

MLA à la Créole: NEW ORLEANS, 1979

The Annual Midwinter Meeting of the Music Library Association which took place February 6-10 in New Orleans, was a stimulating and successful meeting. Twelve Canadians found their way "down south" for the occasion, and although at first the weather wasn't as sunny and warm as one would have liked, the cold wind and rain didn't stop us from enjoying the many interesting and exciting things that the city has to offer.

The conference began on the first evening with a reception, to the sounds of Allen Fontenot and His Country Cajuns. The first session, entitled "Collection Development: A State of the Art and its Implications for the Music Library", was chaired by John Tanno (University of California at Riverside), who handed out an excellent Selective Bibliography on the subject. The panelists included Jeffrey J. Gardiner (Office of University Library Management Studies, Association of Research Libraries), Elizabeth H. Aumann (Library of Congress), Don L. Roberts (Northwestern University), and James Pruett (University of North Carolina, Chapel Hill).

The second session, "AACR I to AACR II: Probable Effects on Descriptive Cataloguing", was a most informative talk by Fred Bindman (Library of Congress) which generated lively discussion on the problems and implications of the new cataloguing rules. Many issues were raised later at the Cataloguing Forum, particularly in relation to AACR II and to the closing of card catalogues.

The third session, "Standards and Standards-Making", was followed that afternoon by visits to a very interesting exhibition of sheet music at the Louisiana State Museum entitled "Played with Immense Success (1840-1940): Louisiana's Singing Century of Song, Dance, Ragtime, Jazz, and Topical Music", and to the Historic New Orleans Collection for a jazz concert by the Razzberree Ragtimers. Since both of these were located in the historic Vieux Carré (French Quarter) many of us took the opportunity to sight-see and shop in that fascinating district, with its many excellent art galleries, antique and specialty shops, jazz clubs, cafés, and its unusual architecture.

The last two sessions, presented in conjunction with the Sonneck Society, covered various aspects of New Orleans Music. The Open Forum consisted of two informative presentations: Robert Parks (Vassar College) spoke on "Formulating a Plan for Collecting Ethnomusicological Recordings", supplemented by a bibliography of selected sources for Recordings of Musics other than Western Art", and Richard E. Jones (University of Wisconsin-Milwaukee) spoke on "Library and Bibliographic Instruction for Undergraduate

Music Students". His experiences were augmented by those of Dorman Smith (University of Wisconsin-Parkside) and Thomas Heck (Ohio State University), and gave a good idea of how some other libraries go about orienting students in the use of their facilities.

The meeting culminated in a banquet, an excellent concert of New Orleans Music, and dancing into the small hours of the morning. The concert gave a sampling of the various types of local music, beginning with excerpts from the minstrel shows, and followed by jazz and folk ragtime piano music played by David Thomas Roberts. Robert Weireich (Tulane University) gave a fine performance of classical piano music from New Orleans, and a selection of Art Songs from Louisiana was sung by Norma Burckhardt, accompanied by Knud Andersson. The New Orleans Ragtime Orchestra concluded the concert and then played for the dance. All in all, it was a very enjoyable evening, and a fitting conclusion to the conference.

Kirsten Walsh.

(Anyone interested in obtaining free copies of the bibliographies referred to in this report, the one on collection development and the one on ethnomusicological recordings, should write to Merwin Lewis, Librarian in charge, The Music Library, The University of Western Ontario, London, Ontario N6A 3K7.)