joanne Goble, Chair of the Finance Committee, at vlbnbsn@netzero.net.

MEET THE LIBRARIANS OF CHICAGO LYRIC OPERA

Michael Shelton, Grant Park Symphony

On a few magical evenings each season, the Lyric Opera green room becomes less a lounge than a bazaar. Tables normally littered with cookie crumbs, candy wrappers, and magazines are suddenly covered with an array of glittering jewelry. Your first inclination is to wonder why you have been seemingly surrounded by wealth that, only a few hundred years ago, could have purchased Manhattan Island. Then, when you spot a tie bright and gaudy enough to be visible from the space station, you realize that John

Rosenkrans is wearing it, and all becomes clear. John creates fantastic earrings and other jewelry out of glass, crystal, and semiprecious stones, and the opera players—whether women shopping for themselves or men hoping to atone for something—can’t get enough of them.

How does an opera librarian find time to make jewelry? Long after most of us have put away the folders after a performance, John or his assistant, Sue Zindle, might still be waiting to put out the score for the second act.

All that extra playing time, of course, translates into lots more work for the librarian. To take an extreme case, imagine bowing Wagner’s Ring cycle. While a very long violin part for a symphony might be 30 or 40 pages, the violin parts for the four Ring operas are over 300 pages long. Who could bow all that music for one week’s worth of concerts? And who, having bowed all those pages, could sit down to construct earrings?

Luckily, John has not yet had to prepare a Ring part. He came to the Lyric Opera two years ago, following the retirement of Crozet Duplantier and after the most recent Lyric production of the Ring. In that brief time he has already gained renown for his bejeweled creations, his awful taste in ties, and a bottle of scotch so rank that not even Lyric’s Post-Wagner Drinking Society and Social Club could finish it. He also contributes to *The Turnip*, the Lyric orchestra’s musical answer to the satirical newspaper, *The Onion*.

John’s career path has been full of twists and turns. Beginning in the Chicago suburbs, John has crisscrossed the country only to wind up two miles from his boyhood home. John started his musical life as a bass player in his grade school orchestra, mainly because he couldn’t get a sound out of the clarinet or saxophone. A family move to Texas, where the local high school had no orchestra, led to a sudden shift to the xylophone, marching band, and long, hot summers at drum corps camp. But John never lost interest in the bass. Although he entered the University of Texas as a computer science major (and played xylophone in the Longhorn Marching Band), he later transferred to Eastman, where he earned a degree in double bass performance. John went on to study at the University of Wisconsin at Eau Claire, graduating with a Master’s degree in bass, and a minor in beer and cheese curds.

At loose ends after graduation, John taught briefly in the Chippewa Falls public school system. A couple of part-time jobs proved him to be a very poor piano salesman, and only a marginally better electronics salesman at Radio Shack. John eventually

returned to the University of Texas to begin a doctoral degree in musicology. He also joined the Austin Symphony, where he met his future wife, Tracy. When Austin's librarian, Alexandra Lennon, moved on to the Charleston Symphony, John finally found his true calling. John convinced Austin to make the librarian a full-time position, and then left the University of Texas for a second and final time.

The following summers (1996-1998) brought library work at Spoleto and at the Grant Park Music Festival. In 1999, John became the librarian for the Phoenix Symphony. He also began the first of four summers as librarian for the Britt Festival in Jacksonville, Oregon. The birth of his first daughter in 2003 brought a new perspective to life. John left the Phoenix Symphony in 2004 to begin a new career as a piano tuner and repairman. When Crozet retired in 2005, John won the Lyric job and returned to Chicago. His second (and FINAL) daughter was born in 2006. The two girls have put a crimp in John's favorite hobbies, camping and downhill skiing. He still goes "camping," but only in a popup trailer with a refrigerator.

John may have been surprised to meet his assistant at Lyric. Sue Zindle had worked with him nearly ten years earlier when he was the librarian at Grant Park. John introduced Sue to Crozet, who hired her as his assistant in 2000. Over the years Sue has become an indispensable part of the Lyric library.

Sue handles all the library work for Lyric's Rising Stars concerts, which feature young singers from the Lyric Opera Center. For these aria concerts she has to pull twenty or more excerpts from nearly as many different operas. Sue has to start work months ahead of each concert, but she also has to be ready to handle last-minute program changes, as the young singers frequently change their minds about programming. On one concert she had to change the starting point of an aria during the performance.

Sue keeps track of all the circulating vocal scores in the library using a computerized, bar-coded system. She has also become Lyric's resident Queen of Finale, and has created new parts for *Queen of Spades* and various arias from other operas. When the Grant Park Symphony recently recorded Robert Kurka's *Music for Orchestra*, they turned to Sue to help produce a set of parts from a manuscript score, the only available source.

If you visit alternative Chicago concert venues like Subterranean, the Hideout, Martyrs, or Black-Koffee, you will find that Sue, like John, is also a bass player. She plays electric bass and handles backup vocals for Thomas Pace, a band that has recently released a couple of CDs. Bring your best earplugs

and be prepared to rock. Sue is also a songwriter. For more details about her alter ego, see Sue's website at www.zindarella.com.

TRANSITIONS

Elizabeth Cusato, Utah Symphony

As we head into the summer, I have been enjoying the warmer weather and the beautiful changes in my garden, and have been giving the upcoming summer season a bit of thought. I've been dreaming a little bit, coming up with my perfect version of what outdoor summer concerts might feel like if I could control all the variables. I'm thinking of concert nights with clear, calm, warm weather: no high humidity, no wind or rain, and absolutely no mosquitoes. We need easy parking and the acoustic should somehow magically sound and feel just like what we have on the indoor stage so that "our performing friends," as one of us likes to call the instrumentalists, will feel great about their efforts. And it goes without saying that everyone will feel cheerful and happy each and every day!

Back in the land of reality and mosquitoes, several real, live Orchestra Librarians have moved to new jobs or joined MOLA and, cheerfully, I submit to you:

Alberto Sampablo is the now the technical manager and also the Orchestra Librarian at Orquestra de Cadaques in Barcelona, Spain.

In Virginia, **Matthew Gold** is the new Librarian at the Richmond Symphony. Formerly Librarian at the Louisiana Philharmonic Orchestra, Matt has also worked in a variety of other jobs, including waiting tables and working as a valet at the Gold Strike Casino in Tunica, Mississippi. When his predecessor left the LPO, Matt jumped at the opportunity to have a career in music. Also a double bass player, Matt has a B.M. from University of Memphis and studied with Lawrence Hurst at Indiana University. Matt joined the Richmond Symphony earlier this season when he and his wife Treesa, a violinist, were looking for a change of scenery. They have found Richmond to be delightful, enjoying the city, their new home, and time with their two dogs, Ringo and Rubeus.

Hitomi Tsuchiya is the new Principal Librarian at the Virginia Symphony. Originally from Chiba, Japan, Hitomi remembers playing a record of *Swan Lake* over and over when she was about four years old. She began studying piano at age five and initially

hoped to be a writer. After attending Roosevelt University and finishing degrees in music history and theory, Hitomi worked as an intern at the Lyric Opera of Chicago before moving to Norfolk, VA to join the Virginia Symphony. Outside of work, Hitomi likes to cook, and though she hasn't yet had much time to explore her new town she has enjoyed the contemporary art collection at the Chrysler Museum.

Chris Blackmon is the new Librarian for the Louisville Orchestra.

Moving closer to his hometown of Helsinki, Finland, **Jari Eskola** is the new Principal Librarian at the Royal Stockholm Philharmonic. As a child Jari wanted to be a veterinarian or archeologist, and suggests that being a librarian is a bit of a combination of those two fields. Until about six years ago, Jari continued to play alto saxophone (quartet, dance band, and the University of Helsinki Wind Ensemble, which he co-founded). It was during a one-year substitute position with the Helsinki Philharmonic that Jari attended the 2000 New York MOLA conference and, in his words, "nothing has been quite the same since then." While having enjoyed a great experience at Gothenburg, Jari was ready to move on to something new. The work week at RSP is a bit different from most other orchestras as the librarian is kept to daytime staff hours and never does evening concert duty. While this may eventually change, for now Jari is enjoying the time to visit museums, read, arrange music, and work on two MOLA committees.

Jeanne Rogers is the new Assistant Librarian at the Florida West Coast Symphony. Growing up in Houston and then San Antonio, Texas, Jeanne played violin and viola and attended Eastman and the San Francisco Conservatory for her M.A. Jeanne had her first library experience in high school when she helped her sister organize the orchestra library for the High School for the Performing and Visual Arts in Houston, and has done library work on and off for many years since, interspersing and combining library jobs with other employment. Recently, Jeanne spent about a year and a half traveling around Brazil and Argentina, taught English as a Second Language (ESL) in Brazil, then played violin for a while in a small orchestra in Yucatán. Now back in the U.S., she is enjoying the opportunity to learn more about being an orchestra librarian and is looking for chamber music opportunities in Sarasota.

Originally from Nazareth, Pennsylvania, **Carrie Krug** is the new Librarian of the Allentown Symphony, just

half an hour away from her hometown. A recent graduate of Lebanon Valley College in Annville, Pennsylvania with a degree in music theory and composition, Carrie continues to make music as a pianist, vocalist, and composer. She performs regularly with the Bach Choir of Bethlehem, her church choir, and as a member of the Allentown Symphony Choir. Carrie had been working in the box office when the former librarian resigned and she was called to fill the gap. Though having no previous library experience, Carrie had worked at Shawnee Press and has learned the ropes quickly. She is enjoying the balance between her library job and performance opportunities and looks forward to seeing what the future may bring.

The Boston Philharmonic has hired **Kristine Sessa** as its new Librarian. In addition to this new position, Kris is also the Music Curriculum Librarian at Boston University and Librarian for the Orchestra at Indian Hill. Though already busy with her other positions, Kris could not pass up the opportunity to work with an ensemble comprised of professionals, students, and amateurs with the goal of reaching audiences who have not previously been exposed to classical music. Kris's father emigrated from Poland and sang and played Polish folk songs on his accordion, and her mother, Lenore Engdahl, was a concert pianist. Kris and her brothers started piano lessons at an early age. She also briefly played the violin before settling on the clarinet. An interest in studying and creating visual art has been a lifelong complement to her musical career, and in addition to gardening she enjoys painting with watercolor and pencil sketching and hopes to try ceramics in the future.

A resident of Fresno for over 40 years and in her 27th year of playing flute and piccolo with the Fresno Philharmonic, **Cathi Tudman** recently stepped in to become the new Librarian. Cathi became enamored of the flute as a child when her Brownie Girl Scout troop took a trip to hear a San Francisco Symphony concert. She decided she wanted to play in a big orchestra someday, and through much practice and competition, earned seats in various regional, state, and national orchestras and bands. Eventually, however, her parents insisted that she choose another career. Though she has continued to play, Cathi became a nurse and an educator and is currently teaching eighth grade physical science. In the summers, Cathi is the Coordinator for the Lake Sequoia Symphonic Music Camp, where she teaches piccolo and is the orchestra librarian.

COFFEE BREAK: "A LIBRARIAN'S LIFE"

Thomas Takaro,
Houston Symphony

Across

- 1 Over the moon
- 5 Hebrew letter A
- 10 Shuttle-launching org.
- 14 Font type: Abbr.
- 15 Soft wood
- 16 ___ Bator: Mongolian capital
- 17 Task for a librarian
- 20 Abu Dhabi is its capital: Abbr.
- 21 Violin parts have more of these than tuba parts
- 22 Part of a golf shoe
- 23 Popular music retailer in Chester, N.Y.
- 24 Vice President under L.B.J.
- 25 Conductor and violinist Silverstein, to his friends
- 26 Task for a librarian
- 32 Jewish greeting or farewell
- 35 Smashed
- 36 Violinist Kavafian
- 37 Claw
- 38 Late jazz trumpet player, for short
- 39 Chinese cuisine
- 41 Actress Mary, Academy Award nominee for *Sons and Lovers*
- 42 *Much ___ About Nothing*
- 43 Tropical fruit
- 44 Task for a librarian
- 48 Cool drink
- 49 Distress signal
- 50 U.S. rental agent for Schott and Universal: Abbr.
- 53 Puccini suicide
- 56 French pancake
- 58 L.A. or N.Y. commuter org.
- 59 Task for a librarian
- 62 Former home of Shostakovich and Prokofiev: Abbr.
- 63 Cafe in Act II of *La Bohème*
- 64 Search for, as errata
- 65 Fling
- 66 Distinctive manner
- 67 Iron and uranium, e.g.

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Op. 13 5/7/07

Down

- 1 Baroque dance in compound meter
- 2 First string
- 3 Co-founder of Microsoft
- 4 The Matterhorn, e.g.
- 5 ___ and *Isaac*: Stravinsky work for baritone and orchestra
- 6 Stand-up's aim
- 7 Otherwise
- 8 Non-commercial TV ads
- 9 Actor Holbrook
- 10 Centers of cells
- 11 Soothing ointment
- 12 ___ Lee: grocery store dessert brand
- 13 Working without ___: taking chances
- 18 Author of *I Feel Bad About My Neck*
- 19 Flat-bottomed boat
- 25 Mark quickly
- 26 British rock group
- 27 Author of "The Waste Land"
- 28 "That's show ___"
- 29 One of Columbus's ships
- 30 Greeting down under
- 31 "Mens ___ in corpore sano"
- 32 Oreo Double ___ Cookies
- 33 Mata ___: femme fatale
- 34 Borodin, for short?
- 38 President before J.F.K.
- 39 ___ und *Gretel*
- 40 Common carrier
- 42 Shostakovich ballet, *The Golden ___*
- 43 What one does on bended knee
- 45 Indianapolis basketball team
- 46 Composer of *Giselle*
- 47 Of service, as librarians
- 50 Arab ruler
- 51 "Only God can make ___": Joyce Kilmer
- 52 Excerpt from Prokofiev's *Romeo and Juliet*
- 53 Tense
- 54 ___ bucco: veal dish
- 55 Audience reaction to première of *Le sacre du printemps*?
- 56 Coagulate
- 57 ___ Martin: fine cognac
- 60 Music degrees: Abbr.
- 61 Musical grp. in MI or TX