



What is MOLA?

A Guide to
The Major Orchestra Librarians' Association

*Prepared by the
Major Orchestra Librarians' Association
Publication Committee*

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Introduction

MOLA is the Major Orchestra Librarians' Association, founded in 1983. The primary objective of MOLA is to help improve communication among orchestra librarians. The Association's other objectives include: assisting librarians in providing better service to their orchestras, presenting a unified voice in publisher relations, and providing support and information to the administrations of performing arts organizations.

The first MOLA meeting was held in Philadelphia in 1983, when 25 librarians from the United States and Canada met for a day to discuss issues of mutual interest. Today MOLA is an international organization with a membership of over one hundred and seventy libraries, including libraries from symphony orchestras, opera and ballet companies, music academies, and professional bands and ensembles. Membership includes musical organizations in North America, Europe, the Middle East, Asia, and Australia.

Means of Communication

Members keep in contact with each other in various ways. An annual conference is hosted by a member orchestra and features presentations, workshops, round table discussions, networking opportunities, and numerous other valuable resources.

The quarterly newsletter, *Marcato*, addresses many issues of common interest such as feature stories, errata lists, and updates from the special committees within MOLA.

Computer technology has made it possible for member-librarians to be in contact daily, or hourly through MOLA's computerized listserv. A website has also been developed to provide ongoing resources and a comprehensive look at what MOLA has to offer: <http://www.mola-inc.org>. These forums provide information and support to an ever-expanding group of library professionals. This communication between members is perhaps the most important contribution MOLA makes to the performing arts field.

An example of this cooperation is the sharing of music errata lists. Even the most traditional and often-performed works, such as Beethoven symphonies, can have errors in the scores and parts. Through the use of errata lists, a librarian can proofread and correct errors without comparing each part to the score.

Communication with Publishers

Another benefit of MOLA has been the creation of a unified voice in making the concerns of the orchestra librarian known to music publishers. MOLA periodically invites representatives from music publishers to its annual conferences in order to address the publication and condition of printed musical materials. This collaborative effort has led to the formation of the MOLA/Publisher Committee. MOLA has also published a brochure entitled "Music Preparation Guidelines for Orchestral Music."

Other Areas of Interest

Other areas of interest to MOLA librarians include copyright law and performing rights issues, the use of public domain works, selecting editions, cataloging, touring, computerized databases, touring, conductors' and soloists' music, archiving and preservation, budgeting, library operations, and specialized library equipment, such as photocopiers, paper, and binding machines.

Being an Orchestra Librarian

There are currently no degree programs for orchestral librarians. However, orchestra librarians need to have a broad range of training. They may acquire the necessary working knowledge either through apprentice/internship positions or on-the-job training. Most orchestra librarians begin their musical training as

performers.

In the past, librarians were often members of the orchestra or retired from the ranks of the orchestra into the library. Today, musicians are choosing the profession as a first career. While some librarians are still players in their orchestras, it is most common for the library position to be full-time at the major orchestra level.

When surveyed about what they consider the most important part of their job, orchestra librarians responded, "To have the right music in the right place at the right time." When asked how they view their role in the orchestra, they replied, "As musicians!"

Association with Music Service Organizations

MOLA is represented on the MLA (Music Library Association) / MPA (Music Publishers' Association) / MOLA Joint Committee. In addition, MOLA has cultivated relationships with other music service organizations. These include the International Association of Music Librarians, the American Symphony Orchestra League, the American Federation of Musicians, the International Conference of Symphony and Opera Musicians, and the Regional Orchestra Players' Association

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Clinton F. Nieweg, Philadelphia Orchestra • David Bartolotta, San Francisco Ballet • Peter Conover, Houston Symphony • Gary Corrin, Toronto Symphony • Marcia Farabee, National Symphony • John Grande, Metropolitan Opera • Robert M. Grossman, Philadelphia Orchestra • Paul Gunther, Minnesota Orchestra • James Kortz, St. Paul Chamber Orchestra • Mary C. Plaine, Baltimore Symphony • Rosemary Summers, Metropolitan Opera • Lawrence Tarlow, New York Philharmonic • John Van Winkle, San Francisco Symphony

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John Campbell, San Francisco Symphony • Russ Girsberger, New England Conservatory • Margo Hodgson, National Arts Centre Orchestra • Carol Lasley, Florida Philharmonic • Cathy Miller, The U.S. Army Field Band • Patrick Zwick, Utah Symphony

Additional Publications

The publications committee of MOLA has prepared two other brochures entitled:

*The Orchestra Librarian: A Career Introduction
and
Music Preparation Guidelines for Orchestral Music*

For further information about MOLA visit our website at:

www.mola-inc.org