

Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME XXIII, NUMBER 1

SEPTEMBER 2008

FROM OUR PRESIDENT

Laurie Lake, Interlochen Center for the Arts

*Bylaws of the Major Orchestra Librarians' Association
as approved May 18, 1997 and amended April 14, 2007*

Article 2: Non-profit Purposes

Section 2: Specific Objectives and Purposes

The specific objectives and purposes of the Corporation shall be:

- A. to educate and assist orchestra librarians in providing better service to their institutions;*
- B. to improve communication between orchestra librarians through such means as meetings, print and electronic publications, and other forms of information exchange;*
- C. to provide education, support, and information to performing arts and other music service organizations; and*
- D. to present a unified voice in publisher relations.*

In my new role as president, I've been asking myself some deep questions about the nature of our organization. For example, what is MOLA's purpose? In which direction(s) should our organization grow? Are there areas we should avoid in order to maintain our focus? In short, why does MOLA exist?

The first step in my quest was to review MOLA's bylaws which are available to all member institutions under the Administration heading in the Members' Area of our website. I began my column with the well-considered words of our mission statement. How was this clever and skillful use of language created under the utilitarian title "Specific Objectives and Purposes?" Creating a mission statement is akin to deciding which vegetables to plant in your garden. Will there be enough light for the tomatoes? Can the arugula survive the invading hordes of rabbits? Can I start five zucchini plants without making myself angry in Sep-

tember when I'm sick of the 145th loaf of zucchini bread? Not meaning to equate publishers with tubers, my point is that any goal worth pursuing needs a plan. I wanted to learn how these particular words that guide our organization were chosen. This led me back over ten years ago when MOLA was in the throes of establishing 501(c)(3) status with the United States Internal Revenue Service.

Paul Gunther, Karen Schnackenberg, Robert Sutherland, and Greg Vaught were among the librarians in the mid-1990s who weighed and debated the virtues of various statements which would represent our growing organization. In order to meet the IRS requirements, certain issues had to be given more weight than others, like MOLA's educational mission statement. Mr. Sutherland was able to reproduce a document dated October 18, 1995, which outlined the pre-501(c)(3) mission statement:

The specific objectives and purposes of this corporation shall be:

- A. improve communication among orchestra librarians.*
- B. provide support and information to the American Symphony Orchestra League.*

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- C. present a unified voice in publisher relations.*
D. assist fellow librarians in providing better service to their orchestras.

Isn't it interesting to see the re-ranking of objectives? Communication has now been superseded by education, a further development of mere assistance. Gone is the mention of the American Symphony Orchestra League, now the League of American Orchestras, to be replaced by "performing arts and other music service organizations." This was a very wise decision and a nod to MOLA's explosive growth beyond North America. Another good choice of wording is "other forms of information exchange." In 1997, I only knew one person who had a cell phone, and that was because her husband worked in the telecommunications industry. Who would have known that in 2008 we would be able to call anyone, anywhere, at any time, or hold virtual meetings, or use avatars and assumed identities while playing games like *Second Life*. Eleven years from now, will we be conducting distant communication as projected holograms? I'm just happy to remember where I set my cell phone down and what the number is.

The four main tenets of the statement remain the same, albeit with some wording changes. They address the following issues: education, communication, and relationships with other organizations, and with music publishers. Each of our committees works tirelessly to address these objectives

individually. We are exchanging ideas with the recent debut of the Education Committee's Topic of the Month and sharing techniques through the online MOLA Classroom, a longtime dream of the Electronic Data Services Committee. We communicate through the Forum and, thanks to the dedication of the *Marcato* committee, with our quarterly publication, *Marcato*. We reach out to our sister organizations such as the Music Library Association and the American Federation of Musicians via our partner committees. We keep the doors of communication open to the publishing industry with the MOLA/Publisher Joint Committee which allows us to successfully complete our duties with our ensembles.

Let's keep these purposes and objectives in mind as we go through our days, realizing what an integral part of our professional lives MOLA has become.

NEW HONORARY AND EMERITUS MEMBERS

Moira Webber, Member-at-Large, BBC Symphony

Honorary Member, Nancy Bradburd (Philadelphia Orchestra, retired)

Honorary Member, Ron Whitaker (Cleveland Orchestra, retired)

Emeritus Member, Del Weliver (Interlochen, retired)

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-In-Chief. The deadline for article submissions for the December, 2008 issue is October 15, 2008.

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Secretary.....	Wendy Skoczen, Lyric Opera of Chicago	Treasurer.....	Gordon Rowley, Peninsula Music Festival
Member-at-Large.....	Moira Webber, BBC Symphony	Past President.....	Marcia Farabee, National Symphony

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MOLA DONORS

Patrick McGinn, MOLA Administrator, Milwaukee Symphony

The Major Orchestra Librarians' Association would like to recognize and thank the following donors for their generous support this past year of MOLA activities and programs, and of our annual conference.

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NEW MOLA MEMBERS

Moira Webber, Member-at-Large, BBC Symphony

The following organizations were admitted into MOLA in Nashville:

Cedar Rapids Symphony (Iowa)
 The Colburn School (Los Angeles, California)
 The Dallas Opera (Texas)
 The Finnish Radio Symphony Orchestra (Helsinki)
 Megaron Orchestra (Greece)
 Orchestre Philharmonique de Monte Carlo (Monaco)
 Portland Opera (Oregon)
 Orchestra of the Royal Opera House, Covent Garden (London)
 Vlaamse Opera (Belgium)
 Wheeling Symphony (West Virginia)
 Yomiuri Nippon Symphony Orchestra (Tokyo)

MEET THE BOARD: 2008-09

Laurie Lake, President

I am currently the director of the Fennell Music Library at the Interlochen Center for the Arts in northern Michigan. Past posts include positions with Indiana University, the Aspen Music Festival and School, and the Honolulu Symphony where I also played flute and piccolo with the orchestra. It is an honor to serve this prestigious organization as the first president from an educational institution. I am serving the membership in this capacity because I am selfish. I have gained more from my friendships and relationships with my colleagues as a result of my involvement in MOLA than I ever dreamed possible. My overarching goal for my 2008-2009 term is to encourage the development of a long-term vision by our membership (e.g., which one thing would you like to see MOLA accomplish by June 2009, by June 2013, by June 2018).

The President presides at the meetings of the general membership and of the Board, serves as liaison to other music service organizations, represents MOLA to music publishers, and acts as our speaker in general. The President is an *ex officio* member of the Development and the MLA/MOLA/MPA Joint Committee. All committees ultimately report to the President, either directly or indirectly.

Thomas Takaro, Vice President

I was trained as a pianist and composer, and



have been the librarian for the Greensboro (North Carolina) Symphony, the Florida Symphony (Orlando), the Florida Philharmonic (Fort Lauderdale) and, for the past ten years, the Houston Symphony. When not marking parts, I enjoy trains, both models and full-size, and crossword puzzles.

I am serving as MOLA's Vice President this year because I believe each of us has a solemn duty to contribute as much to this organization as we possibly can. I have seen the dedication of our many leaders in the past and hope to be able to live up to their standards. I intend to use my year as Vice President to learn what goes on behind the scenes and to get to know as many MOLA librarians as possible.

The Vice President is the Chair of the Policy Committee and I am also an *ex officio* member of the **Marcato** Committee.

Marcia Farabee, Past President

I am in my 24th year with the National Symphony Orchestra. I have performance degrees in both violin and viola and have found that my many years of playing symphony, opera, ballet, musical theater, and chamber events have aided my library work in ways both large and small.

As the current Past President, I am here not only to serve the newer members of the board, but to continue my service to the membership as a whole. I am hoping to re-focus my attention on MOLA's educational activities via the Education Committee (as its *ex officio*), as well as continuing my role as co-chair and *ex officio* of the MOLA/Publisher Joint Committee. I also serve on the AFM Committee and the MOLA-LAO Committee as their *ex officio*.

To that end, it is my goal to try to give back to MOLA everything it has given me: library knowledge, crisis management skills, and wonderful friendships in the music field. I am hopeful that MOLA will be able to offer our worldwide members more services in this next year, regional seminars within five years, and a fully-funded executive position within ten years.

It has been a privilege and an honor to serve the membership during my career, and I look forward to deepening my relationship with all of you in the years to come.

Wendy J. Skoczen, Secretary

After spending the past four years with the Cincinnati Symphony & Pops Orchestras, I have recently moved on to the Lyric Opera of Chicago. My degree in music history proved to be my gate-

way into the librarian world, though I still enjoy playing chamber music with my viola and with whomever will have me. I can be found, when not in the library, either at a local coffee shop catching up on *The New Yorker* or running on Lakeshore Drive.

As secretary, I serve as the *ex officio* to the Archives and Electronic Data Services Committees, and I am responsible for keeping the official records and recording the meeting minutes. Over the year I'd like to see MOLA continue to streamline and develop databases that can serve all of us.

I wanted to serve on the board for the MOLA community to reciprocate a fraction of what I have gotten from the organization, and to continue building relationships with my colleagues. I also think it is important that the next generation of librarians be involved, invested, and represented in MOLA in order for us to continue to grow.

Gordon Rowley, Treasurer

Treasurer Gordon Rowley is in his eighth season as librarian of the Peninsula Music Festival, based in Ephraim, Wisconsin. Founded 56 years ago by conductor Thor Johnson, a cadre of symphony enthusiasts, and symphony musicians, the PMF presents a season of varied symphonic repertoire each August. Gordon and his wife, Naomi, attended the festival concerts each season for 20 years before relocating to Door County as year-round residents in 2000. He considers the PMF a "retirement gig," so to speak, preceded by a 34-year career in academia as a musicologist, a music library specialist, and the head of collection development for the libraries at Northern Illinois University, Iowa State University, and the University of North Carolina at Chapel Hill.

During his rookie season as an orchestral librarian Gordon sought out sources of information and guidance that quickly led him to MOLA. At his urging the PMF subsequently became a member of, and an enthusiastic advocate for, MOLA.

While he is an accomplished classical organist and avid runner and windsurfer, Gordon also enjoys working with numbers. As a long-standing member of the Music Library Association, he served on its board of directors as the fiscal officer. This summer Gordon completed an eight-year term as the MLA's convention manager for planning its annual conferences. Recent experience in two other non-profit organizations introduced Gordon to software for accounting. After learning of MOLA's goals for developing more substantial financial underpinnings to support its aspirations for

program growth over time, Gordon expressed an interest in becoming more involved. The rest, as they say, is history.

Moira Webber, Member-at-Large

I am in my 20th year as Senior Librarian with the BBC Symphony Orchestra. We have a busy schedule of concerts, recordings for BBC Radio 3, touring, and education work, and we form the backbone of the annual BBC Proms. I live in a village in Kent in a Victorian cottage, where I enjoy gardening, reading, and cooking yummy things for friends and family!

This is my second year as Member-at-Large, and I really enjoy the involvement in bringing the worldwide family of librarians together. It is my duty to track down non-member organisations, and to introduce them to the benefits of belonging to MOLA. I am particularly interested in expanding MOLA's membership world-wide.

Patrick McGinn, Administrator

I am finishing my 29th year with the Milwaukee Symphony Orchestra where I am Principal Librarian. I have a degree in percussion performance from the University of Michigan. I continue to play occasionally as an extra with the Milwaukee Symphony Orchestra as well as doing other freelance work. My hobbies include flying, wood working, travel, and drinking Scotch.

The volunteer Administrator of MOLA is a non-Board/non-voting position. I have served in past years as Secretary, Vice President, President, and Past President. The special relationships I have developed within MOLA are what keep me involved.

As Administrator I assist all Board members with the many tasks they have. I coordinate arrangements for all quarterly Board meetings and keep current with most of MOLA's internal documents.

BOOK REVIEW:

DIES IRAE

Russ Girsberger, The Juilliard School

Dies Irae: A Guide to Requiem Music

by Robert Chase

Lanham, Md.: Scarecrow Press, 2003. xxiv, 705 p.
ISBN 0-8108-4664-0. \$86.95

In this survey of music for the requiem mass, the author has unearthed and documented many works dating as far back as the mid-1400s.

The introduction contains a brief chronological overview of the repertoire, followed by a chapter with a detailed description of the typical requiem composition as used in the Roman Catholic church. The next six chapters present individual works grouped by musical era, from the Renaissance (ca. 1460) through the 20th century. An introductory essay in each chapter describes common traits of that period, followed by an examination of the major works of that era, arranged alphabetically by composer.

The detailed descriptions of each work include a brief biography of the composer and the background of their composition(s). "Basic Data" given for each work includes a list of editions (with publisher, composition date, and/or edition number); duration (number of movements, number of measures, and time in minutes); voicing and orchestration (including choral voices and extremes of range from soprano to bass, soloists by voice, and instrumentation for the accompaniment); outline (listing the parts of the work and their duration in measures, as well as identifying specific vocal needs, keys, and musical form); and a discography.

The final seven chapters present less common settings of the requiem: the *Dies irae* alone (Stravinsky's *Requiem Canticles*), the German requiem (Brahms and Schubert), and requiems using text of the Anglican, Byzantine-Greek, Russian Orthodox, Serbian Orthodox, and Armenian Orthodox churches. The appendix lists other liturgical settings not chosen for closer examination. An extensive bibliography and a composer index is also included.

The primary benefit to the performance librarian is the list of editions and instrumentation for each work, although it is not comprehensive in these areas. Reprint editions are listed for some works (Berlioz), but not for others (Mozart), and the source of the reprint edition is not indicated. The essays on the individual works do not discuss the merits of the specific editions. The entry on Mozart, for example, only mentions the Süssmayr edition. The orchestration list shows the number of wind and brass players needed but does not indicate instrumental doublings. It also includes a complete list of percussion instruments needed, but not an indication of the number of players required.

This is an extremely helpful volume, particularly valuable for organizations that regularly perform sacred music or for those looking for less familiar works in this genre.



MEET THE LIBRARIANS OF THE KANSAS CITY SYMPHONY

Christina Eaton, Cincinnati Symphony

The Kansas City Symphony should consider itself very, very lucky. It can boast of two cheerful and enthusiastic librarians who keep the place humming along throughout their busy 42-week season.

Principal Librarian **Elena Lence Talley** began playing with the KCS as a substitute clarinetist in 1992. One of the orchestra musicians mentioned that Jean Fielder, the music librarian at the time, was looking for a part-time assistant. Elena says, “At that time, I didn’t even know what a music librarian did (and barely knew they existed).” But after Elena had worked in the library for approximately 200 hours over the course of a season, Jean decided to retire from the library. Elena was hired as a staff member—the first KCS librarian who was not also a full-time member of the orchestra—and commenced learning on the job. She remembers, “In the absence of internet and e-mail, I relied on trial and error, lots of reading, and the good graces and knowledge of those I could reach on the telephone. I remember George Class at European American Music, Jim Cardon at Boosey & Hawkes, and Don and Carla at Educational Music Service with a great deal of gratitude.” Elena has now been the principal music librarian with the KCS for 15 years.

When asked about her musical background, Elena confides that after she had started playing piano as a child, her father took her to the beginning band instrument fair, “and we were so late that there were only a few instruments left. The clarinet came in a nice, compact little case, so I picked it... although I came to regret it a little when the clarinets always seemed to play transcribed violin parts in wind ensemble!”

Elena still subs with the KCS and plays in two chamber music trios: the Lyric Arts Trio (clarinet, soprano, and piano), and the Mariah Wind Trio (clarinet, flute, and bassoon). She and her husband of 15 years, Doug Talley, have two daughters, Cecilia, age six (and a new kindergarten graduate), and Julia, age two.

Assistant Librarian **Courtney Secoy** studied

oboe, and she still occasionally subs and freelances. Her introduction to library work came while she was in graduate school at the New England Conservatory. She had a work-study job in the NEC performance library with Russ Girsberger, and she found the work very interesting. She has now been with KCS for two seasons after having worked as the assistant librarian of the Florida West Coast Symphony (now the Sarasota Orchestra).

One small detail that Courtney tried to pass under the radar is that she is currently learning to play the bagpipes. She hopes to soon be “good enough to join a bagpipe band.”

Elena and Courtney both find themselves in the role of artistic administrator on a regular basis, involved in program researching and building for both KCS staff and conductors. They feel fortunate to be included in the inner workings of the operations department, and know that their expertise and advice helps to make things move more smoothly... “But,” confesses Elena, “that being said, there are many times when bowings strike me as mighty appealing, in contrast.”

The Kansas City Symphony was formed after the dissolution of the Kansas City Philharmonic, which started its life as a Works Project Administration orchestra in the 1930s. The KCS library still has the original cabinets made to store the Philharmonic’s music. Elena says that “they used to reside at the Kansas City Public Library when the first orchestra librarian also worked there. The cabinets have moved practically all over town, as the orchestras moved, and they are absolutely crammed with music.”

They also have a manuscript set and score of the *Kansas City Suite*, composed by native son Robert Russell Bennett. Elena has only heard one of the many movements performed, and “considers it a sacred duty” to convince each new assistant conductor to program it.

Elena and Courtney both sing MOLA’s praises, and each has been an enthusiastic part of the MOLA Forum. Elena has also served on the Policy Committee for a number of years. Elena concludes, “I honestly can’t imagine my professional life without MOLA. Liberal amounts of chocolate can ease the workday, but MOLA helps me learn about all manner of things, and has introduced me to a crowd of people that is nothing short of brilliant.”

ERRATA DATABASE UPDATE

Laura Conrad, *Santa Fe Opera*

New errata lists uploaded into the MOLA database as of July 29, 2008.

Composer	Work	Name	Notes
Arutunian	Concerto for Trumpet	Mark Renfrow (Indiana University)	
Bernstein	West Side Story: Symphonic Dances	Steve Sherill (Atlanta)	Supplement to existing list
Bruch	Romance for Viola	Crozet Duplantier (Louisiana)	
Chabrier	Joyeuse Marche	Amy McGinn (Houston)	
Debussy	L'après midi d'une faune	Clint Nieweg	Updated list
Debussy	Petite Suite	Sarah Logan Smith (Florida Orch.)	
Dvořák	Noon Witch	Crozet Duplantier (Louisiana)	
Enesco	Roumanian Rhapsody, Op. 11, No. 1	Jeanne Rogers (FWCS)	
Falla	Three Cornered Hat Suite No. 1	Christina Eaton (Cincinnati)	Supplement to existing list
Ginastera	Estancia: Four Dances	Wilson Ochoa (Nashville)	New list for new Boosey engraved edition
Ives	Symphony No. 3	Greg Vaught (San Antonio)	
Marquez	Danzon No. 2	Justin Vibbard (FWCS)	New list for newly engraved edition
Moncayo	Huapango	Justin Vibbard (FWCS)	New list for newly engraved edition
Ravel	Une barque sur l'océan	Clovis Lark (Utah)/Clint Nieweg	Updated list
Ravel	Valses nobles et sentimentales	Clint Nieweg	Updated 2008 errata
Rimsky-Korsakov	Scheherazade	Clint Nieweg	Updated list
Rosauro	Marimba Concerto	SPCs Sarah Anderson and Shari Smith (U.S. Army Field Band)	
Saint-Saëns	Violin Concerto No. 3, Op. 61	Amy McGinn (Houston)	
Schoenberg	Violin Concerto, Op. 36	David Prosser	Supplement to existing list
Sibelius	Karelia Suite, Op. 11	Crozet Duplantier (Louisiana)	
Strauss, J., Jr.	Auf der Jagd, Op. 373	Greg Vaught (San Antonio)	Doblinger edition
Strauss, J., Jr.	Künstlerleben Waltzes	Greg Vaught (San Antonio)	
Stravinsky	Baiser de la fée, Le: Divertimento	Mark Renfrow & Elizabeth Berndt Morris (Indiana University)	
Verdi	Traviata, La: Prelude to Act I	Greg Vaught (San Antonio)	List now available directly from database
Waldteufel	Skater's Waltz (Les Patineurs)	Amy McGinn (Houston)	
Williams	E.T., Selections from	Jeanne Rogers (FWCS)	



TALES FROM THE ROAD: AN AMERICAN IN PYONGYANG

Sandra Pearson, New York Philharmonic

Most of us have been on the road in some form or other: day trip run-outs to parks or neighboring cities, residencies for several days or weeks, or even multi-national tours involving ocean crossings, preferably by air. In each case the routine is the same: stuff various office supplies, concert clothing, and folders full of the current repertoire into trunks and transport it to the locations on the orchestra's schedule. Simple, right? Now try it starting with a two-and-a-half week tour on the other side of the globe, in a country that the United States is technically still at war with, while adding an international press corps of 80 or so to your tour party. Try to then trick your tour-weary mind and body into being a fresh, wide-eyed witness to a potentially historical watershed moment in East-West relations. I have been to various parts of Asia many times and can handle trans-Pacific travel and the ensuing 12-plus hour time change fairly easily. What I was not prepared for was the emotionally charged experiences that were to wash over me as our chartered 747-400 dipped below 6,000 feet (1800 m) on a cold, overcast day in late February of this year.

The trip to Pyongyang, the capital city of the Democratic People's Republic of Korea (DPRK), was not on the original tour schedule when our Director of Operations, Miki Takebe, our travel agent Guido Frackers and I arrived in Taipei in February 2007 to inspect each city for our February 2008 Asian tour. The New York Philharmonic is one of those rare orchestras that actually sends a member of management with one member of the tour committee, along with the orchestra's travel agent to do a dry run of every tour that we go on, and personally inspect each concert hall, airport, hotel, and other aspects of a potential city which we are considering performing in. The purpose of this is to avoid any surprises that could derail the tour or cause a concert to not happen. It is a system that has worked very well for us, and it is not uncommon for one of us tour committee members to get a call at home from another orchestra's committee to get the scoop on a particular city that they may be touring to.

In September 2007, talk of a concert in the

DPRK came to the tour committee's attention at our monthly meeting with management. The month before we had all been privy to a press leak in the *New York Times* that mentioned the possibility of performing in Pyongyang. Over the course of the next month or so, talks occurred between our management, U.S. Ambassador to South Korea Christopher Hill, and a supposed friendship organization called the Korea Society. NYP management and Mr. Hill were able to ascertain that this was a genuine offer to perform in an area of the world that very few outsiders have ever seen.

When the orchestra was presented with the idea of extending our tour by almost another week to play in the DPRK, there were many of us, including myself, who were not in agreement with the idea of putting on a show for a ruthless dictator of a Communist totalitarian regime that has an abominable human rights record. On the other hand, we have played in other countries—such as China—that have demonstrated similar atrocious behavior. But after the orchestra had a personal meeting with Christopher Hill (who was also participating in the United States' efforts in the six-party nuclear talks with the DPRK) many of us started to accept the idea of performing in Pyongyang. Everyone involved in that meeting agreed it must not be a propaganda coup for either Kim Jong-il or the White House. It had to be as politically neutral as possible while giving our players free rein to hold master classes for some of Pyongyang's music students. Further meetings were held and in October, tour committee member Fiona Simon (a member of the violin section) and three members of our management, as well as our travel agent made the trip to the DPRK to check out the logistics of traveling to that mysterious land north of Seoul.

Upon their return, there were several major issues raised that the DPRK would have to address before we agreed to play there: lack of heat in the hall; inferior acoustical conditions; transportation to and from the hall; universal, uncensored coverage of the concert itself; playing of both countries' national anthems; and last, but certainly not least, how to get there and back safely. Air Koryo was the only regularly scheduled airline flying to Pyongyang and the orchestra refused to fly with them for safety reasons. After some negotiations, Asiana Airlines, whom the Philharmonic has had as a tour sponsor on past tours to South Korea, agreed to provide us with a 747-400 to fly directly into Pyongyang and then on to Seoul in order to do an

additional concert. The entire cost of the orchestra's expenses in Pyongyang was underwritten by a very generous orchestra patron, Countess Yoko Nagae Cheschina, and by Philharmonic patrons who paid \$50,000 a person to accompany us on tour.

The pieces of the logistical puzzle were falling into place. As the weeks leading up to the tour flittered away, discussions were held amongst the sections of the orchestra to come up with a presentation of hard-to-get musical accessories and sheet music to present to a group of students from the conservatory as a gesture of goodwill.

There was discussion between Principal Librarian Lawrence Tarlow and me as to whether we wanted to try and get our hands on printed orchestral parts and scores, and more importantly, which ones? As luck would have it, during another orchestra meeting regarding the Pyongyang portion of the tour, it was mentioned that DPRK students studying abroad had a particular affinity for French music, so Larry and I made a note of that and called a couple of publishers to solicit donations. Not much trickled in at first, but then Mme. Cheschina, our arts patron and DPRK underwriter, put up another \$4,000 to purchase seven sets of parts and scores that were then added to the growing pile of gifts. None of us actually believed we were going to be in the DPRK—even though we, however, were in the process of being issued DPRK visas—until the wheels of the aircraft touched down on DPRK soil.

In addition to our usual preparations for an Asian tour, extra reading materials with a North Korean slant were made available to orchestra members who wished to get a taste of what to expect in Pyongyang. A picture was formed in my mind as to the closely-monitored, conveniently isolated situation we would be putting ourselves

into, but a growing sense of optimism, and, quite frankly, eager curiosity was beginning to take hold of me. Travel documents were secured, itineraries were sketched out, and before we knew it, we were on our way to Taipei. The first two and a half weeks of the tour went smoothly and in Beijing, the last city before our foray into the DPRK, a representative from the Swedish embassy had a

briefing session with us about protocol and how not to get our minds (more on this later) or ourselves into trouble. A question-and-answer session followed, and when we arrived at Beijing's airport the next day, the



Photo: Sandra Pearson

media circus that we had been warned about began.

For many of us, the cameras and reporters were mostly a nuisance because of their interest in focusing on the Korean-Americans in our group. After the seat belt sign was turned off, swarms of cameras, boom microphones and reporters plastered in thick layers of make-up proceeded to block the aisles and, to our disgruntlement, delay our meal service. Eating is a big deal on tour because one never knows when the next meal will occur.

Our flight path was not the usual route taken by the few commercial flights allowed—we cut the flying time in half by flying over North Korean airspace on our way in. Unfortunately there was unrelenting cloud cover and it wasn't until we were below the cloud deck, or about 15 minutes from landing, that the landscape revealed itself. It was barren winter countryside with a thin layer of snow on the ground. Even more striking than the dreary, grey scene was the absolute lack of any sign of human activity. From the time we gained sight of the ground until we touched down, other than the SUV that escorted the plane to the terminal, I counted 13 vehicles—none of them passenger



cars—on what seemed to be the only paved road in the area.

While we were taxiing, I scanned for further evidence of civilization, and saw virtually none. Radar equipment was present, but nothing was operating. The taxiing distance must have been close to five miles (!) and after about 20 minutes and passing some more non-functioning radar, I spied several Air Koryo aircraft (Tupolev-type propeller driven planes) mothballed in a parallel-parked fashion and gave my armrest a reassuring pat.

Dozens of press people came into view as they stood around in the cold, wet weather waiting for us to disembark from our aircraft. We had about a 20-minute wait while a head count was done and compared to the passenger manifest. I cracked a joke to my seatmates about arriving too early and having to wait for a gate to open up. Everyone in the orchestra ignored the warning that we got in Beijing about taking photos without permission and the guards eventually gave up trying to enforce that rule. In these days of long security lines and the other necessary drudgery associated with flying, it was really cool just having our aircraft come to a stop in a haphazard fashion about 200 yards from the small airport terminal, which was topped by a giant framed portrait of a beaming Kim Il-sung and his impeccably white teeth. Milling about just outside and underneath the body of a 747 was pretty cool too. As we descended the staircase onto the wet tarmac, another rush of emotions was racing through my mind and I couldn't believe we were actually here. The last person in my family to set foot on North Korean soil was my father in 1950 under more hostile conditions.

The snow continued to fall as the press on the tarmac swarmed us. We posed for several orchestra portraits, and then we were escorted to eight buses waiting to take us to our hotel. The representative from the Swedish embassy had briefed us on the matter of the “minders” who would be amiably making sure we didn't wander off on our own and cause trouble. We met our minders on the ride into the city. Mr. Lee was a young man approximately 25 years old, fluent in English, and dressed (like all of the other men) in a dark suit and tie with a lapel pin that had a portrait of the Eternal Leader (that would be Kim Il-sung, Kim Jong-il's father, who is apparently still ruling long after he passed away). Mr. Lee carried a red leather-bound notebook into which the four of us closest to him on the bus wrote our names. I sat next to

him on the ride to the hotel and he showed much curiosity about us. His questions were a combination of genuine cultural interest and subtle probing that might discover any potential prejudice against his government. I believe I was a very good diplomat and allayed some of his government-fed fears about most Americans being imperialist swine. I took the opportunity between questions to take a long, hard look at the countryside. It was depressing. There were apartment buildings with blown out windows and small, battered houses, their occupants outside walking along with oxen or a couple of goats pulling wagons. There was absolutely no traffic before we got to the city limits.

We knew we were in the city when we were greeted on the side of the road by another giant portrait of the Eternal Leader and his family. There were a couple of 1970s-era Volkswagens parked here and there, but no other traffic on the three- and four-lane wide streets. I mused to myself that our pilot could probably have driven the plane to the hotel since the lanes were wide enough, and traffic was nonexistent but then I remembered from one of the books that I read about the DPRK that our hotel, the Yanggakdo, is “conveniently located” on an island in the middle of the river that runs through Pyongyang. The anti-American propaganda that is normally posted around the city had been taken down or at least covered up (as a sign of respect for us?), and other than a few men on bicycles, there wasn't a soul in sight.

Speaking of sights, it was clear there would be no individual sightseeing excursions, or independent travel to the hall. All transportation was tightly controlled between the hotel and the hall, so if we needed to do any extracurricular music preparation, we would have many bureaucratic hoops to jump through. The Yanggakdo is an ugly, three-sided, Western-style hotel used exclusively to house foreigners. It had a three-lane bowling alley, a swimming pool (not heated), ping-pong tables, three American-made pool tables, three restaurants, a casino, a souvenir shop and a convenience store. The only tenderable currency was the euro, and no credit cards could be used. The souvenir shop was a curious assortment of books on English-language tutorials and anti-Western propaganda, including videotapes of the goose-stepping shenanigans that take place when Kim Jong-il is attending a function.

Later that evening we were treated to a performance of dancing, singing and instrumental in-

terludes. The execution was impeccable and the music was mostly traditional Korean tunes or propaganda pieces, but, interestingly enough, orchestrated with Western tonal harmonies, textures, and progressions. I was overwhelmed with the performances, especially when several people in the final ensemble came out for bows and waved to us. Several of my colleagues and I waved back through tears. After that we were then treated to a 14-course feast. There were many regional takes on Western-style cooking techniques, but I wound up eating mostly kim-chee (marinated spiced cabbage), as I am a vegetarian. I know the North Koreans were giving us VIP treatment, so I hoped that someone truly needy got some of the leftovers from our banquet. I stayed awake until two in the morning because I was nominated by my fellow committee members to be the speechwriter at the gift giving event for the conservatory students the next morning, and there were some last minutes fixes I wanted to put in. Larry and I also had to find a way to the hall early because our music director Lorin Maazel decided to tinker with the encore "Arirang." I wound up having to find the hotel room where our staff was having a late night meeting to see if we could get a ride because one of the push buttons on my room phone didn't work and I needed that particular digit to complete the room-to-room call. My alarm clock didn't work either so I worked out the van details and Larry agreed to give me a wake-up call.

The next morning was cold and hazy and the city was covered in white. As I gazed out of my hotel window to the south, I noticed that we had a nine-hole golf course, but it was too cold to play. I also noticed that there were women with straw brooms brushing off the greens. There was a feast for breakfast, but I slept through that and went straight to the hall. On the way, the various Socialist-style monuments glowed pink in the early morning sun and there were quite a few people about, mostly on foot. There was absolutely no traffic, except for an occasional tram or bus.

Larry and I pulled "Arirang" out of the folders and added a new roadmap to the work: two cuts and a different ending, making the work about half as long as it had originally been. Lorin had been so impressed with the bamboo flute players at the previous night's performance that he wanted to work them into the encore. Besides, there were parts for them in the DPRK-provided arrangement that we were omitting. The backstage (as well as the stage itself) was filled with press and we had to

do the morning rehearsal in concert dress for camera blocking.

The morning rehearsal went fine and was followed by the gift-giving. The auditorium was cleared of any audience members and four music students were ushered in. The event went very well; the translator was excellent and the students seemed a bit shy, but genuinely grateful. After that, I was interviewed by four reporters from different news outlets about various topics, and I handled their questions much as I had my minder's, Mr. Lee's. The reporters tried to trap me with comparison questions about the DPRK versus the rest of the world. I negotiated all of the questions well enough and the reporters seemed pleased with my conversations with each of them. I then rushed around the stage to pick up my string folders so I could quickly change and catch the official transportation back to the hotel. I was rudely stopped by Christiane Amanpour's producer from CNN (Cable News Network) who wanted some "wallpaper" on a stand for an interview with one of our Korean-American violinists. It was about to get really ugly when Christiane stepped in and graciously asked if she could have about ten minutes and offered me a ride back in CNN's van. I now have first-hand experience as to why she gets the interviews she does: she's absolutely charming and she's a really great diplomat.

Masterclasses were held in the afternoon, but once I was back at the hotel I chose to nap and play a couple games of pool with another member of the orchestra. Before I knew it, we were on our way back to the hall for the early evening TV broadcast concert and show. Seeing all of the TV trucks rigged up with satellite dishes and miles of cable really brought the gravity of the event to the forefront. (It should be mentioned that another facet of our agreement to play in Pyongyang involved 14 trucks full of TV equipment and satellites crossing the Demilitarized Zone from South Korea.) Everyone was energized to play. Live interviews were being conducted from a little set backstage, and the reporters and camera crews were constantly getting in our way. Approximately 20 minutes before air time we were told that the work we had done on "Arirang" was to be ignored, and the orchestra was to play the print. Nice. The flute players we rehearsed with earlier in the day had been sacked and the original version the Ministry of Culture had sent us was to be played.

Show time. The concert started with a surpris-



ing cue from Lorin for a drum roll to begin the national anthem of the DPRK. There was a collective “oh crap” moment where the orchestra thought he might have forgotten the order of the anthems, but that was not the case. It was a bit surreal playing the “Star Spangled Banner” in a concert hall for an audience whose government is still at odds with the United States, but the audience stood for both anthems. The concert was a really good one, and emotions were running at an all-time high; I found myself wiping tears from my eyes several times during the performance and afterwards as well. We did three encores, but the audience still wanted more. They gave us a standing ovation that lasted five minutes. The orchestra didn’t know what to do, and some players followed our concertmaster, Glenn Dicterow, off of the stage as they normally would. There were two more callbacks and then the entire orchestra left the stage, but the clapping continued. Lorin and Glenn came out for one final bow while we were picking up the folders. It was incredible. A couple of reporters who had interviewed me earlier that day asked me about “Arirang” and I suggested that it had been a mistake on our part to tinker with it. After the concert was over, we were whisked back to our hotel and treated to another feast there. The previous night we had had specific seating assignments for dinner, but tonight was a free-for-all. Those at my table chose to experiment with all of the ginseng-laced liquors and found ourselves with a pleasant buzz after a very short time. We had a great time mingling with the minders and getting some of them very drunk, and our original minders broke off from us and mingled with others. (It is rumored that there was at least one proposal of marriage in exchange for an unlimited quantity of the lapel pins with the Eternal Leader on them, however no one came home with a trophy spouse.)

After dinner, a number of us headed to the basement to gamble, play pool, or bowl. Room numbers were exchanged and for some of us, the customary draining of duty-free bottles commenced and in true dormitory fashion, furniture was dragged across the hallway into the largest room in that wing and stories exchanged with camera crews and members of the State Department. I got back to my room at about three in the morning and was awestruck by what I saw—or rather could not see—outside my window. A satellite photo of the Korean peninsula at night shows a clear demarcation of where the Demilitarized Zone is. One can determine this by the near absence of any

ground light in the north. The previous night in Pyongyang the night had been snowy and overcast. Now a full moon was brightly shining and not a single street light or other structural light was lit except for two factory smokestacks way off to the south. Streetlights winked off one by one as we traveled back to our hotel after the concert. Exhausted by so many emotions over the last 39 hours, I collapsed into bed.

The sun was shining brightly the next morning and the views were crystal clear. That’s the one advantage of an economically and industrially retarded society—cleaner air. That alone was certainly a pleasant change after China. There was a planned trip to the Children’s Palace of Culture, but I stayed back at the hotel with about 25 other members of the orchestra and decided to attempt an unescorted stroll outside the hotel. I managed to walk for about a quarter of a mile before two armed guards gave me the universal signal to turn back.

There was some confusion about transportation when it came time to go to the airport, as seven of the eight buses had taken all of the press and most of the orchestra to the Children’s Palace of Culture earlier. Minivans were commandeered and we crushed into all available vehicles for our last car ride through the city center. There were fewer people out on the streets at noontime but there were female traffic directors with batons who snapped smartly from one direction to another guiding imaginary vehicles and the occasional real bus.

We said goodbye to our minders at the airport and I wished them well, hoping perhaps futilely that we could someday play host to them in the United States. There were some teary goodbyes as we surrendered our DPRK visas and made our way back onto the 747. There was still no sign of functioning radar as we taxied to the runway, and we had to take a route to Seoul flying out of Pyongyang due west and approaching Seoul from the southwest, so no aerial photos of note for my scrapbook.

My closing impressions are those of Seoul. Even though our stay in the DPRK was only 48 hours, I was shocked to be back in an active, open society. I drank in all of the ground activity at Incheon airport, as well as the traffic—the gloriously frustrating traffic!—during our bus ride to the hotel amidst a jam of all types of vehicles. As we came through the airport after collecting our luggage, a welcoming crowd of uniformed Asiana

employees cheered us through to the buses. Later that evening, Asiana treated us to a hero's banquet in the grand ballroom at our hotel. It was a nice affair: I met six different ambassadors and we agreed that the six-party nuclear talks going on while we were in Pyongyang were fantastically timed. It was the most politically neutral situation in order to make the greatest impact we could have hoped for. I like to think that we touched a few lives and perhaps cracked the door open to more friendly cultural exchanges and maybe some humanitarian ones that can help those citizens of the DPRK who desperately need it. It was an experience that will stay with me for a long, long time and I'm overjoyed that I was able to witness and participate in it firsthand.

TRANSITIONS

Elizabeth Cusato, Utah Symphony

This year we welcomed 11 new orchestras and their librarians to MOLA. Of our new member librarians, eight are profiled here in this column. Librarians from the remaining three orchestras: **Marlene Loftsgaarden** of the **Cedar Rapids Symphony**; **Riita-Liisa Leinonen** of the **Finnish Radio Symphony Orchestra**; and **Andre Colomp, Valerie Boulva, and Yves Rodi** of the **Orchestre Philharmonique de Monte Carlo**, will be profiled in a future column.

First, eight of our new member librarians:

Former MOLA member **Mark Fabulich** (previously of Northwestern University) is now the librarian at the **Colburn School** in Los Angeles, California. A tubist, from Idyllwild, CA, Mark attended the University of California at Fullerton, and also studied in Boston, Switzerland, and Chicago before returning to Boston. Mark's first library job was with the Boston Pops—he tells of working as a copyist with no knowledge of music preparation and arriving “at Symphony Hall with a stack of one-sided letter-sized parts, when Marty (Burlingame) and John (Perkel) promptly escorted me to the copy machine and showed me how to make useable performance parts. The rest, as they say, is history.”

Cesar Willekens is the librarian at the **Vlaamse Opera** in Ghent, Belgium. A life-long lover of opera, Cesar comes from a very musical family. His

grandfather, conductor Arthur Lowenstein, founded the Vlaamse Philharmonie. Cesar used to play oboe, and in his youth played in several ensembles and was also a member of the board for the “Werkgroep muziektheater,” a study group for musical theater founded by Gerard Mortier (soon to be the director of the New York City Opera). Cesar grew up in Antwerp and studied Greek and Latin, then pursued studies in music theory, oboe, and music history, while also playing in Baroque and symphony orchestras. Previous to being an orchestra librarian, Cesar worked as a dramaturge for the Vlaamse Opera.

Tony Rickard is the new principal librarian of the **Orchestra of the Royal Opera House**. Growing up in the East London suburb of Woodford, Essex, Tony was exposed to music at an early age. His mother played in a local amateur orchestra and sang in local choirs and his father shared his collection of 4,000 LPs and regularly attended live concerts with Tony. Tony grew up playing the trumpet and attended the Colchester Institute and then the Royal Academy of Music in London where he received a post-graduate performance diploma. Tony's first job as a librarian was a part-time position at the Royal Opera House library. When he's not at work, Tony enjoys hill walking and cricket, although he readily admits that most of his interests and pursuits are music-related, and that he feels both challenged by and content with his chosen profession.

Jessica Crawford is the new librarian at the **Portland (Oregon) Opera**. Being a new MOLA member and a new opera librarian, Jessica gained her first library experience while studying at Syracuse University. She has a bachelor's degree in English and Textual Studies, along with advanced degrees in music. Jessica plays the clarinet but has found that working as a librarian allows her to still play an integral role in the process of music making and interact with the orchestra members without the fuss of mouthpieces and reeds. When she isn't in the library, Jessica trains for her second marathon. She also enjoys hiking, camping, horseback riding, and video games.

Eleni Anastasiou is the librarian of the **Megaron Orchestra Kamerata of the Friends of Music**. A native of Athens, Greece, Eleni studied the piano and composition at the National Conservatory in Athens where she subsequently taught both for 23



years. She first became interested in librarianship four years ago when she responded to a call for a substitute librarian at the Athens Kamerata. Eleni enjoys the rehearsal process, working with the musicians and conductors, and finds the process of discovering new works of unknown composers to be the most exciting aspect of her job. Eleni also enjoys gymnastics, attending the theater, and watching movies.

Hirokazu Hoki is the librarian at the **Yomiuri Nippon Symphony Orchestra, Tokyo**. Although he was born in Tokyo, for over five years Hirokazu lived and attended primary school in France. As a young child, Hirokazu wanted to be a pilot or professional tennis player, but he also began studying the tuba at age seven. He has continued in music ever since, and is currently studying voice. Hirokazu attended Waseda University in Tokyo where he studied literature and was first exposed to librarianship after joining the student orchestra. He then worked part-time with the stage crew at the NHK Symphony and after graduation got a stage crew job with the Yomiuri Nippon Symphony as before being appointed the librarian.

Shannon Highland is the librarian at the **Dallas Opera**. She grew up in Billings, Montana, and Tulsa, Oklahoma and studied the piano when she was a child. Until the sixth grade, when she had to dissect a frog, Shannon wanted to be a forensic pathologist. She then became very interested in music in junior high when she began playing the bassoon. Shannon earned degrees in bassoon performance at the University of North Texas in Denton, and the University of Southern California in Los Angeles. As a high school student, Shannon had an internship in the Dallas Symphony Orchestra library and operations department where she met Karen Schnackenberg and Mark Wilson. After her internship, she was able to continue assisting (and learning) in the DSO library during summer breaks from college. When she's not performing on the bassoon, Shannon enjoys hiking, traveling, and reading.

Gail Looney is the new librarian at the **Wheeling Symphony** (West Virginia). She is also a member of the Wheeling Symphony's flute section. Gail began her musical studies at age six with piano lessons before progressing to studies on the flute, and the pipe organ. She landed her first gig as a church organist when she was just 16. Gail has degrees in

music education, flute and piccolo, education administration, and public administration. In addition to maintaining a studio of flute and piccolo students, Gail has also worked as a public school music teacher and served as the county coordinator for gifted education, and county director of federal programs. Gail and her husband enjoy traveling, including a trip to Russia a few years ago and more recent excursions throughout the United States.

Several MOLA colleagues also transitioned into new jobs:

Glenn Crytzer is the new librarian at the **Seattle Opera**. He has degrees in composition from both Florida State University and the Cleveland Institute of Music. Glenn also plays cello, guitar, banjo, and sings. Glenn was drawn to apply for the Seattle Opera job, his first as a librarian, after a friend suggested that the organization was a great place to work. Glenn is looking forward to some upcoming premieres of his works, including his Concerto for Violoncello and Orchestra with the Northwest Symphony Orchestra in Seattle, Washington. Glenn also plays in and leads a couple of 1920s- and 1930s-era jazz bands, for which he is the primary arranger.

MSgt. Jane Cross is the new Chief Librarian of the **United States Marine Band** in Washington, DC. Jane earned her undergraduate degrees in music and English (Technical Writing) at the University of Tennessee at Chattanooga, and then completed her master's degree in library science at the University of Maryland. Jane also worked in band and orchestra libraries during high school and college. Outside of the library Jane is a triathlete, enjoys yoga, gardening, and assisting with Sigma Alpha Iota scholarship programs. She is also a tireless volunteer for various MOLA projects. Jane occasionally still plays the clarinet and the saxophone, including an annual gig playing tenor sax in the Music Library Association's big band at the annual conference. She says, "I enjoy seeing the work come full circle and reconnecting with the notes on the page in the fullest sense."

Alan Tyrell is the new Principal Librarian of the **West Australia Symphony Orchestra**. Born in Scotland and raised in England, Alan emigrated to Perth a year ago. Alan played the saxophone in a brass band, eventually becoming a member of the Scots Guards where he both performed and was

the orchestra librarian. Although he initially considered doing something entirely different after moving to Australia, Alan missed the buzz that goes with music making and has found himself, happily, back in the library. On the weekends, Alan golfs and enjoys Perth's beautiful beaches with his family.

Lawrence Halverson, recently of Educational Music Service, is the new assistant librarian at **The Juilliard School**. A violist, Lawrence grew up in Denver, Colorado and became interested in music when the Denver Symphony (now the Colorado Symphony) visited his elementary school. Lawrence studied the viola at the Metropolitan State College of Denver, then earned a master's degree from Florida State University where he also took some arts administration courses and worked as the orchestra librarian for the FSU summer music camps. Lawrence loves listening to new releases by his favorite recording artists (a "holdover" hobby from when he worked in a classical CD store), attending concerts, reading, spending time with his cat, and going to art museums.

Charlie Harmon is the new librarian at the **Alabama Symphony**. Charlie was introduced to the piano while attending an outdoor concert in Monterey, California featuring Wanda Landowska. He went on to play the piano, the organ, the harpsichord, and later studied the viola and the flute in college. Having worked in music publishing at Tams-Witmark, as an assistant and librarian to Leonard Bernstein, and most recently, as a freelance editor, Charlie is thrilled to be moving in a new direction and "working with live musicians playing live music." He's excited about working with the Alabama Symphony and living in Bir-

mingham. As Charlie is a long-distance cyclist and enjoys gardening, civic activism, and historic architecture, the move appears to be an excellent fit.

Beth Fishbane, principal librarian of the **Naples Philharmonic Orchestra**, welcomes new assistant librarian **Carolyn Marks**. A native of Northfield, Minnesota, Carolyn studied the piano, the flute, the bassoon, and the oboe. She continued with bassoon and piano through her university years at St. Olaf College and at Northwestern University. While she has previously worked as a librarian in a graduate assistantship position at Northwestern, this will be Carolyn's first full-time orchestra library job. Formerly a freelance musician in the Washington, DC area, Carolyn made several visits to Naples to see her sister (who plays principal bassoon in the orchestra) and even subbed with the orchestra. She jumped at the chance to apply for the library position when it became available.

The **Oregon Symphony** presented **Joy Fabos** with her first orchestra library job several years ago when she was hired as an assistant librarian to Robert Olivia. She is now their principal librarian. A violinist and violist, Joy still plays the violin and the viola, and first became interested in music through her grandfather, who was a cimbalom player, and enjoyed listening to records of Hungarian gypsy music with her family. Joy was a violin and music education major at Northwestern University and was looking into the possibility of graduate school in violin performance when she began her first job with the Oregon Symphony. An active outdoorswoman, runner, triathlete, and soccer player, Joy loves living in Oregon and is excited to return to Portland and to rediscover the city.

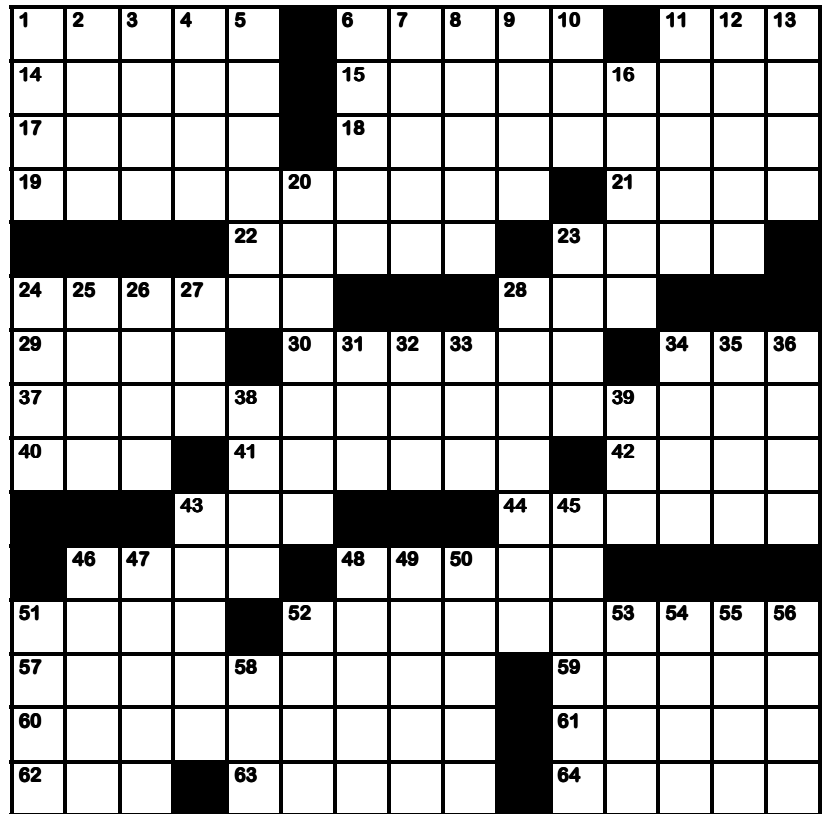


COFFEE BREAK:**CANDELIGHT SERENADE***Thomas Takaro, Houston Symphony***Across**

- 1 Tenor Mario
 6 Amtrak train
 11 Source of cholesterol
 14 How to sauté onions
 15 Start of a quip by G. K. Chesterton
 17 Matriculate
 18 Small carrier of blood
 19 Quote, part two
 21 Civil War uniform color
 22 Tierney and Wilder
 23 Advanced degs.
 24 Prokofiev heroine
 28 Tennis call
 29 Guinness
 30 U.N. member since 1949
 34 Special power
 37 Quote, part three
 40 ___ Cruces
 41 Some are wise, some lecherous
 42 State flower of Tennessee
 43 “¿___ pasa?”
 44 Absorb more
 46 Soviet missile
 48 Choreographer Twyla
 51 “If I ___ a Rich Man”
 52 Quote, part four
 57 Second mission to land on the moon
 59 Legs for a canvas
 60 End of quote
 61 Doctor’s orders
 62 Beast of burden
 63 Soprano role in “Der fliegende Holländer”
 64 To the point

Down

- 1 One of over seven hundred by Schubert
 2 Artist wife of Josef Albers
 3 One of three female “Götterdämmerung” roles
 4 Utah national park
 5 Claim
 6 At full speed, as a ship
 7 Condemn
 8 “¿Comó ___?”
 9 Legal claim
 10 The opp. of down
 11 Greenland coast feature



Op. 29

12/29/2007

- 12 Mountains of NW Africa
 13 “First ___ ignore you, then ___ laugh at you, then ___ fight you, then you win.” (Gandhi)
 16 British isle
 20 Change the name of
 23 Animal’s skin
 24 Monopoly square
 25 Arm bone
 26 Something which is and isn’t more
 27 Hospital dept.
 28 Verdi heroine, twice
 31 Norm: Abbr.
 32 CD-___
 33 Justice Fortas
 34 To be, in Paris
 35 Many Iranians
 36 It’s across the Danube from Buda
 38 Forte
 39 Top 40 song
 43 Put down
 45 On deck
 46 Brownish color
 47 Bend
 48 Venom, for one
 49 Raise
 50 Japanese canine breed
 51 Like some flags or hair
 52 Part of a missile
 53 Virginia of North Carolina
 54 “The Tale of ___ Saltan”
 55 Greeting words
 56 Otherwise
 58 Fleur-de-___

ANSWER TO PREVIOUS PUZZLE