



Marcato

Newsletter of The Major Orchestra Librarians' Association

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FROM OUR PRESIDENT

Marcia Farabee, National Symphony

I happen to work for an orchestra that is housed in a national memorial. In fact, the Kennedy Center's complete name is the John F. Kennedy Memorial Center for the Performing Arts. One of my favorite quotes by President Kennedy is: "The life of the arts, far from being an interruption, a distraction, in the life of a nation, is very close to the center of a nation's purpose—and is a test of the quality of a nation's civilization." How wonderful it is for all of us to be participating in such an endeavor!

Regardless of how frustrated we may be with incomplete information, demanding performers, poor performance materials, or even a lack of funding and staff, we can know with certainty that our work enables others to enjoy, indeed absorb, the arts.

I am sure most of you are familiar with another of President Kennedy's statements: "... ask not what your country can do for you; ask what you can do for your country." I would like to spin that a bit into what MOLA can do for you and what you can do for MOLA. MOLA has many things to offer: the online Forum, our public website; *Marcato*, and our annual conference. Inside each of these offerings are contributions made by many talented and devoted people. Every time I look at the postings on the Forum I am reminded of the collective knowledge of this organization. Every time I have the opportunity, I give people the address of our website. Every chance I have to tell a fellow musician about what MOLA does for their performances I like to think I am helping educate them about the bigger "life of the arts." Our interaction with other arts and professional organizations allows MOLA to have a global presence.

What do you have to offer MOLA? Each of you has a skill set that you can contribute to the common good: data entry, developing errata lists, conducting interviews, laying out or designing publications, gathering information, marketing or development skills,

leading a seminar or breakout session: the list goes on and on. Some of us may have people skills and be good at recruiting, others may prefer to work behind the scenes, and still others may be skilled at listening and developing ideas for the future. Whatever your area of expertise might be, MOLA can benefit from your sharing it with the rest of us. In the near future you will be asked to participate in an all-member survey. This will be an opportunity for all of us to offer up our ideas on what MOLA does well, what we can do better, and what you envision for MOLA in the future. It will give the Board important directives for its goal-setting and will provide us with a list of the members' interests and skills so that we can better coordinate job with person.

As I mentioned in my last column, MOLA is greater than the sum of its parts. As we embark on our next 25 years of service to each other and the industry, I urge you to consider how you can effectively "do for MOLA." Your ideas and energy are vital to the success of the language in our incorporation papers: "... nearly all of MOLA's benefits and services are available to, and intended to inform, educate, and support the members of the performing arts community in general." I wish you continued success both in your local organization and our collective group known as MOLA!

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IN MEMORIAM: JEAN FIELDER, 1927-2007

Elena Lence Talley, Kansas City Symphony

Jean Fielder, pianist and music librarian with both the Kansas City Philharmonic and the Kansas City Symphony, has passed away. She was my predecessor and mentor: some of you may remember her from her 30 years in the business. I think of her often—whenever I get a bad rental set I declare, “This looks like the wrath of God!” just as Jean always did. She subscribed to *Marcato* and helped me persuade our KCS management to join MOLA years ago. She and I attended the conference in St. Louis together. In case you wondered, her favorite pencils were Black Wings and she preferred Pink Pearl erasers.

CORRECTIONS

In the June 2007 issue, Mable Wong’s name was spelled incorrectly. Also, the photo on page three was of the Lyric Opera of Chicago’s library, not the Chicago Symphony Orchestra’s Library.



MLA / MOLA / MPA JOINT COMMITTEE REPORT

Lawrence Tarlow, New York Philharmonic

The semi-annual joint committee meeting of the Music Library Association (MLA), MOLA, and Music Publishers Association (MPA) was hosted by MOLA on April 27, 2007. The committee met in the archives of the New York Philharmonic. Representing MOLA were Marcia Farabee (National Symphony), Russ Girsberger (The Juilliard School), Laurie Lake (Indiana University), and Lawrence Tarlow (New York Philharmonic). MOLA member Jane Cross (United States Marine Band) attended as well, in her MLA capacity.

The meetings of this committee begin with member reports which are followed by new business. In general, there is free-flowing discussion during both portions of the meeting, with attendees feeling free to open discussion at any time. Given the nature of the committee, the topics are broad and overarching. Discussion of specific problems with one orchestra, one music library, or one music publisher is not the purview of this committee. We are concerned with trends and developments in our shared industry.

MOLA gave the first report, a summary of our 25th anniversary meeting in Chicago. Committee members were interested in MOLA’s reaction to the

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e-Stand, the pre-conference seminar “From Hands to Stands,” and Martha Gilmer’s plenary session on programming. The joint MOLA/MPA pamphlet “Rights and Responsibilities Concerning Rental Music in North America” was distributed to the committee.

The MPA reported on discussion involving their Paul Revere Awards, which are given for excellence in publishing. A concern at this point is digital sheet music, and whether it should be given an award category and if so, whether that award should have the method of digital delivery as an award criterion. The MPA’s annual meeting in New York on June 8th was previewed, with mention of a presentation by Frank Oteri of the American Music Center about new technology used in the promotion and dissemination of music, and the keynote address to be given by Bruce Weinstein on the ethics of copyright. The next joint committee meeting will include a report on the MPA’s annual meeting.

The MLA reported on their annual meeting last March in Pittsburgh in conjunction with The Society for American Music. The main finding was that the blending of specialists in American music with the library community was beneficial for both fields.

Free discussion following the reports involved libraries wishing to purchase rental scores, or unbound materials. With regard to the former, the consensus of the publisher representatives was that, most of them are willing to make rental-only scores available for purchase by academic libraries, but will not make performance materials available for purchase. The publishers understand that providing access to materials through libraries can only be beneficial. Orchestra libraries can also purchase such scores, generally through the rental department, but each publisher will handle such requests differently. The unbound materials discussion relates to materials that are for the most part print-on-demand and spiral or comb bound. Academic libraries with binderies prefer unbound sheets so that they can bind them with a library binding. Such requests are easily accommodated as long as the request is made at the time the music is ordered.

Following the business portion of the meeting, New York Philharmonic Archivist/Historian Barbara Haws gave a presentation on the history of the New York Philharmonic, and shared with the committee the diary of Ureli Corelli Hill, the founding music director of the Philharmonic. She also showed us the plates from which the chorus parts in English translation were printed for the United States premiere of Beethoven’s Symphony No. 9 on May 20, 1846.

The next meeting of this committee will be on

Friday, October 19, 2007, at The New York Public Library for the Performing Arts. MOLA members interested in attending should contact Lawrence Tarlow at tarlowl@nyphil.org for further information.

MOLA CONFERENCE 2008

Wilson Ochoa, Nashville Symphony

A few months after the Nashville Symphony Orchestra opened its new concert hall last September, a man with a distinctive accent stopped by the box office to purchase some tickets. “I’m from Australia,” he said, “and my vacation this year is taking me [from city to city] to hear orchestras play. I’m familiar with the Nashville Symphony through your recordings, and I came to town just to hear the orchestra.”

This telling anecdote showed us just how far the NSO has come in demonstrating that the city of Nashville, Tennessee (Music City, USA) is a town where music of all types flourishes, and it would appear that outsiders have also taken notice. The opening of the Schermerhorn Symphony Center in 2006 has helped to attract many new audience members: Ticket sales have increased \$2.5 million from last season to over \$6 million this season.

The overall economic growth of the NSO in the last decade has been dramatic as well. When I began my tenure here as Principal Music Librarian five seasons ago, the symphony had a \$9 million annual budget; this season we approached \$25 million.

Artistically, the NSO has continued its commitment to promoting American music with the issuing of its 11th CD for Naxos, and its first for Decca. The NSO will continue this relationship with Naxos well into the future, with one more disc (and parts of two others) already recorded, and new projects and more recording sessions planned for next season and beyond. The NSO has also named Leonard Slatkin its Music Advisor and frequently engages him as a guest conductor.

It is this orchestra and this town that my colleague Jennifer Goldberg and I are eager to introduce the membership to when we host the MOLA conference from May 30 to June 2, 2008. The dates are much later than usual so that more of MOLA’s smaller orchestras (which in many cases have only one librarian) can attend after their seasons have ended.

Accommodations will be at the Nashville Down-



town Hilton, and all of the MOLA sessions and meetings will be held right across the street at the Schermerhorn Symphony Center. The hotel and hall are located in the heart of downtown and conference attendees will have easy access to the many restaurants, pubs, and live music venues that Nashville is famous for. The room rate at the Hilton will be \$159 per night and there is a free hotel shuttle from the airport. Please click on “26th Annual Conference Nashville” link on MOLA’s website to view and download a copy of the 2008 conference brochure.

Adding Nashville to the distinguished list of orchestras who have hosted a MOLA conference is an honor for us and we are proud to have you visit us next May.

CARMEN DRAGON MUSIC LIBRARY

Elena Lence Talley, Kansas City Symphony

Southern California brings to mind sun-bronzed surfers, Wolfgang Puck, and Mickey Mouse (still under copyright, FYI). It is also the home of the Dragon Music Library. Carmen Dragon was an immensely talented composer, arranger, and conductor who created thousands of arrangements and compositions for radio, film, television, and recordings during his more than 50 years in the music business in California. His many awards include an Oscar in 1944 for *Cover Girl*, an Emmy in 1964 for a Christmas TV special, and a star on the Hollywood Walk of Fame. Kathy Henn, the youngest of Dragon’s five children, assisted her father with rentals of the more than 3,000 arrangements (stored in a converted three-car garage at the family home), and assumed responsibility for the library upon his death in 1984.

“Dad left behind a huge library full of reference materials, full-length movie scores, cues from his radio shows and the Standard School Broadcast Hour, plus much more, most of which is not available to the public,” Kathy states. “We’ve pulled most of the viable rental material for the Library, but hope someday to get to work on refining some of the incomplete material to offer as adaptations. And we do still find some full-length gems. We encourage inquiries (from librarians and conductors)...—we never know what we might find!” A “really great” arrangement of “Liebestraum” was recently added to the rental library, as well as a band arrangement of “The Yellow Rose of Texas.”

The Dragon library has both depth and

breadth: you can find many arrangements of traditional Christmas carols and popular songs by composers like Cole Porter and George Gershwin, as well as the Bee Gees’ “Stayin’ Alive.” Not surprisingly, the most frequently-rented item is “America the Beautiful” – the Dragon Library has over 100 sets in rotation. Dragon arrangements are used not only by American ensembles, but by groups as far away as Iceland, Switzerland, Italy, and Japan.

Kathy took piano lessons, as did all of the Dragon children, and “fell in love with the flute” when she was ten years old. She studied with Sheridon Stokes, principal flute in the Glendale Symphony Orchestra where her father was conductor. After graduating from Mount Saint Mary’s College with a degree in flute performance, she joined Local 47 of the musicians’ union and performed around Los Angeles with her husband Richard Henn, a composer, arranger and conductor. Kathy took a music copying course with Clinton Roemer and copied some of the Dragon arrangements in the Library.

Ellen O’Connor, a lifetime friend of Kathy’s, joined the library in 1986, helping to computerize the catalogue of orchestrations. “With Kathy on the musical/management end and me on the library/office end, we’ve made a good team in keeping Mr. Dragon’s legacy in good standing,” Ellen says. Outside of the library, she enjoys spending time with family and friends, studying and practicing textile and healing arts, and roaming and hiking the Eastern Sierra Mountains and the desert Southwest.

Kathy’s children, Renee and Paul, also assist her in the library. Paul studies music at a local college and has his own rock/folk band, The Royal Fuzz. Fourteen-year old Renee studies flute and piccolo with her mother, and the two perform with their own flute group, the Malibu Musical Mermaids. Kathy herself plays flute and orchestra bells at her Catholic church, and has composed a few liturgical pieces which the choir sings periodically.

I asked Kathy and Ellen if there was anything they would like their friends in orchestra libraries to know. They responded, “We are so thankful for the existence of MOLA! It has contributed to the betterment of the music industry and has provided a cohesiveness that wasn’t there before. For us, MOLA has provided a platform from which we can continue to learn and refine our musical knowledge and it will hopefully make us better partners in the business of music.”

To learn more about the Carmen Dragon Music Library, please visit their website at www.carmendragon.com.

FROM THE EDITOR-IN-CHIEF'S DESK

Sandra Pearson, New York Philharmonic

Starting with this issue, we introduce a bit of a facelift for *Marcato* by incorporating the new MOLA logo unveiled earlier this year. I hope you all have had a few minutes to enjoy the reintroduction of the crossword puzzle, American-style (my apologies to the British-style cryptic solvers out there). Also, for any members who may have missed out on the 25th anniversary presentation of the history of MOLA given at the Chicago conference, we are presenting it as a special supplement to this issue. It is based on a transcript of that presentation, and has not been edited.

In the past, *Marcato's* editorial work was covered by one person. But over the last few years, thankfully, the editorial process has become more of a collaborative venture. Christina Rossetti has been acting as Layout Editor, magically transforming jumbles of Word and graphics files into the professional-looking pages of our newsletter. I have also had the pleasure of working with Rebecca Beavers who, as Content Editor, was invaluable as a liaison between our contributors and myself. I am using the past tense because Rebecca will be leaving her *Marcato* duties behind in order to begin a new job as Principal Librarian of the Atlanta Symphony Orchestra next month. Thank you, Rebecca, and I wish you all the best.

Finally, I would like to echo Marcia's sentiments and make an additional suggestion of how our members might become more active in MOLA: by contributing to *Marcato!* While we publish mostly committee business and introduce our membership to one another, library-specific anecdotes and other articles, perhaps even a new technique to share, would be most welcome. So, don your writer's caps out there and e-mail your ideas to me at pearsons@nyphil.org. Cheers!

TRANSITIONS

Elizabeth Cusato, Utah Symphony

This year we welcomed nine orchestras as new MOLA members during the annual conference in Chicago. Of their 11 librarians, four will be introduced to you here with the other interviews to follow in coming months. Below, you will also find profiles of folks transitioning into and out of orchestra libraries that are older members of MOLA.

Erika Kirsch is the orchestra librarian at **McGill University's Schulich School of Music** in Montréal. Erika grew up in Dallas, Texas and Naples, Italy and as a child wanted to be a diplomat. She first became interested in music through her mother, a flutist and bassoonist. Understandably, Erika's first instrument was flute, and she later switched to the bassoon. Erika earned her Bachelor's degree from Southern Methodist University (music education and bassoon performance) and a Master's degree from the Eastman School of Music (bassoon performance). She worked in the Eastman Ensemble Library as a student, and following graduation was hired by Bill Pottebaum to be his full-time assistant. As her current job requires no evening or weekend hours, Erika has been able to enroll in a part-time French language program, take exercise classes, and pursue her love of cooking, including weekend visits to a local farmer's market. Erika and her husband, James Box (the principal trombonist in the Montréal Symphony), live with their two pugs, Leo and Grace.

Mark Fabulich had been the orchestra librarian at **Northwestern University School of Music** for a year and a half, and in August he moved to Los Angeles, California to become the librarian at **The Colburn School**. Mark grew up in San Diego and Idyllwild, California and earned a Master's degree in tuba performance at the New England Conservatory; then he studied for two years in Lausanne, Switzerland with Roger Bobo. Mark says, "The thought of a career in orchestra librarianship first became a consideration when I realized that I didn't want to be a tuba player as badly as all the other tuba players I met." and credits Russ Girsberger, Marty Burlingame, and John Perkel as his mentors. Mark and his wife, Rachel (a violist), are keeping a keen eye out for the proximity of potential houses to golf courses, and are looking forward to many new opportunities in Los Angeles.

Chris Haff-Paluk is the Librarian and Ensemble Manager at the **Oberlin Conservatory of Music**. Growing up with music loving parents, Chris studied piano and dance at an early age, attended touring Metropolitan Opera performances, and played horn and bass up through high school. A double bass major at the Cleveland Institute of Music (CIM), Chris freelanced and taught until just a few years ago. As with so many of us, Chris began her musical life as a performer. Since then, however, she has fallen into a series of library jobs, including a first "gig" marking scores and parts for her youth orchestra conductor, and a work-study job at the CIM which eventually



led to her being hired to organize the orchestra library from scratch. In her current position as Ensemble Manager, Chris works with operations and production as well as covering the ensembles library (chorus, band and orchestra). She loves being around young musicians and enjoys their positive attitude and enthusiasm.

In Stockholm, **Inger Marie Garcia de Presno** is the librarian for the **Swedish Radio Symphony Orchestra**. Originally from Arendal, in southern Norway, Inger Marie began playing clarinet at age ten, and switched to oboe at 13. She attended the Hochschule der Künste in Berlin where she studied for four years with Hansjörg Schellenberger of the Berlin Philharmonic. After playing professionally for 16 or 17 years, primarily in a woodwind quintet in Gothenburg, Sweden and the Gothenburg Opera Orchestra, Inger Marie completed a Master's degree in Library and Information Science. Following graduation, she was hired as a music librarian by Swedish Broadcasting, where she worked both in radio and television, cataloging and indexing music literature and sheet music, and also in information retrieval. In the last year her main focus has become the Radio Symphony Orchestra. In addition to yoga, cooking, and spending time with friends, Inger Marie is in a book club that reads German literature.

Ron Whitaker, longtime Head Librarian of the **Cleveland Orchestra**, will retire in March, 2008. His replacement, **Bob O'Brien** (currently of the **Atlanta Symphony**), will begin duties in Cleveland this fall. A native of Pennsylvania, Bob grew up on his grandparents' farm, about 25 miles outside Philadelphia. Bob went to the Philadelphia Musical Academy (now the University of the Arts), where he studied horn and theory. As a freshman in college he met then-Philadelphia Orchestra Principal Librarian Jesse Taynton and "his young assistant Clinton Nieweg," and "the rest, as they say, is history." Bob worked as a freelance horn player and librarian throughout college, and following graduation also worked at the Fleisher Collection. As a librarian, Bob enjoys the energy orchestra musicians bring to a performance and says that one of the highlights of being a librarian is collaborating on a new work with conductor, composer, and players.

Replacing Bob O'Brien at the **Atlanta Symphony**, **Rebecca Beavers** (currently of the **Cincinnati Symphony**) will begin her new duties later this fall. Rebecca is originally from Roanoke, Virginia, where she grew up playing the horn, and the piano and singing. She studied orchestral performance at Ohio

State University and Northwestern University, where she also worked in the orchestra and chamber ensemble libraries. While at OSU, Rebecca played second horn at a small orchestra in Naples, Florida which eventually became the Naples Philharmonic. Rebecca became the first librarian of that organization in 1989, when the Philharmonic Center for the Arts opened, and in 1996, she joined the Cincinnati Symphony. When not in the library, Rebecca enjoys cooking, Sudoku, and her three cats. She's looking forward to taking advantage of MARTA, Atlanta's rapid transit system, and living in a place with much less snow.

Shawn Leopard joined the Mississippi Symphony Orchestra, in Jackson, Mississippi in early 2007.

Thomas Hundemer is the new librarian at the **Shreveport Symphony Orchestra**, in Shreveport, Louisiana.

Frederik Carbon is the new librarian with the **Royal Flemish Philharmonic**, in Antwerp, Belgium.

Douglas Templeton is the librarian at the **BBC Scottish Symphony**. Born in Ayrshire, on the west coast of Scotland, Douglas began his musical studies on violin and piano, and also played cornet in a local brass band. His studies were in composition at the Guildhall School of Music and the Royal Academy of Music in London. Douglas's first library job was with the Glyndebourne Opera, in Lewes, East Sussex and, like so many of us, he didn't entirely know what he was getting into. The environment proved welcoming and was an excellent place to learn. Douglas says he was drawn into this field because "I love working in a musical environment and find that this job has expanded my knowledge of the repertoire far more than university ever did. Orchestra work brings me into contact with many fine musicians." He is happy to be back in Scotland, and loves living in Glasgow, "a gloriously thriving city: both for the arts and just for fun!"

At **The Curtis Institute of Music**, **Tim Ressler** is the Orchestra Manager. Tim grew up in Burke, Virginia and began playing double bass in elementary school, though he didn't become serious about music until high school. Also a graduate of Curtis, Tim continues to freelance as much as his schedule will allow and particularly enjoys playing with a small chamber orchestra. In his new position Tim is involved in multiple aspects of orchestra management, including personnel, library, and production. When not at work, Tim likes to work on his house and ad-

mits to being a bit of a foodie. He has claimed Pat's as his favorite Philadelphia cheesesteak, and he recommends you time your next visit to Pat's to beat the crowds from Phillies games.

Across the bridge in New Jersey, **Leslie Cochran** is the librarian of the **Haddonfield Symphony**. A native of West Chester, Pennsylvania, Leslie began her musical studies at age three when her parents presented her with a one-sixteenth-size violin and she has been "playing ever since." Though as a child she wanted to be a children's book writer and illustrator, Leslie graduated from Williams College (in Williamstown, Massachusetts) with dual degrees in mathematics and music. During her time at Williams, Leslie played violin in the Berkshire Symphony and also served as that orchestra's librarian. Following graduation, she began an internship with Bob Grossman at The Philadelphia Orchestra, which she has continued for the past two years. In her spare time, Leslie enjoys word and math puzzles, drawing, calligraphy and coffee and spent last summer exploring Santa Barbara, California during her free time while she was the librarian at the Music Academy of the West.

Carol Whitman is the librarian at the **Jacksonville Symphony Orchestra**. Carol began playing the violin when she was six, and has been playing in the Jacksonville Symphony for nearly 25 years. She also plays piano and organ, and is occasionally able to play harpsichord and organ with the symphony. In 2005, when the former librarian had to move away, Carol happily stepped into the job. In addition to her work with the Jacksonville Symphony, Carol has three children, and has been a church organist for 17 years.

At the **Roanoke Symphony**, **John Smith** is the new librarian. John grew up in Canton, Ohio in a very musical family. His mother taught piano and all the kids sang in children's church choirs. John says, "In my house you either sang or played an instrument or both," and he played cornet, electric bass, classical guitar, and piano in addition to double bass, which he still plays today. In addition to his library work, John is also the Associate Principal Bass of the Roanoke Symphony, plays chamber music, opera, musical theater, and jazz, and is an adjunct professor of double bass at Roanoke College and Liberty University. A relative newcomer to the Roanoke library, John is finding the job a great fit. He enjoys the different kind of interaction with his fellow musicians that being a librarian encourages, and likes working with his music director, visiting conductors, and artistic

staff. In his spare time, John works on his 1924 bungalow and spends time outdoors swimming, hiking, biking, and sailing with his six-year-old son.

Keiko Itonaga is the librarian at the **Tokyo Metropolitan Symphony Orchestra (TMSO)**. In addition to her musical studies on flute and piano, Keiko had an early interest in visual art and studied oil painting as a child. She attended a music high school and continued with music in university but found her first job in a different field. While preparing to go abroad for further study, she was asked by a friend to take a part-time job with an orchestra. He told her that the library job was "very simple—just distributing parts and drinking coffee," so she accepted the position only to find that the job is vastly more complex and detailed. Now, 17 years later, Keiko finds herself far too busy to relax and enjoy coffee, but values the challenges and rewards of the job, especially being a part of music making and helping contribute to a rewarding performance. Keiko has worked with the TMSO for eight years and is striving to upgrade and improve the library. The orchestra is very involved with music education, and prepares materials for presentations to school children. The TMSO recently produced DVDs that introduce the instruments of the orchestra. In her spare time, Keiko enjoys gardening and scuba diving.

In Perth, Australia, **Yvette Southwood** is the librarian of the **West Australia Symphony Orchestra (WASO)**, where she replaces Chris Sears, who retired in June, 2006. Yvette was born in a small town in South Africa and moved to Australia when she was 13. Surrounded by music at home, Yvette considered a huge range of different careers during high school before realizing that whatever she chose, it would have to involve music. Yvette began playing the clarinet in high school but has played the piano since she was a young child and still plays, when time permits. In her final year at the University of Western Australia, Yvette did a holiday internship with the Australian Youth Orchestra, where she was exposed to all aspects of arts administration: orchestra management, marketing, budgeting, and artist management, etc., and was "immediately hooked." A fellowship with the Sydney Symphony led her to focus more on the artistic side of things, and when the library position opened in her hometown, she felt it was the perfect opportunity for her. As the sole librarian for the WASO, an orchestra that performs three operas, two ballets, and 130 other performances per year, not including rural tours by small ensembles from the orchestra, Yvette is very busy but still finds time for travel and photography.



COFFEE BREAK:

TWO COMPOSERS AND AN ARTIST

BY THOMAS TAKARO, HOUSTON SYMPHONY

Across

- 1 Sine ___ non
- 4 Personal ad letters
- 7 Ironed
- 14 Subject of an ode by Keats
- 15 Sedona or Sorrento, e.g.
- 16 Seek admission again
- 17 No. 1 (French, 1908-1992)
- 20 “___ one of God’s blunders?” (Nietzsche)
- 21 Son of Lincoln
- 22 Brief moment; instant
- 23 Ancient Peruvian
- 25 *Oh, ___!* (Gershwin musical)
- 27 Drs. popular with singers
- 28 N.C. National Forest
- 30 Vacation time for Maurice and Claude, probably
- 31 Opera singers, sometimes
- 32 Charged particle
- 33 ___-mint (sugarless candy)
- 37 “Des pas sur la ___” (Debussy Prelude)
- 38 Position of this word in the puzzle: Abbr.
- 39 Flowering tree in a Hindemith title
- 40 Engrave
- 41 Microwave, colloquially
- 42 Be in harmony
- 43 Unwell
- 44 Type of computer game
- 45 Art by Max Ernst or Jean Arp
- 49 Indian tourist destination
- 50 Kind of school or work
- 51 “Up, ___ Away” (Fifth Dimension hit)
- 53 Part of a snare drum
- 55 Andante con ___ (second mvmt of Khachaturian Piano Concerto)
- 58 No. 2 (English, 1913-1976)
- 61 Colored rings
- 62 Novelist Rand
- 63 Anagram of 62-Across
- 64 Sellers of stock
- 65 Get it
- 66 Equi-___ (March 20 or 21)

Down

- 1 “Je ne sais ___”
- 2 Web addresses
- 3 Believing in spirits
- 4 Purpose of lotions
- 5 Golfer Michelle
- 6 Wal-___
- 7 Lion or tiger, eg.
- 8 Solfege syllables
- 9 ___ of Eden
- 10 Steeple

1	2	3		4	5	6		7	8	9	10	11	12	13	
14				15				16							
17			18					19							
20						21				22					
		23			24			25		26		27			
28	29							30							
31								32				33	34	35	36
37						38				39					
40					41					42					
					43					44					
45	46	47	48		49					50					
51				52		53		54		55				56	57
58					59					60					
61										62				63	
64										65				66	

Op. 10a, 7/22/07

- 11 “Lady of ___” (song for accordionists)
- 12 Choose
- 13 Units of force
- 18 See 33-Down
- 19 Leave no doubt
- 24 Sounds at offices of 27-Across
- 26 Hanking
- 28 Window unit?
- 29 “Original Gangster” rapper
- 33 With 18-Down, No. 3 (Dutch, 1853-1890)
- 34 Sousa march
- 35 ___ to the Nativity (Respighi choral work)
- 36 Lot size
- 38 Focus of many diets
- 39 Late mezzo Hunt Lieberson
- 41 ___-zag
- 42 Part of a baseball uniform
- 45 One of the United Arab Emirates
- 46 Imitators
- 47 Nielsen and Ruders
- 48 Variety of pear
- 52 Roy’s wife on TV and in life
- 54 Many entrepreneurs: Abbr.
- 56 Less, in music
- 57 Variegated gemstone
- 59 Deface
- 60 “Comin’ thro’ the ___”

ANSWER TO PREVIOUS PUZZLE

G	A	G	A		A	L	E	P	H		N	A	S	A		
I	T	A	L		B	A	L	S	A		U	L	A	N		
G	E	T	P	E	R	U	S	A	L	S	C	O	R	E		
U	A	E			P	A	G	E	S		C	L	E	A		
E	M	S			H	H	H				J	O	E			
					E	R	A	S	E	B	O	W	I	N	G	S
S	H	A	L	O	M		L	I	T		I	D	A			
T	A	L	O	N		D	I	Z		H	U	N	A	N		
U	R	E				A	D	O		P	A	P	A	Y	A	
F	I	X	P	A	G	E	T	U	R	N	S					
					A	D	E			S	O	S		E	A	M
T	O	S	C	A		C	R	E	P	E		M	T	A		
A	S	S	E	M	B	L	E	F	O	L	D	E	R	S		
U	S	S	R		M	O	M	U	S		S	E	E	K		
T	O	S	S		S	T	Y	L	E		O	R	E	S		