

# MOLA CONFERENCE AGENDA

(3.8.18 DRAFT)

## THURSDAY, MARCH 15, 2018

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<b>6:30pm</b>	<b>Charles and Virginia Clark Inside Music Series</b> <b>Joyce DiDonato, Mezzo-Soprano</b> <i>International superstar Joyce DiDonato shares insights into performance, technique, auditioning and more at this Inside Music event. This event is free but ticketed—to reserve tickets, click <a href="#">HERE</a>.</i>	Helzberg Hall, Kauffman Center
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## FRIDAY, MARCH 16, 2018

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<b>2:00 – 7:00pm</b>	<b>Conference Check-In</b>	Crowne Plaza Hotel Lobby
<b>3:00pm &amp; 4:30pm</b>	<b>Helzberg Hall; Kansas City Symphony Library Tour</b> <i>Advance sign-up required; maximum 20 attendees per tour</i>	Kauffman Center for the Performing Arts
<b>4:00pm</b>	<b>Board of Directors Meeting</b>	Boardroom (room 2725)
<b>5:30 – 7:30pm</b>	<b>Opening Reception</b> <i>Mentors and mentees meet at 5:00pm in hotel lobby to walk to reception together</i>	Webster House, 1644 Wyandotte Street
<b>8:00pm</b>	<b>Kansas City Symphony Concert</b> <b>Joyce DiDonato Sings Bernstein and Berlioz</b> <i>10% off Friday night concert tickets by clicking <a href="#">HERE</a> or calling the box office at +1 (816) 471-0400</i>	Kauffman Center for the Performing Arts

## SATURDAY, MARCH 17, 2018

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Salon D & Ballroom on Floor 28; Salon A, B, C on bottom floor; Boardroom on Floor 27

<b>8:30am – 12:00pm</b>	<b>Conference Check-In</b>	Crowne Plaza Hotel Lobby
<b>9:30 – 11:30am</b>	<b>Annual Business Meeting Including Open Forum (<i>Members Only</i>)</b>	Ballroom
<b>1:00pm</b>	<b>Opening Remarks and Welcome</b> <i>Michael Stern, Music Director - Kansas City Symphony</i> <i>Frank Byrne, Executive Director - Kansas City Symphony</i>	Ballroom
<b>1:30 – 3:00pm</b>	<b>Plenary Panel: Bernstein at 100</b> <i>Moderated by Marshall Burlingame, Principal Librarian - Boston Symphony Orchestra [retired]</i> <i>Barbara Haws, Archivist/Historian - New York Philharmonic</i> <i>Michael Stern, Music Director - Kansas City Symphony</i> <i>Garth Sunderland, Vice President of Project Development, Senior Music Editor - Leonard Bernstein Office</i>	Ballroom
<b>3:00 – 3:30pm</b>	<b>Coffee Break</b> Take a break and test-drive some of your colleagues' favorite supplies! At the exhibit tables, you'll find examples of the pens, pencils, paper, and tape used in several MOLA Orchestra Libraries. If you like what you see, information on where to order will be available. Perhaps you'll find a new favorite bowing pencil!	Salon B

3:30 – 4:30pm	<b>Breakout Sessions</b>	
	<b>Ballet Productions for the Symphony Librarian</b> <i>Alison Mrowka, Principal Librarian - Austin Symphony</i> <i>Ramona Pansegrau, Music Director - Kansas City Ballet</i>	Salon A
	<b>Orchestral Planning and Administration Software (OPAS) Session</b> <i>Tom Gaitens, Owner - Fine Arts Software</i>	Salon C
3:30-5:00pm	<b>Librarians and the Collective Bargaining Agreement: A Roundtable Discussion of Traditions, Trends, and Tips</b> <i>Moderated by Karen Schnackenberg, Principal Librarian - Dallas Symphony Orchestra</i> <i>Paul Greitzer, Assistant Principal Librarian - Sarasota Orchestra</i> <i>Paul Gunther, Librarian - Los Angeles Philharmonic</i> <i>Kim Hartquist, Principal Librarian - Rochester Philharmonic Orchestra</i> <i>Brian Rood, Trumpet - Kansas City Symphony; President Emeritus - International Conference of Symphony and Opera Musicians; Chair - Kansas City Symphony Musicians Association Negotiating Committee</i> <i>Rochelle Skolnick, Director of Symphonic Services Division - American Federation of Musicians</i>	Ballroom
	<b>Music Repair and Binding Techniques: A Hands-on Session (limit 15, sign-up <a href="#">HERE</a>)</b> <i>Àngels Martínez, Assistant Librarian - The Metropolitan Opera</i> <i>Robert Sutherland, Chief Librarian - The Metropolitan Opera</i>	Salon D
5:30pm	<b>Past Presidents Meeting</b>	Salon D
8:00pm	<b>Kansas City Symphony Concert</b> <b>Joyce DiDonato Sings Bernstein and Berlioz</b>	Kauffman Center for the Performing Arts

## SUNDAY, MARCH 18, 2018

Salon D & Ballroom on Floor 28; Salon A, B, C on bottom floor; Boardroom on Floor 25

9:30 – 11:00am	<b>Plenary Panel: Creating and Performing Authorized Pops Arrangements: The Ins and Outs of Copyright and Licensing in North America</b> Salon A <i>Moderated by Elena Lence Talley, Principal Librarian - Kansas City Symphony</i> <i>James M. Kendrick, Partner - Alter Kendrick &amp; Baron, LLP</i> <i>Matthew Naughtin, Music Librarian - San Francisco Ballet</i> <i>Robert Thompson, President - Schirmer Theatrical, LLC; G. Schirmer, Inc.; Associated Music Publishers; Node Records; Music Sales Corporation</i> <i>Alan D. Valentine, President, CEO - Nashville Symphony</i>	
10:00 – 11:00am	<b>European Roundtable</b> Salon C <i>Moderated by Inger Marie Garcia de Presno, Librarian - Berlin Philharmonic</i>	
11:00 – 11:30am	<b>Coffee Break</b> Salon B Take a break and test-drive some of your colleagues' favorite supplies! At the exhibit tables, you'll find examples of the pens, pencils, paper, and tape used in several MOLA Orchestra Libraries. If you like what you see, information on where to order will be available. Perhaps you'll find a new favorite bowing pencil!	

11:30am – 12:30pm	<b>Breakout Sessions</b>	
	<b>Strategies for ‘Going It Alone’ as the Only Full-Time Librarian in your Orchestra</b>	Salon A
	<i>Chris Blackmon, Music Librarian - Orchestre Philharmonique du Luxembourg</i>	
	<i>Kim Hartquist, Principal Librarian - Rochester Philharmonic Orchestra</i>	
	<i>Sarah Bowman Peterson, Principal Librarian - Grand Rapids Symphony</i>	
	<b>Ballet Roundtable</b>	Salon C
	<i>Moderated by Matthew Naughtin, Music Librarian - San Francisco Ballet Orchestra</i>	
	<b>World Premieres and Commissions: From Contract to Downbeat</b>	Ballroom
	<i>Peter Conover, Principal Librarian - Chicago Symphony Orchestra</i>	
	<i>Emma Kail, General Manager - Kansas City Symphony</i>	
	<i>Doriana S. Molla, Head of Rental Services - Schott Music Corp.; EAMDC</i>	
	<b>Materials Repair Techniques in the Real World Music Library</b>	Salon D
	<i>Fabrice Curtis, Librarian - Kansas City Symphony</i>	
	<i>Dawn Mackey, Technical Services Manager - Kansas City Library</i>	
12:45 – 2:00pm	<b>Board of Directors Lunch Meeting</b>	Boardroom (room 2725)
2:15 – 3:15pm	<b>Breakout Sessions</b>	
	<b>The Ink Is Still Wet: What to Do With “Contemporary” Music</b>	Salon A
	<i>Sara Griffin, Assistant Principal Librarian - New York Philharmonic</i>	
	<i>Elena Lence Talley, Principal Librarian - Kansas City Symphony</i>	
	<b>The Making of a Critical Edition: A Look Behind the Scenes</b>	Salon C
	<i>Alexandra Marx, Editor - Breitkopf &amp; Härtel</i>	
	<i>Christian Rudolf Riedel, Editor - Breitkopf &amp; Härtel</i>	
	<i>Robert Sutherland, Chief Librarian - The Metropolitan Opera</i>	
	<b>Editing the March King: Library as Anchor and Star in a Publishing Project</b>	Ballroom
	<i>Frank Byrne, Executive Director - Kansas City Symphony</i>	
	<i>Master Gunnery Sergeant Jane Cross, Chief Librarian - “The President’s Own” United States Marine Band</i>	
	<i>Staff Sergeant Charles Paul, Librarian - “The President’s Own” United States Marine Band</i>	
	<b>Opera Roundtable</b>	Salon D
	<i>Moderated by Wendy J. Skoczen, Librarian - Lyric Opera of Chicago</i>	
3:15-3:35pm	<b>Coffee Break</b>	Salon B
	Take a break and test-drive some of your colleagues’ favorite supplies! At the exhibit tables, you’ll find examples of the pens, pencils, paper, and tape used in several MOLA Orchestra Libraries. If you like what you see, information on where to order will be available. Perhaps you’ll find a new favorite bowing pencil!	
3:35-4:35pm	<b>Breakout Sessions</b>	
	<b>Advancements in Music Notation Software</b>	Salon A
	<i>Philip Rothman, Owner - NYC Music Services</i>	
	<b>Intermediate-Level Photoshop</b>	Salon C
	<i>Juhana Hautsalo, Music Librarian - Finnish National Opera and Ballet</i>	
	<i>Michel Léonard, Music Librarian - Orchestre symphonique de Montréal</i>	

**From the Pit to the Stage: Opera in Concert**

Ballroom

*Sara Baguyos, Head Librarian - Omaha Symphony**Inger Marie Garcia de Presno, Librarian - Berlin Philharmonic**Henry Skolnick, Associate Librarian - Saint Louis Symphony***Academic Roundtable**

Salon D

*Moderated by Lisa Dempsey Kane, Principal Orchestra Librarian - The Juilliard School***5:20pm****Group Photo**

Kauffman Center for the Performing Arts, Helzberg Hall

**7:30pm****Cocktails and Banquet Dinner**

Ballroom and Salon D

**MONDAY, MARCH 19, 2017***Salon D & Ballroom on Floor 28; Salon A, B, C on bottom floor***9:30 – 10:30am****Breakout Sessions****Sibelius Music Notation Software Session**

Salon A

*Philip Rothman, Owner - NYC Music Services***Freelancing: When You Are Your Own Boss**

Salon C

*Rosemary Summers, Assistant Librarian [retired] - The Metropolitan Opera***The Path to MOLA Librarianship**

Salon D

*Courtney Secoy Cohen, Principal Librarian - San Diego Symphony Orchestra**Bart Dunn, Principal Librarian - Jacksonville Symphony**Johanna Groh, Manager of Orchestral Activities - The Colburn School**Nicole Jordan, Principal Librarian - Atlanta Symphony Orchestra**Paul Gunther, Librarian - Los Angeles Philharmonic***10:30 – 10:50am****Coffee Break**

Salon B

Take a break and test-drive some of your colleagues' favorite supplies! At the exhibit tables, you'll find examples of the pens, pencils, paper, and tape used in several MOLA Orchestra Libraries. If you like what you see, information on where to order will be available. Perhaps you'll find a new favorite bowing pencil!

**10:50 – 11:50am****Breakout Sessions****Finale Music Notation Software Session**

Salon A

*Philip Rothman, Owner - NYC Music Services***Photoshop Basics**

Salon C

*Justin Vibbard, Principal Librarian - Sarasota Orchestra***Building Your Library Bookshelf**

Salon D

*Russ Girsberger, Librarian - Naval School of Music***12:00pm****Conference Wrap-Up and Adjournment**

Salon A

**2:30 – 6:00pm****Kansas City Beer Tour**

Meet in Hotel Lobby

Tour minimum 8; tour maximum 15 - a second tour may be added if needed. Price per adult is \$44 USD (not inclusive of gratuity), leaves from the conference hotel, and includes stops at three breweries (breweries may change as new breweries open in the area over the next couple of months). To register, click [HERE](#) or follow the link during your conference registration; and select the tour on Monday, March 19. Cheers!

## **Additional Conference Offerings**

One-on-one sessions with Philip Rothman (*Finale and Sibelius*), Michel Léonard (*Photoshop*), and Tom Gaitens (*OPAS*) are available by appointment. To schedule, please contact Philip at [hello@nycmus.com](mailto:hello@nycmus.com), Michel at [mleonard@osm.ca](mailto:mleonard@osm.ca), and Tom at [tgaitens@fineartssoftware.com](mailto:tgaitens@fineartssoftware.com). Sessions will be held in Salon B. If you have a laptop, please bring it with you to your session.

[Send your résumé in advance](#) to be reviewed by members of the MOLA Board of Directors—Juhana Hautsalo, Music Librarian - Finnish National Opera and Ballet; John Rosenkrans, Principal Librarian – Lyric Opera of Chicago; Karen Schnackenberg, Principal Librarian – Dallas Symphony Orchestra. Feedback sessions will be scheduled directly with individuals during the conference.

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## **SESSION DESCRIPTIONS**

### **Ballet Productions for the Symphony Librarian**

*Ramona Pansegrau, Music Director - Kansas City Ballet*

*Alison Mrowka, Principal Librarian - Austin Symphony*

This session will discuss how to navigate the world of ballet as a non-ballet librarian and will include guidance and advice for collaborative performances between ballet companies and symphony orchestras.

### **Orchestral Planning and Administration Software (OPAS) Session**

*Tom Gaitens, Owner - Fine Arts Software*

This session will cover features and functionality of OPAS NEXT – the browser-based version of OPAS – plus any new-and-interesting areas of OPAS Desktop 9.24. In addition, we ask you to bring your ideas and wish-lists. The art and science of Librarianship has changed since we first released OPAS, and we want to hear from you so we can ensure the program continues to develop and evolve according to the unique needs of your profession.

### **Librarians and the Collective Bargaining Agreement: A Roundtable Discussion of Traditions, Trends, and Tips**

*Moderated by Karen Schnackenberg, Principal Librarian - Dallas Symphony Orchestra*

*Paul Greitzer, Assistant Principal Librarian - Sarasota Orchestra*

*Paul Gunther, Librarian - Los Angeles Philharmonic*

*Kim Hartquist, Principal Librarian - Rochester Philharmonic Orchestra*

*Brian Rood, Trumpet - Kansas City Symphony; President Emeritus - International Conference of Symphony and Opera Musicians; Chair - Kansas City Symphony Musicians Association Negotiating Committee*

*Rochelle Skolnick, Director of Symphonic Services Division - American Federation of Musicians*

Nearly all US and Canadian professional orchestra musicians work under a collective bargaining agreement (CBA) between their employer and a local union of the American Federation of Musicians. In at least 60 of those orchestras the librarian(s) is a member of the AFM-represented bargaining unit, following a long-held tradition that librarians are musicians in their orchestras. During this session we will touch on the history of the librarian(s) being included under the CBA, detail the substantive and procedural requirements under US law to incorporate librarians into existing orchestras bargaining units, explore the benefits of doing so, and offer suggestions on how to bring everyone together in the process. We will hear the perspectives and advice from those who have represented and negotiated for librarians as well as librarians themselves in various-sized orchestras who have gone through the process from being un-represented musicians to represented musicians and gained positions under their CBA.

### **Music Repair and Binding Techniques - A Hands-on Session (limit 15, sign-up [HERE](#))**

*Robert Sutherland, Chief Librarian - The Metropolitan Opera*

*Àngels Martínez, Assistant Librarian - The Metropolitan Opera*

The session will cover two main tasks:

1. Part repair: ripped corners, pages and signatures. Participants will be asked to bring from their libraries a part which needs corner and page repair. These parts should be free of previous repairs, especially plastic tape or self-adhesive tapes. Discussion of problems caused by acidic adhesives, approaches to repair techniques (do no harm!), and how to salvage and repair a part that has been previously (and unsuccessfully) taped with plastic or other self-adhesive tape.
2. Part binding – sewn signatures versus staples. Participants will start with a part that consists of separate pages, tape them into signatures, create a cover, and sew the signature into the cover. The resulting part will lie flatter on the stand than a stapled part, can be easily repaired and rebound and can last for years. Participant will keep the part that she/he will create.

## **Plenary Panel: Creating Authorized Pops Arrangements: The Ins and Outs of Copyright and Licensing in North America**

*Moderated by Elena Lence Talley, Principal Librarian - Kansas City Symphony*

*James M. Kendrick, Partner - Alter Kendrick & Baron, LLP*

*Matthew Naughtin, Music Librarian - San Francisco Ballet*

*Robert Thompson, President - Schirmer Theatrical, LLC; G. Schirmer, Inc.; Associated Music Publishers; Node Records; Music Sales Corporation*

*Alan D. Valentine, President, CEO - Nashville Symphony*

You need a license to drive a car. You need a license for your dog – do you need a license for that pops arrangement? Learn the ins and outs of copyright, permissions and licensing from the experts in this session to help you learn to safely navigate the murky waters of modern pops arrangements. Separate fact from fiction and learn how to create authorized pops.

## **Strategies for ‘Going It Alone’ as the Only Full-Time Librarian in your Orchestra**

*Chris Blackmon, Music Librarian - Orchestre Philharmonique du Luxembourg*

*Kim Hartquist, Principal Librarian - Rochester Philharmonic Orchestra*

*Sarah Bowman Peterson, Principal Librarian - Grand Rapids Symphony*

This session will include discussion of topics including time management, work-life balance, and the importance of prioritizing and how to weigh the different expectations from musicians, conductors and management. Attendees should plan to bring their most challenging issue they face in their single-librarian environment to discuss with the group.

## **World Premieres and Commissions: From Contract to Downbeat**

*Peter Conover, Principal Librarian - Chicago Symphony Orchestra*

*Emma Kail, General Manager - Kansas City Symphony*

*Doriana S. Molla, Head of Rental Services - Schott Music Corp.; EAMDC*

Most librarians have dealt with the commissioning and premiere of new works. This panel will discuss some of the pitfalls you may encounter and ways to avoid them.

## **Materials Repair Techniques in the Real World Music Library**

*Fabrice Curtis, Librarian - Kansas City Symphony*

*Dawn Mackey, Technical Services Manager - Kansas City Library*

Stains and smells, and tears, oh my! This session will focus on practical and inexpensive repair techniques for common and not so common problems in parts and scores. Techniques discussed will range from quick and dirty fixes to more lasting solutions. Attendees will be welcome to share their own music repair horror stories and how they survived.

## **Editing the March King: Library as Anchor and Star in a Publishing Project**

*Master Gunnery Sergeant Jane Cross, Chief Librarian - The United States Marine Band*

*Frank Byrne, Executive Director - Kansas City Symphony*

In 2014, it was decided that the US Marine Band should record all of John Philip Sousa's marches, the first time since the 1970s, and offer those tracks as online downloads. However, the vision also included providing scrolling videos, PDFs of the sheet music representing our performance practice, and historical and editorial notes about each piece. We are nearly halfway in this multi-year "Complete Marches of John Philip Sousa" project, having released 55 marches so far with 20 more scheduled for this April. These mini critical editions, informed by scholars such as former Marine Band Executive Assistant Frank Byrne, are reenergizing interest in the performance of Sousa marches and are highly valued by music educators. The Library sits at the center of this whirlwind, researching, tracking down earliest editions and manuscripts, digitizing fragile primary source material, creating parts for recording sessions, investigating copyrights, editing program notes, and coordinating with editors, the webmaster, designer, public relations, and recording engineers. And more. We continue to incorporate lessons learned as each new volume is released, and we are happy to share our insights into an ongoing recording and publishing project that involves both historical materials and current performance practice.

## **The Making of a Critical Edition - A Look Behind the Scenes**

*Alexandra Marx, Editor - Breitkopf & Härtel*

*Christian Rudolf Riedel, Editor - Breitkopf & Härtel*

*Robert Sutherland, Chief Librarian - The Metropolitan Opera*

This will be an interactive session between the presenters and attendees. We will look, from different perspectives, at what, exactly, is a “critical or urtext edition”. We will discuss the difference between an “edition” and a “critical edition”, for whom editorial decisions are important, or less so, and finally discuss the considerations which typically go into the final printed product. We will then discuss the needs

of librarians and their orchestras on the one hand, and the needs of the editor and publisher on the other and the compromises which often occur when dealing with, or considering, critical editions. Attendees are invited to bring an example of their favourite, or worst, critical edition for discussion during the session. We are looking forward to a lively and fruitful discussion!

### **Advancements in Music Notation Software**

*Philip Rothman, Owner - NYC Music Services*

2017 was an active year for development in music notation software, and the advancements in 2018 have continued apace. In this session, learn about the latest updates to Finale, Sibelius, and MuseScore, the rapid improvements in Dorico, where these programs are headed, and what users can expect. We'll talk about the evolution in open standards such as Standard Music Font Layout (SMuFL), the MusicXML interchange format, and the next-generation MNX project, which could set the course for how notated music is represented digitally across platforms in the future.

### **Intermediate-Level Photoshop**

*Juhana Hautsalo, Music Librarian - Finnish National Opera and Ballet*

*Michel Léonard, Music Librarian - Orchestre symphonique de Montréal*

This session covers Photoshop matters for intermediate and advanced level users. First and foremost we are giving advice on effective use of shortcuts and actions to speed up your Photoshop editing - how to record actions, how to import and export them. Also demonstrating some practical solutions for quickly fixing common problems in the print quality of the scanned originals, optimizing a page for printing, demonstrating powerful selections and giving some ergonomics tips!

### **From the Pit to the Stage: Opera in Concert**

*Sara Baguyos, Head Librarian - Omaha Symphony*

*Inger Marie Garcia de Presno, Librarian - Berlin Philharmonic*

*Henry Skolnick, Associate Librarian - Saint Louis Symphony*

This breakout session is designed to introduce orchestra librarians to the multitude of considerations when staging a concert opera and provides a case study of Puccini's *La Bohème*. There is not a single formula to prepare an opera. Nevertheless, sound research, communication and preparation are key to success. Whether you are new to opera preparation and wonder where to begin, or have prepared many operas before, concert operas create additional challenges. How will the band be addressed and will staging add a Grand Rights concern? Please join us to examine sound strategies and methods to successfully prepare a concert opera.

### **Sibelius Music Notation Software Session**

*Philip Rothman, Owner - NYC Music Services*

Come prepared with questions about how to do anything in Sibelius! If you've been working with Sibelius but find you need help with a particular problem, or you want to learn how to do something better in the program, this is your chance. We'll address specific issues as they are brought up from participants and go in-depth to discover the best answers to thorny roadblocks that often arise. Learn from your fellow participants in a fun interactive session. Feel free to email your problem file and a summary of your questions in advance.

### **Freelancing: When You Are Your Own Boss**

*Rosemary Summers, Assistant Librarian [retired] - The Metropolitan Opera*

This session could have been called "Freelancing: How to Make Everyone Else Happy Without Losing Yourself!" Whether you are juggling your full-time job with an outside account or two, or you have moved into full-time freelancing, it all comes down to balance. Topics will include time management, creating a home workspace, and the finances of freelancing.

### **The Path to MOLA Librarianship**

*Courtney Secoy Cohen, Principal Librarian - San Diego Symphony Orchestra*

*Bart Dunn, Principal Librarian - Jacksonville Symphony*

*Johanna Groh, Manager of Orchestral Activities - The Colburn School*

*Nicole Jordan, Principal Librarian - Atlanta Symphony Orchestra*

*Paul Gunther, Librarian - Los Angeles Philharmonic*

Of all the successful long-term enterprises undertaken by MOLA Librarians, mentorship is one of the most necessary and most important. Skilled performance Librarians are the bedrock of MOLA. They ensure the continuing health and success of MOLA itself. It is the purpose of this panel discussion to showcase the importance of mentoring newcomers. Because, for our profession, there is no more formal training required than playing an instrument, how does mentorship fit into this picture, and how does it work? How do active MOLA Librarians identify prospective newcomers and guide them into active librarianship? How do eager newcomers identify a path forward?

## **Finale Music Notation Software Session**

*Philip Rothman, Owner - NYC Music Services*

Come prepared with questions about how to do anything in Finale! If you've been working with Finale but find you need help with a particular problem, or you want to learn how to do something better in the program, this is your chance. We'll address specific issues as they are brought up from participants and go in-depth to discover the best answers to thorny roadblocks that often arise. Learn from your fellow participants in a fun interactive session. Feel free to email your problem file and a summary of your questions in advance.

## **Photoshop Basics**

*Justin Vibbard, Principal Librarian - Sarasota Orchestra*

In this session, participants will learn the basics needed to digitally manipulate scores and parts in Photoshop. Topics to be covered include: toolbar basics, using shortcuts and hotkeys, layers, and software setup. This session will also include an introduction to file types and the basics of scanning that will help you get the most out of your Photoshop experience.

## **Building Your Library Bookshelf**

*Russ Girsberger, Librarian - Naval School of Music*

Librarians are supposed to know everything. At least, it seems that way when we are asked all the questions that arise in our organizations. So if we don't know the answers we should at least know where to find them. This session will look at a variety of reference and resource materials intended to broaden our knowledge and expertise and keep those answers within arms' reach. After all, who needs Google when you have a librarian?