

Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Marcia Farabee, National Symphony

For some reason recently, I have found myself thinking about motivation: what it is, when I need it, why I need it, how often I run into “bad” motivation, and so on. I am not one for the motivational posters that are sometimes used by corporations. Indeed, I tend to be pretty cynical about those most of the time. And yet, there are some days when, frankly, I need to be motivated.

I like to think that most of the time my personal pride in a job well done is what helps to drive me. My love of music and of being a musician and a performance librarian also are factors. Being part of a living art form, associating with gifted colleagues, interacting with conductors and guest artists, solving programming puzzles, and not being tied to a nine to five job are all positive pieces to my motivational puzzle.

What then, do I do when my job is not all sunshine and roses—when it just becomes a “job?” Many times I go into to my kitchen and bake something. Sometimes I take a long walk or work in my yard. Occasionally I just read a book, practice my violin, or take a nap. It is also at those moments, though, that I reach into the mysterious support mechanism called MOLA. Calling one of my MOLA friends, chatting about the amazing service we all perform daily (some might call it rescuing the people on stage), thinking back on past conferences and Forum exchanges, and remembering life-altering tours or concerts all help to put the current doldrums into perspective.

I had lunch with one of our NSO Board members a few weeks ago, and he asked me what it is that gets me up and to work every day. In essence, what motivates me? We had a long talk about relationships, musical gratification, and the practical side of work. The last comment he made, though, has remained with me: “I knew it was time to move on when I was no longer challenged or excited about

what I was doing.” Perhaps it was his honest assessment of his career that has triggered my pensiveness; maybe I am just in a natural place in my life where I begin to examine what it is that I have done and where I am going. After lots of thought, I know that I *do* still feel challenged and excited by what I am doing in our library, and I look forward to (most) of my days there.

My challenge and hope for all of us is that we are able to navigate the occasional frustrating, boring, exasperating times, and we are challenged, excited, and motivated to continue in this creative line of work.



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IN MEMORIAM: CASIMER KOSSAKOWSKI

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Casimer Kossakowski, 67, played trumpet for NJSO
(By George Berkin)
Star-Ledger Staff

When the New Jersey Symphony Orchestra performed Beethoven's Ninth Symphony at Adare Manor in Ireland some 20 years ago, Casimer Kossakowski was on stage, in the brass section, and his family was in the audience.

"It was just amazing," recalled Mr. Kossakowski's son, Ted Kossakowski of Montclair, who was 19 at the time.

A trumpet player with the NJSO for 25 years, Mr. Kossakowski served as its librarian for the past 10. In that role, he was in charge of obtaining, and sometimes orchestrating, music for his fellow musicians, a complex task far beyond what the humble title suggests.

Mr. Kossakowski, a West Orange resident, died of a heart attack Dec. 12 at Mountainside Hospital in Glen Ridge. He was 67.

Mr. Kossakowski, who played second trumpet, excelled in working with others in the brass section,

said Charles Baker of Leonia, a trombone player and personnel manager with the orchestra.

"He was a rare breed, a dedicated section player," Baker said, noting that his friend's attention to detail made him well-suited for the job of librarian.

"It takes a lot of fussing around," Baker said.

Mr. Kossakowski's parents were classical music fans and he developed an interest in the trumpet as a fourth-grader, said his sister, Jean Dawdy of Livonia, Mich.

But the Detroit native was also a baseball fan. He loved the Detroit Tigers so much that he even worked for a time at Tiger Stadium as a boy. But his loyalties switched to the Yankees when he moved to the New York metropolitan area years later.

After graduating from high school, Mr. Kossakowski joined the Army, serving as a paratrooper with the 101st Airborne Division for four years before coming to New York to attend the Manhattan School of Music.

He eventually signed on with the New Jersey Symphony Orchestra, where he met his wife. Ann Kossakowski remains a violinist with the orchestra.

At home, naturally, music and music education were stressed.

His daughter, Kaitlin Kossakowski of Montclair, remembers hearing her father explain Mahler's First Symphony when she was a mere six-year-old.

The story, as her father told it, was that of animals having a funeral for their hunter. "He knew so much about music," Kaitlin Kossakowski said. "If

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Gordon Rowley, MOLA Treasurer • Peninsula Music Festival • 3045 Cedar Street • Ephraim, WI 54211
Ph: 920-854-4060 • baileysbreeze@itol.com

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Sandra Pearson, Editor-In-Chief, **Marcato** • New York Philharmonic • 10 Lincoln Center Plaza • New York, NY 10023
Ph: 212-875-5913 • Fax: 212-875-5911 • pearsons@nyphil.org

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you had any questions, you could ask my dad.”

On occasion, while performing, Mr. Kossakowski would greet his children from the stage.

“He wouldn’t wave, because you couldn’t do that, but he’d touch his head to give me a little signal I’d look for,” his son, Ted, said.

After Mr. Kossakowski became the symphony’s librarian, he tackled the tough job of getting music ready for the orchestra.

In January 1999, for example, he was putting the finishing touches on getting Wagner’s “The Ring” cycle ready for the musicians, no easy task.

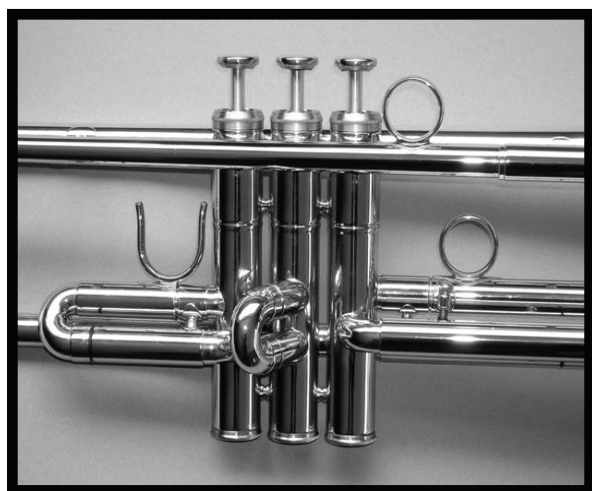
“Let’s put it this way,” Mr. Kossakowski told *The Star-Ledger* at the time. “I’ve dreamt about Wagner and these scores every night for the past few weeks, and the dreams, if not nightmares, have not been good.”

In addition to finding and researching scores, the task involved a sort of editing to make the score fit his specific orchestra. “You have to become a kind of musical detective,” Mr. Kossakowski told the newspaper.

In addition to his wife, son, daughter, and sister, Mr. Kossakowski is survived by two other daughters, Sophie and Madeline Kossakowski, both of West Orange, two stepchildren, Stuart Shallberg of Newark and Gabrielle Shallberg of Caldwell; and two grandchildren, Olivia and Nicolas Kossakowski, both of Montclair.

Burial was Tuesday in Mt. Hebron Cemetery, Montclair.

A celebration of Mr. Kossakowski’s life was held Friday at the Unitarian Church of Montclair. Arrangements were by the Caggiano Memorial, Montclair.



BMI LICENSE NEGOTIATION UPDATE

Mark Wilson, Dallas Symphony Orchestra

On August 22, 2007, I attended the BMI blanket license negotiation, round one, in which BMI made its proposal for the revision of the fee structure for symphony orchestras. Those present included four lawyers from BMI, the League task force (consisting of two orchestra managers and a lawyer representative) and myself as the MOLA representative.

Many of you participated in the survey that the League sent out this past spring and are aware that BMI wants to renegotiate their fee structure, citing industry changes (such as the increase in the usage of BMI music), and their feeling that the fees in effect for the past 25 years need adjustment.

Basically what BMI wants from all orchestras is an increase of 100 percent in fees collected.

The task force gave reasons as to why this large increase was outrageous. Among the reasons cited were financial hardship, such as orchestra deficits, and the need for donors and other outside support. Furthermore, orchestras are a much smaller percentage of BMI’s total income than, for example, christian rock or country music. The BMI lawyers left the room to caucus, returning after 15 minutes to say that they were “disappointed” that their proposal was not accepted. They will return to their colleagues at BMI and will be in contact again with another proposal. In the meantime, the license that was to expire on August 31, 2007, will remain in effect until further notice.

The meeting was adjourned after only 90 minutes.

In early October 2007, the task force lawyer received an e-mail from the BMI negotiating team stating that they have met with their senior management and will be sending something to the task force in writing in the next week or so.

On November 5, 2007, the task force lawyer received a response from BMI. The task force had a conference call on November 27, 2007, to address the BMI letter. The task force felt that BMI’s arguments were poorly informed and weak, the tone was insulting, and the letter contained false statements. At this point, it would seem that the negotiations are headed for the rate court. An official response to BMI is in the works. In the meantime more information is being gathered.



DATELINE OSAKA: AN ADVENTURE IN JAPANESE ORCHESTRA LIBRARYLAND

Paul Gunther, Minnesota Orchestra

In early 2007 I received an unexpected e-mail from a MOLA colleague in Japan, Junko Kawano, of the Kansai Philharmonic. Would I participate, she asked, in a Japan Orchestra Library Congress next summer? We exchanged more e-mails. The Congress was scheduled as an all-day event; on Saturday August 11th.

My itinerary would be straightforward but intense. Essentially this was to be a long weekend in Osaka, with Minneapolis departure on Thursday morning, August 9th, travel through Detroit, and arrival at Osaka's Kansai International Airport (with the charming code KIX) twenty hours later, on Friday evening, compliments of the International Date Line.

While in Osaka I would spend Saturday with our Japanese colleagues, enjoy a "free day" on Sunday, then depart KIX on Monday morning and arrive—after twenty more travel hours—back in Minneapolis Monday afternoon.

The Association of Japanese Symphony Orchestras (AJSO) most generously agreed to provide business class airfare, lodging, a stipend, and per diem. The AJSO styles itself the Japanese ASOL (now the League of American Orchestras), but, based on my singular experience, it would appear that they have improved upon their model. I have encountered few organizations as classy as the AJSO.

After three months' wait and less than two weeks before I left, my renewed passport arrived. Now that I had plane tickets, a passport, and a presentation ready, and with the realization that I signified a substantial investment for the AJSO, I planned to represent with honor the Minnesota Orchestra, MOLA, the U.S.A., and myself.

A bit of context: There are nearly two dozen professional orchestras in Japan, a nation roughly the size of the state of California. Most of these orchestras were represented by their librarians at this gathering. Tokyo alone has seven professional orchestras and Osaka has four. (Kansai, home of the Kansai Philharmonic where Junko works, is part of Osaka.) The oldest Japanese orchestra is the NHK (Nippon Hoso Kyokai, or Japan Broadcasting Corporation) Symphony Orchestra, in 1926.

The big day would open with my speech, followed by a Q&A, a librarians' workshop, a Japanese librarians' meeting, followed by an evening of enter-

tainment and dinner.

My speech was to be 90 minutes on the topic of my choice.

Choosing a subject turned out to be a difficult task. What would professional librarians hope to hear from me? Anyway, who would want to hear about bowings or errata for an hour and a half? Some, perhaps, but I wouldn't choose to speak on something so mundane.

Further compounding the challenge, my audience would comprise a mixture of professionals and students both in-and outside the field: around two dozen orchestra librarians, another two dozen music students, plus a smattering of others. So that would seem to eliminate information science-related topics such as cataloging or databases.

Also, 90 minutes is a long speech in any language. While such a presentation might be leavened by humor, I'm no master of English-language humor. Counting on humor to carry over between languages and cultures would not be such a great plan. (Is there really such a thing as librarian humor?)

Ironically, as it turned out, the evening's entertainment was a professional comedian in traditional Japanese costume, performing a thirty-minute monologue. Although I haven't the foggiest idea what he was saying, at the end of that long and stressful day, I must admit I found him tremendously funny....

Because it's tough to speak on a topic about which you know little, or which holds little interest, after due deliberation I decided to talk about me—my experience, my philosophy, and my thoughts as an orchestra librarian about the profession. Hence the title, "Thoughts on Being an Orchestra Librarian: History, Philosophy, and Techniques."

Another barrier: I don't speak Japanese, and many of my Japanese listeners, although likely far better at English than I am at Japanese, would not be sufficiently fluent to follow my presentation. They hired not one, but two, translators, and provided everyone with dual-channel headsets in both Japanese-to-English and English-to-Japanese. For my presentation I had prepared both an essay outline as well as a Power Point display and I had e-mailed them to the translators in advance. Four technicians monitored room lights and sound: a podium microphone and three wireless microphones for audience participation, 60 translator headsets and a translators' booth, and a screen for a transparency projector and an LCD projector hooked up to my laptop.

Friday evening I was met at the hotel by two AJSO representatives, Mr. Shuhei Deguchi, Managing Director, and Ms. Maki Nagura, Manager. Because my plane had been delayed, they had had to wait nearly two hours at the hotel just to go over and

confirm the next day's schedule.

Midmorning on Saturday, Junko Kawano met me at the hotel to escort me to the Congress. The Congress took place in a large rehearsal room at the Osaka Century Orchestra concert hall. I would have had a difficult time finding the hall on my own, and not only because of two subway rides amounting of nearly an hour (Osaka is a very large city). That weekend began a week-long holiday for many Osakans; trains, subways, and sidewalks were jammed. With temperatures nearing 100 degrees Fahrenheit (37 degrees Celsius) and 80 percent humidity, office workers had temporarily forsworn jackets and ties—most unusual for the ever-appropriate Japanese.

I had both my laptop and a duffel of gifts for the AJSO people, the translators, the techs, and especially Junko. Among the gifts were Minnesota Orchestra Beethoven Symphony CDs, including the Ninth (a traditional Japanese favorite), and t-shirts (always thank the stagehands).

First giving a brief history of orchestra librarianship, I shared my ideas on what it's like and what it means to be an orchestra librarian, with examples from my own experience. Afterward, people asked good questions: which catalogs do you use and what do you expect from them? What can our college orchestra do about bad practice copies and cheap bindings? How can we purchase better parts from our music distributor? How do we persuade our orchestra managers to take us seriously as professionals?

For the workshop on *How to Be a Librarian*, Junko Kawano invited several professional librarians to take a few minutes each to present one brief topic as an instructional lesson primarily for the students, followed by a written practice for everyone.

These Japanese orchestra librarians attended the Congress:

- Mr. Masaki Tanaka, Sapporo Symphony Orchestra
- Mr. Hiroaki Mizuno, Sendai Philharmonic Orchestra
- Ms. Sayaka Kito, Japan Philharmonic Orchestra (Tokyo)
- Ms. Keiko Itonaga, Tokyo Metropolitan Symphony Orchestra
- Ms. Naoko Furuichi, Tokyo New City Orchestra
- Mr. Yu Togawa, New Philharmonic Orchestra Chiba
- Mr. Minoru Washio, Mr. Toshihiro Ookubo, and Ms. Akiko Tawa, Central Aichi Symphony Orchestra
- Mr. Wataru Ooshima, Osaka Philharmonic

Orchestra

- Mr. Yoshihiro Nakamura, Kyoto Symphony Orchestra
- Ms. Akiko Morita, Osaka College Opera House Orchestra
- Ms. Chikako Kato, Hyogo Performing Arts Center Orchestra

There were also three non-Japanese Asian Librarians attending:

- Ms. Bo Ram Kim, Seoul Philharmonic Orchestra, Republic of Korea
- Mr. Nguyen Mihn Tan, Vietnam National Symphony Orchestra, Vietnam
- Mr. Roslan Bin Pilus, The National Symphony Orchestra of Malaysia

Many conductors with whom we in MOLA have worked over the years have conducted one or more of these orchestras and worked with some of the men and women I met in Osaka. Immediately upon my return from Osaka, I shared bowings with Yomiuri Nippon Symphony Librarian Hirokazu Hoki (I call him "my Hiro"), whom I met there, in preparation for Minnesota Orchestra Music Director Osmo Vänskä's fall concerts in Japan. Another happy coincidence is that the Yomiuri Nippon Symphony's recently-appointed Principal Conductor is Minnesota Orchestra Conductor Laureate Stanislaw Skrowaczewski, and former Minnesota Orchestra Music Director Eiji Oue is now music director of the Osaka Philharmonic Orchestra.

I cannot emphasize enough how well-organized this entire event was, with an exceptional attention to detail. Everyone involved in the planning and execution of the day's events, especially Junko Kawano, can take pride in the program, and, I would hope, in its results.

Also, I have come to ask myself how many orchestra librarians there must be in the world of whom we may not even be aware, who do much the same work we all do every day? Before Osaka, of the 24 other librarians participating I had known only Junko. I am pleased that since my return to Minnesota I have already been in communication with five of those at the Congress.

As it happened, I wasn't there to impart knowledge, but to join in knowledge-sharing, and to offer a different viewpoint from which to consider the knowledge available to all of us. Not just the librarians attending, but also the students and others in the audience seemed eager, interested, and pleased to be able to participate and to exchange ideas.

Junko Kawano deserves full credit and heartfelt appreciation for providing so many people with such a marvelous opportunity, and for carrying it off flaw-



lessly. Thanks to her also for confirming for me the participants' names. Any flaws in execution—either at the Congress or in this recounting of the experience—are entirely my own.

I have already advised our sponsor the AJSO, as well as my brilliant host Junko Kawano, that the Japanese Orchestra Librarian's Congress is an idea so outstanding that it would be a travesty not to repeat it annually.

SUBJECT ACCESS TO THE PERFORMANCE LIBRARY CATALOG

Russ Girsberger, The Juilliard School

Identifying works of music that fit a specific theme or topic can easily turn into a trivia quiz for the library staff, forcing everyone to search their memories for appropriate works or examine each item in the library for a suitable connection. Even then, many pieces could be overlooked because a connection wasn't obvious from simply reading the title on the music.

While there are a few helpful reference books that classify music by subject, a better solution may be to index your music collection by assigning words and phrases that describe what the music is about. This will provide another level of access to your library collection and help identify music that could be played on a theme concert or to honor a specific person or group. By typing these terms into a searchable field of your library database or creating a set of index cards for each subject heading, you will have fast access to this information.

For example, to program a concert with a "winter" theme you could search the subject field in your database to find music about that season. A well-indexed collection will identify works with an explicit as well as an implicit affiliation, so that you find all music with "winter" in the title, as well as those pieces *about* winter or winter-related activities. Your search might identify movements from *The Seasons* by Vivaldi, Glazunov, or Haydn, as well as "The Skaters' Waltz," the Troika from *Lieutenant Kije*, or Leroy Anderson's *Sleigh Ride*.

When identifying subject terms for your music collection, the most important step is to document which terms you use and how they are applied. Keep a list of the subjects, arranged either alphabetically or grouped by topic (Sports: baseball, bowling, hockey, etc.; Holiday: Christmas, Independence Day, Thanksgiving, etc.). This will help insure that the same word or phrase is used consistently when indexing or

searching the catalog. Consult your list of subject terms when cataloging or searching to be sure you are using the approved term.

You will need to make decisions on which terms to use and how to apply them. For example, if a work is suitable for a graduation ceremony, do you use "commencement" or "graduation" or "processional"? Do you combine terms, such as "processional march"? Select a term that is familiar enough to be remembered and also broad enough to apply to the *Pomp and Circumstance* marches, *Academic Festival Overture*, or other music that is suitable for the occasion.

Words that describe the musical form of a work can also be included in the subject field, so that all overtures, suites, or arias can be identified with a single search term. You can also combine search terms to identify a Broadway medley or an opera march.

To create a more detailed list, a thesaurus format can be used to indicate which are the preferred index terms and also show cross-references from other terms with USE and USE FOR entries:

Commencement, USE Graduation

Graduation, USE FOR Commencement; Convocation

The thesaurus format can also indicate hierarchical relationships between terms:

BT (Broader Term): Heart — BT Anatomy

NT (Narrower Term): Dance — NT Fox Trot; Polka; Waltz

RT (Related Term): Garden — RT Flower

The subject terms should also be flexible enough to allow detailed words or phrases, as needed. For example, geographic names could be entered with their broader classification, such as "City: Seattle" and "State: Washington," or "City: Paris" and "Country: France." In addition to identifying the specific location, this will allow for broader searches using the terms "City," "State," or "Country," to show all works that fit those categories. Most databases and search engines allow searches using phrases set off in quotation marks to find exact matches of your terms. In this way a search written as "brass band" will not find works for brass ensemble or concert band.

Remember that an index is only as helpful as the amount of information that it contains. For each work, include as many terms as possible to insure the widest coverage of subjects. For example, the song "Oklahoma!" could be described with several terms: State: Oklahoma; Country: U.S.; Musical: Broadway; Musical: Movie; State Song.

Reference Books

There are only a few books that classify music by

subject. Some will be invaluable when searching for appropriate works, while others may be more helpful in suggesting subject terms that can be used to classify your own library collection. Retail list prices below were taken from Amazon.com or the publisher's website. Out-of-print books can be purchased from AbeBooks.com, Alibris.com, Amazon.com, or other used book dealers.

For "classical" music, a handy reference is Jennifer Goodenberger's *Subject Guide to Classical Instrumental Music* (Metuchen, N.J.: Scarecrow Press, 1989; first paperback ed.: Lanham, Md.: Scarecrow Press, 2001. ISBN 0810841673. \$32). Goodenberger focuses on instrumental art music from the 1600s through the twentieth century, grouping the works into 208 subjects with cross-references to related topics. Written primarily for radio and television programmers, it is not a comprehensive survey, but it does include most standard works.

Klaus Schneider has written two books that classify and categorize instrumental music. Both are written in German, but can be easily used for reference without a reading comprehension of the language. The *Lexikon Programmusik* (Encyclopedia of Program Music) (Kassel: Bärenreiter, 1999–2000. Two volumes. Vol. 1: ISBN 3761814313. €43.95. Vol. 2: ISBN 3761814976. €38.50) classifies 6300 instrumental works from the sixteenth to the twentieth century into 147 thematic categories in volume one. Volume two lists works about individuals, real and invented (historical, literary, and mythological), arranged alphabetically by name. Composer indexes to the works indexed appear in the back of each volume.

Schneider's *Lexikon "Musik über Musik": Variationen—Transkriptionen—Hommagen—Stilimitationen—B-A-C-H* (Encyclopedia of Music about Music: Variations—Transcriptions—Tributes—Style Imitation—[compositions using] B-A-C-H) (Kassel: Bärenreiter, 2004. ISBN 3761816758. €41.95) lists instrumental music written about, influenced by, or in honor of other music and musicians. The largest category (music about individual composers and their works, pp. 11–321) is arranged by the subject of the music, so that both Liadov's and Rimsky-Korsakov's *Variations on a Theme of Glinka* appear under the entry for Glinka. The other topical lists are helpful and interesting to browse, such as music that introduces the orchestra and its instruments (pp. 343–376). Each entry includes the medium of performance (orchestra, piano, string quartet) with the publisher and publication date.

Alexander Reischert's *Kompendium der musikalischen Sujets: ein Werkkatalog* (Compendium of Musical Subjects: A Catalog of Works) (Kassel: Bärenreiter, 2001. Two volumes. ISBN 3761814275.

€162.00) lists works based on real individuals and fictional characters from history, literature, mythology, and religion. Volume two indexes the first volume by subject and also by name (composer, librettist, author, choreographer, etc.). Reischert intends to keep his books updated with additions and corrections listed on his website (www.musiksujets.de) under the heading "Neues und Ergänzendes zu einzelnen Sujets" (New and supplementary individual subjects).

A helpful general music resource is *The Great Song Thesaurus* by Roger Lax and Frederick Smith (New York: Oxford University Press, 2nd ed. 1989. ISBN 0195054083. Out-of-print.). In addition to categorized lists of award-winning songs, theme and trademark songs, and indexes by composer/lyricist and chronology, the "Thesaurus of Song Titles by Subject, Key Word, and Category" (pp. 621–719) classifies about 11,000 American and British popular songs from the thirteenth century through 1980s. The 2300 subject headings are arranged alphabetically with cross-references to other topics.

An index of lesser-known popular songs is *The Stecheson Classified Song Directory*, by Anthony and Anne Stecheson (Hollywood, Calif.: The Music Industry Press, 1961. No ISBN. Out-of-print.). While the song titles themselves may not be familiar, the "Song Category Table of Contents" (pp. vi–ix) lists almost 400 categories that can be used as possible subject terms in your own library index. Please note that the 1978 supplement to this directory is not helpful for this purpose.

For subject classification of popular song titles, the most comprehensive reference is *The Green Book of Songs by Subject*, by Jeff Green (Nashville, Tenn.: Professional Desk References, 5th ed. 2002. ISBN 0939735105. \$79.95. Available by subscription at <http://greenbookofsongs.com/default.asp>). Compiled for use by radio stations, it categorizes 35,000 recorded songs of the twentieth century. While not helpful for classical music, it uses a wide range of unique subject headings (1800 themes), including 25 romance-related categories ranging from "falling in love" to "forbidden love" to "get lost!"

Finally, for a traditional library cataloger's approach, *Music Subject Headings: Compiled from Library of Congress Subject Headings*, compiled by Harriette Hemmami (Lake Crystal, Minn.: Soldier Creek Press, 1998. ISBN 0936996765. Out-of-print.) extracts appropriate music-related subjects from the five volumes of Library of Congress subject headings. The book includes musical form headings (marches, symphonies, zarzuelas) and also descriptive headings (campaign songs, children's songs, chance music) arranged in a thesaurus format with extensive cross-references.



Hemmasi filters a great deal of information down to a single volume and includes headings to classify works by subject as well as musical form.

Online Resources

Several online resources and thesauri are available which list terms and subject headings in special fields of study. They are most helpful when compiling your own subject lists by showing terms commonly used in other disciplines.

The American Society of Indexers provides several links to online thesauri through their website (<http://www.asindexing.org/site/thesonet.shtml>), such as The Art & Architecture Thesaurus, Astronomy Thesaurus, The Getty Thesaurus of Geographic Names, and many others. Their list of "Reference Sources on the Internet" (<http://www.asindexing.org/site/refbooks.shtml>) has links to other informational sites on the Web which include suitable subject terms but are not arranged as thesauri, such as the Hacker's Jargon Dictionary and the Biographical Dictionary.

The Ethnographic Thesaurus (<http://et.afsnet.org/index.html>) has a searchable feature to suggest terms in folklore, ethnomusicology, cultural anthropology, and related fields, and includes direct access to word lists by category (music, dance, art, etc.).

Yale University's music library cataloging guide (<http://www.library.yale.edu/cataloging/music/musicat.htm>) has many files and links to cataloging aids, including a page listing types of compositions used in music uniform titles. This link shows preferred terms for musical forms: <http://www.library.yale.edu/cataloging/music/types.htm>.

For more information about developing your own thesaurus, Tim Craven at the University of Western Ontario has an online tutorial that teaches thesaurus terminology and construction at <http://instruct.uwo.ca/gplis/677/thesaur/main00.htm#contents>.

MEET THE MOLA COMMITTEES: ELECTRONIC DATA SERVICES

Melissa Steinberg, New England Conservatory of Music

The primary objective of MOLA is to help improve communication among orchestra librarians. Over the past 25 years, those means of communication have changed more than we could have imagined. The Electronic Data Services (EDS) Committee (formerly known as the Website Committee) has

grown and evolved with those changes and has kept MOLA moving forward in our fast-moving, digital age. The website and Forum that the committee maintain are indispensable tools for today's librarian, keeping us in touch with each other and harnessing a wealth of knowledge and information.

A history of the EDS Committee reads much like a history of MOLA itself. In the early years of MOLA, the primary way to reach other librarians was via telephone or postal service. In my office at NEC, I have an aging, alphabetically-indexed three-ring binder full of address and telephone entries made in pencil on lined paper. Elizabeth "Betty" Burnett, longtime NEC librarian, kept this book up to date for many years until her retirement. Our book predates MOLA, and is a fascinating collection of data, but it is by no means unique in the profession. Clint Nieweg began the collection dubbed "Frequently Used Dealers" (FUD) back in 1985.

When *Marcato* was first published in 1984, it was the first step in the widespread sharing of information, not only regarding publishers, but also the profession as a whole. Errata, mailing list updates, edition discussions, project updates, as well as help wanted and materials-needed columns, helped *Marcato* become a vital tool for connecting librarians. The newsletter, along with yearly meetings, remained the main source of communication for the first decade of MOLA until the introduction of the website and the listserv.

At the 1997 MOLA conference in Winnipeg, the Website Committee was formed. The committee's purpose was to establish, organize and unify MOLA's emerging online presence. The first goal was to create and maintain a website. At that time, www.mola.org was already taken, which is why the domain name www.mola-inc.org was used. The original website contained the list of member organizations and their librarians, a page for board member contact information, and FUD (now called Publishers, Agencies, and Dealers, or PAD). In addition, the site included downloadable pamphlets from the Publications Committee and collections of errata. In the last ten years, the site has grown but has kept much of its original integrity.

As e-mail made its way to the forefront of office communications, MOLA embraced the format with the introduction of the MOLA listserv in 1998. Open to all member librarians, the listserv provided instant communication and the ability to tap into a vast reservoir of knowledge and experience. While it did not replace *Marcato*, the listserv did broaden and enrich communication between librarians. Everything from emergency part requests to edition recommendations, contract issues, concert themes, and errata was

discussed in a sometimes lively fashion.

In Spring 2005, the MOLA Forum was established as a replacement for the listserv. The listserv had been generating a great deal of spam, creating a security issue for many users. This was a never-ending, time-consuming problem. In addition, there was no “opt-out” feature for the listserv, meaning that anyone who subscribed to it received all the messages all the time, creating a lot of inbox clutter. The Forum now provides a secure and streamlined way to communicate. It also provides a way for topics to be archived and searched, which was another drawback of the listserv. One of the current projects of the EDS Committee is to create an archive of listserv topics, saved in thousands of e-mails over the years, to post on the Forum.

The MOLA website underwent a major overhaul in late 2006, updating some new technologies and taking advantage of the most recent developments in website management and programming. On the surface, the site has a more unified color scheme and font, all of which tie in with our new logo. In addition, there has been a restructuring of much of the information on the site. Work is still being done on redesigning the many MOLA databases to increase their functionality. There is a long-term plan to make all of the various MOLA databases work and interact with each other, so all information will be available with just one search.

As noted by EDS Committee chairman, Jari Eskola, “We are all just librarians, not IT gurus.” The various members of the committee all contribute in their areas of strength, but they are mostly self-taught when it comes to computers. The committee does an outstanding job of keeping MOLA on the cutting edge of communication and technology. We have come a long way from the pencil-and-paper list of publishers. So, the next time you surf over to www.mola-inc.org, or post a question on the Forum, take a moment to think about what we would do without them and where we might be in another 25 years. If you think you may have some expertise in this area and would like to get involved, don’t hesitate to contact someone on the EDS Committee. For a list of current members, click the “Board & Committees” button on mola-inc.org’s home page.

TRANSITIONS

Elizabeth Cusato, Utah Symphony

In this quarter’s column you will be introduced below to the final three member librarians (of nine new MOLA orchestras) to join MOLA at the 2007 conference.

Karen Peters has been the librarian of new member orchestra, the **Orlando Philharmonic** for the past 15 years. In the early years, Karen also served as Principal Violist, but found that, once the orchestra grew to a certain point, the dual responsibilities were too much. In addition to her work in the library, she now plays as a section violist. Originally from Madison, Wisconsin, Karen began playing the violin in her fourth grade public school system. Later, as a student at University of Wisconsin-Madison, she earned a double major in viola and organ. Karen’s first library job was as an assistant to Tom Takaro at the Florida Symphony. Outside of the Orlando Philharmonic, Karen plays with the Raintree Chamber Players and enjoys spending time with her 11-year-old daughter and husband. She also collects old stock and theater orchestra arrangements, enjoys gardening, and belongs to a book club. She reports that being a member of MOLA has made a positive difference in her work.

In addition to Karen Peters and the other librarians who were profiled in earlier columns, there are two other librarians whose orchestras are new to MOLA this year. **Brandy Blakely** is the librarian at the **Boston Conservatory**, and, in the Canary Islands, **Marisa Gordo** is the librarian at the **Orquesta Sinfónica de Tenerife**.

At the **Spokane Symphony**, Catherine Shipley welcomes **Pat McNally** as the new assistant librarian. Pat, who is the Principal Bass with the symphony, replaces **Garnik Goukasian**, who will continue playing violin with the orchestra. Growing up close to Chicago, Pat became serious about music in junior high school when he played with the Chicago Youth Symphony. He earned a bachelors degree from DePaul University and did graduate work at Indiana University. After winning the principal bass job in Spokane, Pat applied for the library job thinking that it would be interesting work, and has discovered that he enjoys seeing both sides of the organization. He has found Spokane to be a good place to live, and enjoys barbecuing with friends, hiking, and patronizing the many places to get a good espresso.

Sebastian Djupsjöbacka is the new librarian at the **Tapiola Sinfonietta**. Growing up in a musical family in Sipoo (a small town about 30 km east of Helsinki), Sebastian began violin at age six and changed to viola in his teens. While he still plays viola occasionally, he has been singing in choirs his “whole life” with plans to continue. A musicology major at Helsinki University, Sebastian minored in philosophy, semiotics, and Nordic literature. Sebastian’s first library job was at the Turku Philharmonic during his mandatory military service and he continued on as their orchestra librarian when he returned to civilian



life. Outside of music, Sebastian is interested in computers and technology and enjoys reading both fiction and non-fiction.

At the **Delaware Symphony**, **Holly Grasso** will continue as the Education and Operations Manager but has passed the role of the Librarian on to **Stephanie Wilson**. An oboist with the orchestra, this is Stephanie's first official library job (though she did bow string parts while studying at the Aspen Music Festival). Stephanie grew up in Matawan, in central New Jersey, and first played the clarinet, the saxophone, and then the flute, before finally switching to oboe in high school. She initially studied computer sciences at Oberlin but transferred to Carnegie Mellon as an oboe major. Graduate studies took her to Indiana University and then Temple University.

Mitch Wechsler has recently become the new librarian for the **Toledo Symphony**. Also a trumpet player, Mitch is an active freelance musician and performs with the Toledo Symphony, Ann Arbor Symphony, and the Michigan Opera Theater, among several other ensembles. A native of New York City, Mitch graduated from LaGuardia High School of Music and Art, and earned degrees in trumpet performance from the University of Hartford and Rice University, and has completed the coursework for a DMA at the University of Georgia. Mitch has worked in several libraries over the years, and has been the assistant librarian in Toledo for the past year. He enjoys the work and sees the potential that being a librarian could be "a compelling career transition . . . from full-time trumpet performance." Outside of the library, Mitch enjoys his local Saturday farmers' market, playing golf and tennis, and biking around Toledo.

Emily Perryman is the new librarian with the **Ann Arbor Symphony**. She grew up in the small town of Minster, Ohio and began playing the flute in fifth grade. Under the mentorship of her band teacher, with whom she studied through high school, Emily chose to study music (flute performance and music education) at the University of Michigan and at Rice University. She is a freelance musician in southeast Michigan and is a regular substitute player with the Ann Arbor, Flint, and Saginaw Symphony Orchestras. Emily relates that her very first concert as the Ann Arbor Symphony librarian was a "trial by fire," as it was a Wagner excerpt program, and she says that everything since then has seemed relatively simple. Also a dancer, Emily has choreographed, directed, and acted with the Ann Arbor Civic Theatre. In addition to spending time with her three children, Emily enjoys knitting, making jewelry, gardening, yoga and running.

Jean Gress, the librarian of the **Springfield, Massachusetts Symphony** has also become the librarian for the **Rhode Island Philharmonic**. Jean began studying the piano in second grade, the violin in third grade, and the horn in fifth grade. She tried the trombone and the flute in junior high, and then played sackbut and herald trumpet in a Renaissance ensemble at the University of Massachusetts. With a degree in music education from Ohio State University and graduate degrees in violin and business from the University of Massachusetts, Jean then taught public school music for 30 years. She also worked for a feature newspaper selling advertising, ad layout, and proofreading, in addition to writing feature stories from time to time. While living in Puerto Rico, Jean worked as a studio musician playing horn and violin and sang backup on several recordings with a Nuevo Cancion music group in San Juan. As someone who likes to stay busy, Jean certainly has worked out how to balance her time and energies between the demands of Springfield and Rhode Island.

Graham Chambers has recently retired from the **London Symphony Orchestra**. Graham grew up in the rural, historic town of Wallingford in Oxfordshire, United Kingdom, enchanted by his father's stories about military band life in pre-Second World War India. Graham followed in his father's footsteps and learned the trombone, becoming Principal Trombone of the National Youth Orchestra of Great Britain in the 1970s. He studied geography at King's College in London, then music (trombone performance) at Surrey University in Guildford, then he played the trombone professionally. Later, Graham worked as a music copyist and arranger (pre-computer) at the BBC in the classical radio department (now called Radio 3) and conducted the Redbridge Band, the premier amateur brass band in the UK. For four years, Graham ran the BBC TV music library before becoming the librarian of the London Symphony Orchestra. He has written many arrangements for the LSO film music and educational concerts, as well as several arrangements for the violinist Maxim Vengerov. In retirement, Graham will continue his freelance orchestral and brass band conducting. Graham closed his interview with this statement "Being an orchestra librarian has taught me more than I ever expected it would and given me some fantastic life experiences, but I need to move on and do something different. MOLA has been a joy—becoming part of the global librarian community was a revelation when I first joined."

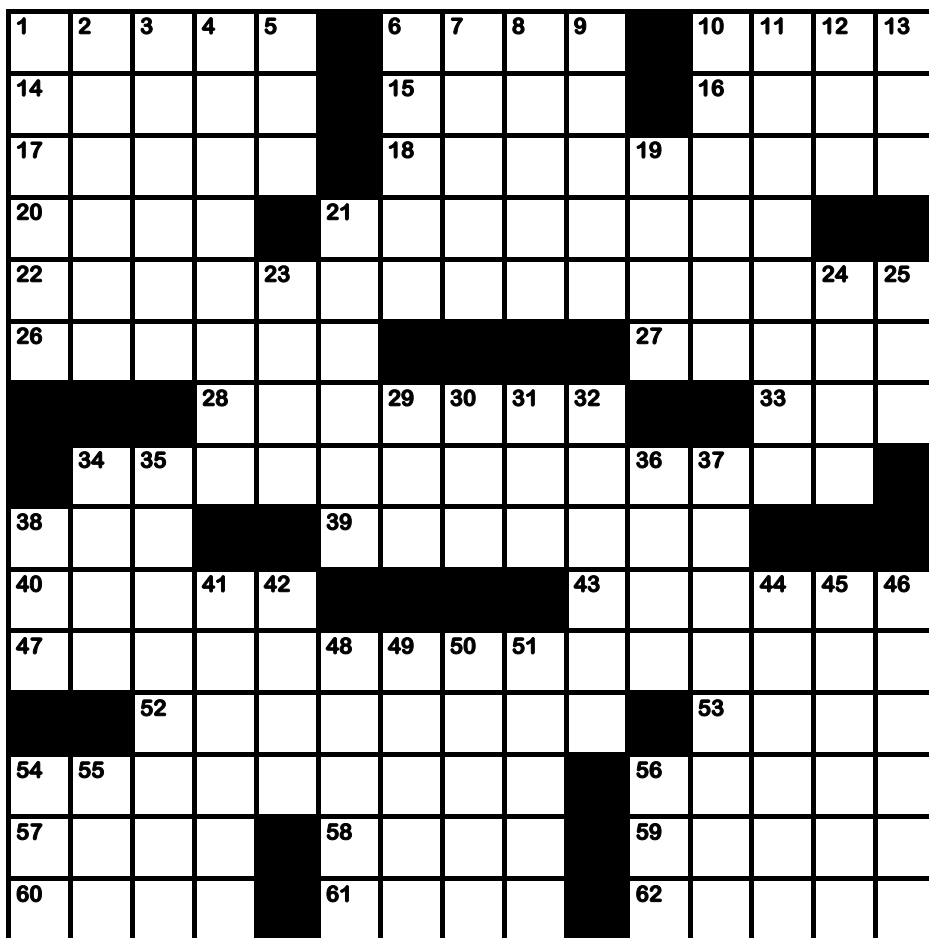


“THE MOST SUBLIME NOISE”

Thomas Takaro, Houston Symphony

Across

- 1 Part of the Latin Mass
- 6 Indian melodic sequence
- 10 Eastern Canadian Prov.
- 14 Shorten again, in a way
- 15 Main purpose of weddings
- 16 Rare odometer reading
- 17 Things often sent with ltrs.
- 18 Opus 70, No. 1
- 20 Author of “Serpico”
- 21 Most changeable
- 22 Opus 73
- 26 Composer of “Where Have All the Flowers Gone?”
- 27 Clairvoyants
- 28 What some doubts or suspicions may be
- 33 Pittance
- 34 Opus 80
- 38 Author of “The Toughest Show On Earth,” to his friends
- 39 “Piece of cake”
- 40 Cop ____
- 43 Laundry worker
- 47 Opus 53
- 52 Hats with two points, worn by Napoleon
- 53 Egyptian sun god



- 54 Composer of 18-, 22-, 34- and 47-Across
- 56 Seduce playfully (with “with”)
- 57 Less, in Verdi
- 58 What Verdi earned
- 59 Solo
- 60 Beg. of many movements
- 61 Tolkien creatures
- 62 Jazz pianist McCoy

Op. 24a

10/25/07

- 11 The Bastille, e.g.
- 12 Law, in *Le Monde*
- 13 “Zip-a-dee-____-dah”
- 19 Heroes of many mysteries
- 21 Financier J. P.
- 23 Raise
- 24 Where Helen was from
- 25 Columbus sch.
- 29 Day-____
- 30 Partners of “ands” and “buts”
- 31 Texan’s negative response
- 32 Kind of rock
- 34 Club in a Manilow song
- 35 Bound and determined
- 36 Rainforest staple
- 37 Without reference to any key
- 38 Chew the fat
- 41 *Marcato* has one
- 42 “The Nazarene” author
- 44 State
- 45 Forever, to a poet
- 46 One who has lost it

- 48 Author of “A Confederacy of Dunces”
- 49 Noted N.C. Senator of the 70’s
- 50 Dead
- 51 Hawaiian geese
- 54 Music licensing org.
- 55 End of day, to a poet
- 56 Name for the Tuesday before Lent

Down

- 1 Some liqueurs
- 2 Change a label
- 3 Getaway
- 4 Frequent indication in a Strauss waltz
- 5 Words after hitting one’s finger with a hammer, maybe
- 6 High standards
- 7 Kind of committee
- 8 “Excellent,” to an Aussie
- 9 As guilty ____
- 10 Miss, as a conductor’s beat

ANSWER TO PREVIOUS PUZZLE
