

## DUTIES FOR LIBRARIAN

1. The Librarian, working with the Conductor, orders the music for the concerts. Hopefully, it is borrowed/rented and with bowing markings. Check with Conductor regarding pitfalls including pieces with more than one version or vocal numbers available in different keys and which edition is preferred.
2. Order the music 2 months before the concert. Check with local libraries such as, Santa Rosa Symphony, Berkeley Symphony, San Francisco Library, Educational Music Service ([emsmusic.org](http://emsmusic.org)) and Vallejo Symphony Library. Be sure to check the VSO library to see if the parts are usable. Another source is David Daniels' *Orchestral Music: A Source Book*.
3. The music can be shipped to you. Have the source bill the office and let the office know about the shipment. Be sure to count any set you rent, buy, or borrow and make note of the count. Always check with the symphony office to make sure the cost is in the budget.
4. Six week prior to the first rehearsal, mail out music to the string principles. Mail them one original/concert part and one photocopied part. Tell them they should mark their bowings into the photocopied part and send them back to you. They should keep their original/concert part to use for practice.
5. Four weeks prior to the first rehearsal, the first violin bowings are due from the Concertmaster. Send a PDF scan of the Concertmaster's part to other principles and tell them they have two weeks to get their respective bowing changes to you. Meanwhile, photocopy and mail out to all string players with disclaimer that bowings may be changed at first rehearsal.
6. Three weeks prior to the first rehearsal, insert the concertmaster bowings into the remaining first violin original/concert parts.
7. 4) Two weeks prior to the first rehearsal - all other bowings are due from the principal players. If the principle player has a LOT of bowing changes, they will ask you to email a PDF of the bowing changes to their section (this rarely happens, though. Most of the time they only have a few changes and the string section can sight read and get used to at the first rehearsal).

8. The final two weeks up to the first rehearsal, insert all other bowings into the original the remaining original/concert parts. Bring these parts to the first rehearsal.

9. After the string rehearsal, make a single-sided set of copies of each string principle part. These can be used to copy bowings into the performance parts. Always return the original parts, rather than a set of practice parts to the string principals.

10. For the first rehearsal, it is easier to make a full set of practice parts for the winds, brass and timpani. Never mail an original wind, brass or percussion part because it's usually a unique part in the set and cannot easily be replaced. You can keep them in case someone doesn't have a copy or didn't bring a copy. Ask all the players to leave either their practice parts or their performance parts on the stand after each rehearsal. This way the librarian can always have a full set of parts in case someone forgets theirs.

11. Stay in touch with the personnel manager as string parts may need to be returned or extra copies sent. At the first rehearsal handout the parts and work with the personnel manager in sorting out the music. Bring music to each service including extra parts and practice masters. Put music that was left back on the stands and supply extra scores if needed.

12. Ask everyone to leave the music on the stand so you can pick it up in some kind of order. If original parts are used for performances and not distributed as practice parts, then everything that has to be collected and returned is onstage. Watch out for players who do not play the entire concert, in case their stands get moved back stage during the intermission. Be sure to save several programs to send back with rental music. Most music rentals require that 3 copies of the program be returned with the music.

13. Sort the parts and return the music. Make sure extra parts get integrated with the ones that were used. Save a set of copied practice parts for future use. Ship rental music back in a timely manner with a copy of the packing slip and programs. Return sets from local sources. Deposit any newly purchased music in the VSO library and update the database.

14. Your expenses will typically fall into four categories: copying, postage, office supplies and shipping music back to publishers. The VSO office has a "check request" form. They prefer you bill for expenses after every set, along with your hours.

**Benefits:**

\$600 per concert set (3 concerts per year)

Expenses for job purposes paid back to librarian three times per year.

**How to Apply:**

Send resume and letter of interest to:

Suzie Peterson. President

vallejosymphony@gmail.com

**Company:**

Vallejo Symphony Orchestra

**Location:**

714 Marin Street

Suite A

Vallejo, CA 94590

United States

**Website Link:**

<https://vallejosymphony.org/>

**Contact Email:**

[vallejosymphony@gmail.com](mailto:vallejosymphony@gmail.com)

**Work Schedule:**

Part Time

**Job Type:**

Contract

Remote Possible

**Start Date:**

October 3, 2022 - 12:00pm

**Application Deadline:**

September 1, 2022 - 12:00pm