

Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XXI, NUMBER 3

MARCH 2007

FROM OUR PRESIDENT

Karen Schnackenberg, Dallas Symphony

The Major Orchestra Librarians' Association marks its 25th year on March 4, the anniversary of the first conference, held in Philadelphia in 1983. It's been fun to go back and read the minutes from the first few meetings. Many of the topics discussed then are still talked about regularly, which is not to say that nothing has changed, but rather that those issues are so fundamental to the performance librarian's daily work that we are still dealing with them. In these moments a mere 25 years is irrelevant.

But in other ways we are light years from those first meetings. Technology has changed how we do many of the tasks required in our jobs as well as how we communicate with each other. I remember during my last term as President, ten years ago, when I would try to update the board and take votes, the only way to reach everyone quickly was by fax. Of course, even that was a huge improvement over the technology available when MOLA began, and I wonder if any of our founders could have imagined how easy it would become to send and receive information in real time. Because of e-mail, we are able to have immediate board discussions on issues that come up; everyone can express his or her opinion; and when one of us forgets something a few months later (a hypothetical example of course), someone else dredges up our digital trail and we can continue on.

By now, e-mail is not the only way for discussions to take place electronically—there are instant messaging, video conferencing, and Skype conversations, which are free and have already been used for some MOLA business. I couldn't begin to guess what our choices will be 25 years from now. As a quick typist (having learned on a *manual* typewriter) but a slow text-messenger, all I know is that I'm still amazed by the ramifications of this revolution on our industry.

MOLA's birth and growth have really, in a way,

mirrored the growth of technology. If you look at the minutes from those first meetings, you'll see that our colleagues were talking about "computerizing" their libraries much as we now discuss electronic music stands—when and how they will be implemented, who among us will be the first to get them, what they will cost, and learning the skills necessary to utilize them. The American Symphony Orchestra League card catalogue project that would eventually develop into OPAS was just beginning. At the 1984 conference, when our membership was asked how many libraries were computerized, here was the answer recounted in the minutes:

Jim Kortz of St. Paul Chamber Orchestra has the only completely computerized system. His predecessor at St. Paul entered his whole catalogue onto a computer database. This includes composer, birth and death dates, title of work, publisher, instrumentation, and length of work. He has a terminal in his office. If a computer is available, the cost of doing this is not too great. He's presently setting up a system to write his program notes via computer. At this time Kortz has some 2,000 to 2,500 titles on record. If the machinery should shut down, he also has a one line print-out on file.

Well, we all know about "machinery" shut-downs, but it's probably very difficult for most of our younger member librarians to imagine running a library without a repertoire database, much less with-

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out a computer entirely.

Of course, as one or two of my colleagues recently reminded me, nothing replaces talking to someone to keep business flowing smoothly and to strengthen relationships. And best of all is getting together face-to-face, as we do for our mid-year meetings and annual conferences. The most productive work is done when we are together—the ideas and accomplishments possible from the collective are far greater than for one lone librarian toiling away in a dark basement (well, except for those of you with windows). Although it is 25 years later, one of the main reasons MOLA began is completely relevant even now and, I believe, still our main reason for existing: providing a greater source of information, experience, community, and industry influence than we could ever manage individually.

There is much to learn from reading about the work that was done in the years when MOLA was founded and first establishing itself and I encourage you to go back and look at the transcripts from the annual meetings (in the Members' area of the MOLA website) and to read the back issues of *Marcato* (in the public area of the website). While you do that, think of all the effort that went into creating and maintaining those records and then organizing and putting them into the electronic format from which we benefit today. Thousands of hours of work by many of our past and present colleagues continue to enlighten and educate us even now, realizing yet another of MOLA's primary missions.

Indeed, it takes a great deal of effort not only to

put together projects for MOLA and the greater good but to retain the "community" of our group. We are three times larger than we were only ten years ago, and much more diverse in types and sizes of organizations, distances, languages, cultures, and experience. Our membership now more closely reflects the early hope of the three original founders, Victor Alpert (Boston Symphony), Jim Berdahl (Minnesota Orchestra, and Clint Nieweg (Philadelphia Orchestra), which was to be open to organizations large and small, and "help improve professionalism among younger librarians."

There is no better way to feel connected to your colleagues than to be involved, whether by joining the members' forum on the MOLA website, volunteering to take on a project, reaching out to others to help them with a library problem, writing an article for *Marcato*, or participating when asked for your input. Don't sit back and wait for it to come to you. Step forward, and you will find not three times the resources and rewards, but hundred-fold possibilities for learning and contributing.

It's been my privilege to serve as President this past year, and to do work that will, hopefully, help MOLA in its future successes. Many others worked very hard as well—you know who you are—and I will attempt to thank each of you in the next weeks. But for this public record, I want to thank the other members of the MOLA Board of Directors for a great year of tremendous accomplishment: Vice President Marcia Farabee, an always-willing, helpful, cheerful, and sensible Rock of Gibraltar, doing more

Marcato is the quarterly newsletter of The Major Orchestra Librarians' Association, Inc. (MOLA), ISSN 1543-0235. Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$20.00 US for addresses within North America, \$30.00 US for addresses outside North America. Subscriptions begin with the September issue.

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

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than her fair share; Secretary Jane Cross, a tower of efficiency and productivity, without whom none of us in MOLA would know where anything is; Treasurer Gordon Rowley, whose experience in conference management and finance has greatly assisted MOLA in reaching its larger financial goals; Member-at-Large Richard Payne, for his wonderful, inviting approach with guests and members-to-be and commitment to the larger purpose of providing service around the world; and Robert Sutherland, for his special brand of wit and wisdom, and his long years of service and contributions to MOLA. Also, the entire board owes a great debt of gratitude to Administrator Pat McGinn for tirelessly and steadily handling details the rest of us could not, reminding us of steps in the processes we were likely to forget, providing reassurance things would get done, and jumping to shore up, without question, a board or committee project that needed help. We could not have managed without him.

I look forward to seeing you all in Chicago!

2007 CONFERENCE REMINDERS

Peter Conover, Chicago Symphony

By the time you read this, signs of spring will hopefully be starting to appear wherever you are. Of course, that can only mean one thing: the 25th Anniversary MOLA Conference will be taking place in Chicago in just a few weeks. While you should have received your information packets in early February, and the March 2 registration deadline has passed, you may still have some questions regarding the conference and the pre-conference seminar. In general, if you have any questions or would like further information on anything at all, feel free to call Peter, Carole, or Mark in the CSO library at 312-294-3235, or write to us at librarystaff@csso.org.

The deadline for group rate room registration at the Hyatt is March 15. You may reach Hyatt reservations online at https://resweb.passkey.com/Resweb.do?mode=welcme_ei_new&eventID=31511 or by phone at 888-421-1442. General information on the hotel can be found on the web at www.chicagoregency.hyatt.com/hyatt/hotels/index.jsp.

The Hyatt Regency Hotel is situated in two towers, East and West. Although guest rooms will be in

both towers, our main meeting space throughout the pre-conference seminar and conference will be Crystal Ballroom C on the Green Level in the West Tower. Breakout sessions will be held in smaller rooms nearby. Although the Hyatt has check-in desks in both towers, beginning Thursday afternoon we will have welcome packets available in the Crystal Foyer.

A ground transportation information sheet was included with your conference information packet. For those of you arriving at O'Hare or Midway Airports, there are many options for transportation to the hotel. In addition to the Airport Express shuttle and taxicabs, you may also choose to take the Chicago Transit Authority train, the "El." Please be aware that although this is a safe and cost-effective way to get from the airports to the hotel and back again, it will involve some walking and stairs and may prove difficult if you have a less-than-portable amount of luggage.

Spring in Chicago is often slow to arrive, due in large part to the sluggish warming of Lake Michigan. Thanks to northeast winds, it's not uncommon for the city's lakefront to experience fog and a damp chill this time of year, while inland areas (including O'Hare Airport, where Chicago's "official" temperature is taken) enjoy sun and temperatures some 20 degrees warmer. Average highs remain under 60 degrees well into April, when average lows rarely exceed 40 degrees. A wide range of spring weather is possible in Chicagoland, ranging from snow to thunderstorms to sunny skies. We've found accurate downtown weather reports online at www.wunderground.com/US/IL/Chicago.html, and we advise you to check their forecast when packing for your trip.

As predicted, the Chicago Symphony Orchestra concerts during the conference featuring Yo-Yo Ma and the Silk Road ensemble are nearly sold-out. There are currently very few seats available for the Friday night concert, while Thursday has somewhat better availability, and Tuesday is even better. Although we are disappointed that some of you may not be able to hear the Chicago Symphony, there are numerous other events—cultural, culinary, and otherwise—that you can take advantage of while you are here. If you'd like some advice, just ask! Speaking of food, if you didn't indicate any dietary restrictions on your registration form, please let us know now so that we can accommodate your needs.

The 2007 conference is shaping up to be one of the best yet, and we are looking forward to seeing you in Chicago.

DON'T LET THE DOG EAT YOUR PROGRAMS!: MOLA, P.R.O.S, AND ORCHESTRA REPORTING

*Barbara A. Petersen, Assistant VP,
Classical Administration, BMI*

This is a friendly reminder from your United States Performing Rights Organizations (P.R.O.s) about the importance of sending us all of your concert programs regularly. First, a big *thank you* to those who are already doing this. Next, a plea to those who are not: without your fulfilling this important requirement of your orchestra licenses, P.R.O.s are unable to turn licensing fees into royalties for composers, arrangers, and publishers whose music is heard by your audiences. If the librarian is not the individual charged with this responsibility in your organization, please pass this information along to the person who is.

Both BMI and ASCAP orchestra licenses actually specify that programs should be mailed monthly, but I generally find that quarterly or semi-annual mailings work better both for orchestras and for us. Other schedules can be arranged, but timely reporting is essential so that royalties are not delayed, missed, or incorrectly paid. If you let this task get more than a year behind, you just create a massive project for yourself and problems for us.

Every concert an orchestra performs or presents within the U.S.A. (and its possessions and territories) is potentially eligible for royalties, so all program books (or program pages or OPAS programs) should be included in your mailings. These include tours and run-outs, free concerts, young people's concerts of all kinds, in-school, family, and community concerts, performances by youth orchestras sponsored by your orchestra, chamber music concerts, and summer festival appearances. Any encores, last-minute changes, weather cancellations, and other additions, subtractions, and corrections should be noted on the program.

When an American orchestra appears at venues other than its home, the orchestra needs to send programs to the P.R.O.s and include income (concert fees or adjusted box office, as relevant) when calculating its licensing fee. In their reports to the P.R.O.s, performing arts centers as a rule exclude American orchestras on the grounds that the orchestra's blanket license covers the orchestra wherever it performs in the U.S.A. This practice obtains whether you are the San Francisco Symphony appearing at the

Walt Disney Concert Hall in Los Angeles, the Boston Symphony at Carnegie Hall, or the Richmond (Indiana) Symphony at its Civic Hall PAC. Foreign tours are covered under licenses of local presenters with the host country's P.R.O., but if you send programs to ASCAP and BMI and any of our works are included, we can forward this information to the appropriate society. (American P.R.O.s have reciprocal agreements with most societies around the world.)

For opera companies and other organizations that present single concerts (including benefit concerts) or recital series, the licenses have different reporting requirements, but programs are always essential for royalties. The same goes for colleges and universities, conservatories, and local series or performing arts centers that present visiting orchestras from outside the U.S.A.

I would like to extend special thanks to those of you using OPAS. I believe you know how convenient it is, and I think we'd all like to save a few trees, as well as some postage. The ASCAP/BMI OPAS program reporting system was an outgrowth of discussions held by ASCAP's former Manager of Concert Performance Crediting, Pamela Massey, Tom Gaitens, myself, and MOLA librarians during a MOLA conference several years ago. While we will miss the now-retired Pamela, I want to give a special welcome to her successor at ASCAP, Andy Shreeves.

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MEET THE LIBRARIANS OF THE NASHVILLE SYMPHONY

Michael Shelton, Grant Park Symphony

The sign in the window above Wilson Ochoa's desk at the new Schermerhorn Symphony Center reads, "*Noteus correctus Americanus.*" As Wilson explains, when passers-by kept peering in through the windows of the new music library, he and Jennifer Goldberg began to feel like animals in a zoo. So they put up the helpful sign, identifying their species and including notes on the behavior of North American

music librarians in the wild: "They are nocturnal animals that often appear sluggish during the daytime. They can be easily recognized by the white Liquid Paper markings on their fingers, and the eraser shavings in their hair. They make their home by burrowing between piles of music paper, and can only be coaxed out by the smell of fresh beer. Please do not feed the librarians."

How many librarians can only wish they had problems with windows and inquisitive visitors? Most of us have to rely on Intellicast.com to tell us when it's raining. When Nashville's new music library was built, Wilson put windows at the top of his wish list, and got six of them, all with northern exposure. The ceilings in the library are fifteen feet high, giving all that natural light plenty of room to bounce around. Both Wilson and Jennifer appreciate the garden view, especially when trying to puzzle out difficult page turns.

Wilson was involved in the planning of the library from the beginning, and seems to have gotten everything he asked for. The new library has four ten-foot high electronic movable shelving units, custom wall shelves, under-cabinet storage space, and a very nice-looking Ricoh copier. If you are prone to jealousy, you won't want to read any more about Wilson and Jennifer's new workspace. But for a fuller description, and some nice photos, see Drew McManus's article at: http://www.artsjournal.com/adaptistration/archives/2006/09/all_about_the_s.html

Wilson became Nashville's principal music librarian in July of 2002 after Shelley Friedman moved to the National Symphony. Only a few years earlier, he was a self-described "happy horn player": a member of the Charleston (South Carolina) Symphony and a sub with the Atlanta Symphony. But Wilson had been diagnosed in 1989 with lupus, a chronic autoimmune disease. By the fall of 1999 he could no longer play the horn. The Charleston Symphony, to their credit, created a temporary job for him as an assistant to the personnel manager and to the music librarian, Alexandra Ricks. When Alex left her job to raise a family, Wilson became Charleston's music librarian.

Wilson says, "It was a lucky break for me, and a good fit, as I was always that conscientious (nerdy) musician who brought his own scores to rehearsal, and had two or three recordings of most everything in the standard repertoire. I still collect CDs—probably well over 5,000 by now." Wilson recalls his first day in his new career, full of the same anxieties and uncertainties we all felt. He relied then, as most of us still do, on two main resources: the MOLA listserv and Clint Nieweg. Clint was especially help-

ful in Wilson's first big project, correcting errata in the Schirmer manuscript parts to Shostakovich's Symphony No. 7.

In addition to his library duties, Wilson serves on the committees for artistic planning and conductor search. He is also a busy arranger. His latest work is an orchestral version of Copland's *Emblems*, which will be premiered by Leonard Slatkin during the 2008 MOLA conference in Nashville.

Wilson is currently trying to reconstruct Roy Harris's *Abraham Lincoln Symphony (No. 10)*. He describes his project in this way: "The orchestral version has been 'missing' for 40 years (according to Harris' official biography). With the help of Youngstown (Ohio) librarian June Byo, we found many parts in the library there, catalogued under the separate movement titles (thus the confusion). Materials are incomplete, but I'm hoping a trip to the Harris archives at California State Los Angeles will fill in missing parts, or give an idea of how to reconstruct them. I really enjoy this kind of sleuthing." Wilson adds that this kind of work officially qualifies him as a nerd.

In fact, his hard work only certifies him to be an official member of the Ochoa family. His sister Ellen is an astronaut who has been up in the shuttle four times, taking her flute with her once; his sister Beth worked in the music department at Universal Studios, and is now an entertainment lawyer; his brother Monte teaches and worked in the media department for the San Diego schools (and works for the San Diego Padres in his spare time); and his brother Tyler teaches law and was a two-day winner on *Jeopardy*. ("I'll take Errata for \$200, and my answer is, 'Who is Ravel?'"")

Jennifer, praised by Wilson as his "terrific assistant," also took a circuitous path to Nashville. As a child in western Massachusetts she began playing the flute, largely in imitation of an older next-door neighbor. Although music was intended as a hobby, it gradually edged out her first career choice as a Latin teacher (*quod erat demonstrandum*). She developed a course in college about music management, including preparation of orchestra parts. Jennifer remembers having no idea at the time what bowings were, or why string parts needed to match. "Someone should have stopped me right then and there," she claims.

Her introduction to music library work came in 1998 at Tanglewood, where she worked as a volunteer with John Perkel. A last-minute program change at the Boston Symphony led to a hectic workday alongside Marty Burlingame (and probably convinced her that music library work could be every bit as ex-

citing as Latin). Jennifer then moved to Miami Beach, where for two years she was the library fellow with the New World Symphony. Her next job was in Richmond, where she worked for six years before moving to Nashville in August 2006. Jennifer is "excited to be part of the Nashville Symphony family during this thrilling time in its history." She describes Nashville as a growing city that has embraced the orchestra and its new concert hall. Her husband, Greg, and their "adorable, but loud" Toller dog, Daisy, have recently joined her in Nashville.

Jennifer has been involved in MOLA since attending the New York conference in 2000. She was Secretary for two years and has served on many committees. Wilson and Jennifer are both excited to host the 2008 MOLA conference, and are eager to show everyone their wonderful new facility.

MEET THE LIBRARIANS OF THE PRESSER RENTAL LIBRARY

Jennifer Johnson, Minnesota Orchestra

It is the day after Christmas and I think I've just met one of Santa's elves. Effervescent Maria Iannacone, head of the Rental Department at Theodore Presser Company, is talking faster than I can scrawl, enough kilowatts to light Rockefeller Center radiating from her tawny pixie-cut-topped frame as she compares her occupation with that of an air traffic controller and tells me, "It's an interesting chair to sit in on many levels. On the musical level, there are these wonderful composers. I feel honored to be able to work with these people. It's also neat to work with some of the younger orchestras—maestros and college students doing recitals and dissertations . . . and I love my colleagues in the orchestras. They're a nice group of people; interesting and good-natured." Clearly, this is a woman who loves her job.

I've come to peer at Presser's new dwelling, and Maria has graciously agreed to meet me. After over a half-century in Bryn Mawr, Pennsylvania, Presser relocated to King of Prussia six years ago, to a nickel-colored complex one mile down the road from Valley Forge National Park. The new home is, by all accounts, a vast improvement. Maria used to distribute a map of the labyrinthine Bryn Mawr headquarters to new hires; now, thanks to her input, the warehouse is laid out in a more logical fashion—masters by the copy room, for example, and office cubicles with more breathing room than before. Windows

and light-tinted walls prompt Maria to liken the transition to Dorothy's emergence in Oz, and there's also plenty of space for the works of Presser's new sibling company, Carl Fischer, LLC. (In August, 2004, F. Hayden Connor, who already owned Fischer, purchased Presser, and music from the two companies is now kept in adjacent rooms.)

Maria has worked at Presser for the past 28 years, 26 of those in her current position. She came to the company straight out of college (Immaculata, in southeastern Pennsylvania), where she earned a degree in piano. Since then, she's watched orchestra librarians play an intricate game of musical chairs, seen publication rights shift from one rental agent to another, and witnessed more mergers and separations than a retired divorce attorney. And she's gained perhaps a bit more sleep as communications with overseas publishers morphed from letters and telegrams into faxes and e-mails. "I set the alarm for 4:00 AM to call Durand once," she says, explaining that in the days before split-second technology, it was the only way to get an emergency request to them early enough to be fulfilled by the end of the business day.

In addition to Maria, the Rental Department staff consists of Rental Assistant Laura Piantini, who has been with Presser for nineteen years, Chen Li, now in her seventh year, and Elizabeth Rooney, who joined the company in 2006. While every member of the group is cross-trained, each also has a specialty. Maria oversees the department and deals directly with composers, other publishing agencies, grand rights performances, and "special situations." She is the first in line to inventory new works and update the rental catalogue database, and works closely with domestic and foreign publishers. Laura helps Maria handle the bulk of customer inquiries. In addition, she is mainly responsible for order processing and scheduling, reservation confirmation, and invoice and credit processing. Chen focuses primarily on order fulfillment (i.e., pulling material from the shelves and preparing it for shipment), and Elizabeth deals with the returns process and missing parts notification. But because each employee is so thoroughly trained in general department functions, anyone can assist with a last-minute request or help out in an emergency. As Maria emphasizes, "It's not like business stops because someone's sick."

Business slows, however, when librarians use multiple forms of communication to place orders or request information. When I question Maria as to her preference between phone, fax, or e-mail, she tells me that Presser will accept any of these methods, but asks that librarians pick only one. Problems

arise when librarians mix and match methods of correspondence—faxing orders and immediately following up with voice mail messages, or perhaps even tripling their efforts with e-mail as well. Rental requests in multiple formats stymie efficiency within the department, as two or more employees may inadvertently find themselves researching or fulfilling the same orders. In true emergencies, librarians should call Presser and ask for somebody to be paged, as a voice mail message may end up on the phone of somebody who is away from the office.

Thanks to the holiday, the office is empty today, save for a quiet staffer at the photocopier and a jeans-clad Daniel Dorff, whom I recognize as a composer, but who doubles as Presser's Vice President of Publishing. Daniel stops by Maria's office early during our conversation to catch up on some professional matters and, more importantly, to alert us to the presence of sugar cookies in the copy room. When we venture over an hour or so later, he meets us to show off antique photographs of composers that he found in the archives and to shoot the breeze over the holiday treats. We munch and speculate about the 95-year-old Steinway baby grand that Daniel bought from Presser during the move. The instrument was definitely owned by the company in 1947, and possibly as early as 1912, and many larger-than-life musicians who passed through Philadelphia during these years stopped by the publishing house to tweak a tune or run through a composition. Sergei Rachmaninoff, Samuel Barber, George Crumb—surely they all brushed their fingers over its keys.

While it's a given that a publishing house such as Presser would figure into the musical history of the past century, what's not as obvious, perhaps, is its peripheral relationship with major events around the globe. "There is an importance that world events have to our business," says Maria. "For example, several years ago, we were asked to supply music for benefit concerts in Japan when severe earthquakes struck. When catastrophes like Hurricane Katrina, acts of God, disasters, or international incidents occur, they do affect us—sometimes a little bit, and sometimes on a larger scale. . . . And there are memorial concerts. The music is there to support.

"It's an interesting vantage point. With publishing, we sit in the middle of composers and performance, and other publishers, too. Not only are we working with American composers, but we're also composers' repositories—their connection to North America—for the rest of the world, in a way."



TRANSITIONS

Elizabeth Cusato, Utah Symphony

Although this column usually focuses on welcoming librarians and reporting on people who have changed jobs or retired, this time we will begin with a different kind of announcement.

In **Memphis**, **Betsy Carter**, **Erin Kaste**, and three-year-old brother **Alex** welcomed **Jordan Grace Carter** on November 22, 2006. Jordan weighed eight pounds, one ounce, and mom and baby are happy and healthy. All best wishes and many congratulations to the whole family (and surely, it is only a matter of time before Jordan begins playing with her first magic rub eraser!).

Congratulations to **Jennifer Goldberg**, the new permanent Assistant Librarian of the **Nashville Symphony**. See Michael Shelton's article "Meet the Librarians" in this issue for more on Jennifer, Wilson Ochoa, and the NSO's new library facility.

Diana Flesner is the new Library Assistant at **Washington National Opera**. Originally from Gettysburg, Pennsylvania, Diana began piano studies in second grade after a bit of "experimental" abuse/exploration on the instrument. She has played cello since fourth grade and has also tried her hand at Balkan instruments such as gudulka and oud. She has a B.A. from Middlebury College (Vermont) in Music and Russian Language/Literature, a M.M. from San Francisco Conservatory in cello performance, and is working to complete a D.M.A. at the University of Illinois in cello performance, with a minor in ethnomusicology and a graduate certificate program in Russian/East European studies. In addition to finishing her dissertation, Diana has been busy teaching, practicing, and occasionally enjoying some of the local parks and restaurants.

Just down the road, the **United States Marine Band** Library has hired **Jamie Schwendinger** to replace recently retired Master Gunnery Sergeant Dale Allen. Dale is reportedly enjoying his mountain-top log cabin along the Blue Ridge Parkway near Waynesboro, Virginia. Coming from Freeport, Illinois, Jamie has been interested in music for as long as she can remember and first became interested in orchestra librarianship while completing her B.A. at Illinois Wesleyan University. After doing graduate research work at the Illinois State University Milner Library and working there for a year after graduation

as a librarian assistant, Jamie was hooked. Combining her love of libraries with her life-long interest in band music and the military made joining the USMB a natural choice. In her spare time, Jamie continues to freelance as a flutist and enjoys reading and other forms of entertainment.

Laura Jordan has joined Christina Rossetti at the **Phoenix Symphony**. Her first library job was with the Minnesota Youth Symphonies, and what started as a part-time job grew over her five seasons with the organization to include many more responsibilities. A trumpet player, Laura grew to love classical music by attending Minnesota Orchestra concerts, and she even subbed with the orchestra before leaving the Twin Cities to pursue her M.M. and D.M.A. in trumpet performance from Texas Tech University. While in Texas, Laura worked for a season as the operations manager and librarian of the Houston Youth Symphony and Ballet. Outside of work, Laura enjoys reading, hiking, cooking with her husband, and discovering new recipes for baked goods, and has had one of her original recipes published in the magazine *Cooking Pleasures*.

Juhana Hautsalo is the new librarian for the **Finnish National Opera**. Previously with the Tapiola Sinfonietta, Juhana has replaced Anja Lankinen following her retirement. Originally from Kuopio (also Jari Eskola's home town), Juhana began studies on violin at the Kuopio conservatory at age five. Though he has not pursued professional studies in violin, Juhana continues to play with the Helsinki University Symphony Orchestra and the Aholansaari Sinfonietta (of which he is a founding member and general manager). Juhana was always interested in working with orchestras and has found the library to be the perfect avenue. When not in the library, Juhana is working to finish his master's thesis (he is a musicology major and has also studied theoretical philosophy, aesthetics, and semiotics) and, despite the interruption caused by work, hopes to graduate this spring. Extra-musical interests include hiking in Finnish, Swedish, and Norwegian Lapland, fishing, and malt whiskies.

Katja Haavisto, who has replaced Juhana Hautsalo at the **Tapiola Sinfonietta**, earned her initial advanced degree in music at the Helsinki Polytechnic School (Conservatory), then continued with additional studies at Diaconia Polytechnic School, earning a B.A. in social sciences. She is currently working on musicology at the University of Helsinki. Librarianship is Katja's second job, as she first worked for a year as a fundraiser coordinator at the Finnish Evan-

gelical Lutheran Mission. When she heard that the Tapiola Sinfonietta position was open, she jumped at the chance to work in music. A violinist, Katja grew up in a musical family and began taking lessons as a small child. Her mother was a piano teacher at the Hämeenlinna college of music, and they listened to classical music at home and went to concerts. Initially, she thought she might like to teach or perhaps perform, but now finds that the details of library work are very interesting, especially internet research and organizing program notes. When not working, Katja and her boyfriend see movies and concerts, visit with friends, and enjoy spicy food and salmiakki (a special Finnish licorice candy).

Crozet Duplantier has returned to New Orleans and is the Education Director and Librarian for the **Louisiana Philharmonic**. Though we know him most recently for his work with Lyric Opera of Chicago and the Washington National Opera, Crozet began his library career with the New Orleans Symphony before returning to school for tuba performance and then working in the library at the Atlanta Symphony. Crozet is trying to rehabilitate his home in New Orleans, where "minor flooding" ruined the first floor. The difficulty is in getting anyone to do the work, because everyone in the city is trying to hire the same few electricians, plumbers, and roofers. When not at work in the library or home, Crozet plays tuba in the New Orleans Concert Band (which he says is not a musical activity but counts as an extra-musical hobby) and is listening to composers such as Bantock, Malipiero, and Chiquinha Gonzaga. His current favorite CD is the Academy of Ancient Music playing William Boyce's symphonies.

Hanya Etter is the new librarian of the **Eugene Symphony**. A violinist and violist, Hanya grew up in Berkeley, California, before moving to Eugene, Oregon, for the first two years of high school. After a summer at Interlochen, Hanya became a charter graduate of the Interlochen Arts Academy before returning to study music education at the University of Oregon. She was the first principal violist of the Eugene Symphony Orchestra when it was founded in 1965 and played there for two years before moving to Germany with her husband. In 1983 Hanya returned to Eugene and has been playing in the ESO, other regional orchestras, and a string quartet ever since. She also maintains a studio of violin and viola students and teaches German part-time at an alternative high school in Eugene. Hanya is enjoying the transition from playing to librarianship: like so many of us she finds that filing, sorting, bowing, researching, and ordering are enjoyable and interesting.