

it was decided to study the scope of such a committee and to postpone any appointments for the present.

The meeting then adjourned.

Signed. Lorna D. Fraser, Secretary.
Ogreta McNeill.

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MUSIC AND THE OLYMPIC GAMES

The XXI Olympiad, Montreal, July 17 - 31, 1976. To some, the name conjures up a nightmare of unprecedented expenditure and its resultant public debt; to others, it brings to mind the magnificence of athletes like the East German swimmer, Cornelis Ender. And who can forget the expression on Gregg Joy's face as he cleared the high jump bar to win a coveted medal for Canada. For many, his exuberance was a pleasure sufficient in itself.

The Olympics is the great sports extravaganza, an arena for competition. Yet, there is more for the host city is granted a unique opportunity to display its particular assets. While Montreal's fame has always rested on its old-world/new-world charm, the hospitality of its inhabitants and its restaurants, the Olympic planning groups were looking at other facets.

Traditionally, each Olympic City has conducted a series of cultural activities in which works of composers, authors, playwrights and artisans are performed or exhibited.

Montreal was no exception. During July, the Olympic month, the three halls of Place des Arts and a number of theatres scattered throughout the city were busily engaged in various productions.

For purposes which will become clearer later, the three concerts given by the McGill Chamber Orchestra were of particular interest. The criterion for all works performed was that of their "Olympic-ity", either in content, name or dedication.

The first concert, July 12, consisted of selections from the operas by Vivaldi, Galuppi, J.C. Bach, Leo and Pergolesi, all based on Metastasio's libretto, Olimpiade, as well as a selection from Gluck's Parede ed Elena which contains ballet music celebrating the return of victorious Olympic athletes.

Sacchini's opera L'Olympiade, adapted for French by Framery, was performed on July 26, almost two hundred years after its Paris debut. Even though one critic thought much of the music to be second-rate, the soprano arias of the second act, perhaps because of the splendid renditions by Alexandra Browning and Anna Chornodolska, made the revival a memorable event.

Gabriel Fauré's Hymne à Appollon d'Homère and the traditional An die Freude from Beethoven's Ninth Symphony were the only two Olympic-inspired works retained for the July 18th royal performance. The length of these works plus the others requested for this concert drove Claude Gingras of La Presse to head his column: Pauvre Reine!

In the lobby of Théâtre Maisonneuve during July was an exhibition, Music and the Olympic Games, researched and mounted by Montreal surgeon Walter Künstler. The thirty posters encompassed the Olympics of Ancient Greece, the 17th and 18th-century German and Italian "Olympiades", works composed for the revival of the Olympic Games at the end of the 19th century to the present day, and lastly, works by Canadian composers represented in the various Olympic Cultural Competitions.

What, you may ask, has this to do with CAML? Well, as Jacob Siskind wrote in the July 6, 1976, Montreal Gazette, "... a quick glance [at the Exhibition Catalogue] will surprise most music lovers as well. It seems that a great deal of material was turned up right here in Canada...". Canadian libraries cited for their contributions and/or assistance include:

BIBLIOTHEQUE PUBLIQUE, MONTREAL
CANADIAN MUSIC CENTRE (MONTREAL & TORONTO)
EDWARD JOHNSON LIBRARY, UNIVERSITY OF TORONTO
MCGILL UNIVERSITY, MUSIC LIBRARY
MCGILL UNIVERSITY, MCLENNAN LIBRARY
NATIONAL LIBRARY, OTTAWA
UNIVERSITY OF WESTERN ONTARIO, MUSIC LIBRARY

From a CAML member who was fortunate enough to hear this music revived from obscurity for the XXIst Olympiad, let me write a thank you to all those whose work, not only in public service areas, but the collectors and cataloguers also, contributed to a very interesting and enjoyable series of concerts.

Kathleen Toomey.

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ANNOUNCEMENTS

1. We should take pride in the fact that one of our fellow members (should I not say one of our founding members?) has been awarded the Canadian Music Council Medal "for outstanding service to Canadian musical life". In the May issue of Musicanada he is described as, among other things, "a driving force behind the gathering and conservation of Canadian musical material". His name? Well, if we broke it down into its German components, we would be reminded (1) that he wears the helmet ("Helm") of the courage ("Mut") of his convictions, that he is well known for his tendency to chatter ("Kall") on and on, and (3) that he is a man ("Mann") who has done much for our association as well as for musical life in Canada.

2. Sandra Benet, Music Librarian at the University of Victoria, spoke about CAML, its structure, aims and objectives, and activities at the April meeting of the Institute of Victoria Librarians. The programme of the meeting was "Library Associations of Canada", and other speakers included Anne Piternick (CLA), Don Miller (CLA, Federal Aid Committee), William Taggart (CACUL), William Watson (BCLA), and Diana Priestly (Canadian Association of Law Libraries).

3. Maria Calderisi has been elected to the Board of Directors of the Music Library Association as Member-at-Large for a term of two years beginning February 1977. Her special assignment as a Board member is to act as MLA resource person on IFLA and in that capacity has been appointed the official delegate at the forthcoming conference in Bruxelles.