

REPORT OF THE CONFERENCE OF THE INTERNATIONAL ASSOCIATION
OF MUSIC LIBRARIES. Montreal, August 17 - 23, 1975.

At the opening session delegates were greeted by Keith MacMillan, president of the Canadian Association of Music Libraries, Harald Heckman, president of the International Association of Music Libraries, and Timothy Eckersley, president of the International Association of Sound Archives. Themes for the conference were outlined, and the work of the various commissions was introduced.

I attended most of the sessions of the MUSIC INFORMATION CENTRES. There are twenty music centres in twenty countries. Eight of these were represented in Montreal--Canada, Czechoslovakia, Finland, Holland, Germany, Great Britain, Switzerland, and the United States. The primary purpose of these centres is to promote national music, national composers, and the performance of their works. Some music centres publish in manuscript form unpublished works and parts for performance. Others promote concerts and performances and publish recordings, often in cooperation with the country's broadcasting service. These sessions have a wide international representation and offer the observer an opportunity to learn about the public service aspect of bringing new music to people, and also to listen to recordings of works by new composers. An added attraction in Montreal was the opportunity to meet one of the composers whose work was played, André Prévost.

New publishing methods such as Blackwell's new project of publishing music scores on microfiche were discussed. The British Composers' Guild, together with Blackwells have prepared a pilot project consisting of twenty-five composers on fiche for distribution to libraries. An international standard has been established which puts ninety-eight pages on one fiche four by five inches.

Another area of activity of music centres is the publication of phonorecords, and/or the subsidizing of these. Recordings thus produced are not always for sale, but, as in the case of the Swiss Music Centre, are made available to libraries. The Finnish Music Centre sells its recordings abroad only, as there is no link to the foreign market for Finnish commercial recordings. In Canada, recordings are subsidized by the Canadian Association of Performers and Composers, rather than by the Canadian Music Centre. This session on publishing was of particular interest in clarifying publishing methods and distribution. Budgeting difficulties were reported by some centres, notably Great Britain, Israel, and Finland. Sweden is computerizing its catalogue and establishing a music shop in Stockholm in new premises this year, resulting in a one hundred per cent increase in sales. Copies of manuscript works are available for purchase.

THE COMMISSION FOR LIBRARIES IN ACADEMIES, CONSERVATORIES, AND MUSIC COLLEGES presented an informative session dealing with the problems of reference in music schools and the duties of the librarian. A directory will be published in Prague this year. The qualifications and training of the music librarian were discussed, and members were encouraged to keep in touch with each other's activities in other countries.

The MUSIC LIBRARY ASSOCIATION session on NORTH AMERICAN LIBRARIES was designed for European delegates primarily. The most interesting panelist was Miss Lamb from the Buffalo and Erie County Public Library. It is refreshing to hear about familiar situations occurring in another country. Other types of libraries were described--a research and conservatory library by Ruth Watanabe, networks and consortia by Michael Keller, and music centres by Keith MacMillan.

The PUBLIC LIBRARIES COMMISSION meetings I attended dealt with the Basic List which Blackwells was to have published this year, but which the Dutch Library Centre will now publish. It will be available this year. A supplement of professional literature for the use of music librarians is the next project for the commission. National lists

are also wanted as supplements. Dr. Nichol will undertake a list of musica practica (scores and parts). Cheryl Osborn agreed to investigate the question of standards for public music libraries.

The session on reference and community services introduced the new periodical, Musikbibliothek Aktuel, which is designed to supplement Fontes Artis Musicae. The latter is research oriented, whereas the new periodical will be concerned with current developments and news of public libraries. National newsletters will be a good source of material for this publication. A statement of the aims of a public music library is needed. A committee will work on the relation of the music library to the musical life of the community.

The final PLENARY SESSION tied together all the reports of the commissions and offered an opportunity to hear in brief the work done by other commissions. The format of Fontes, the official publication of IAML was outlined by the new editor, Rita Benton. Bärenreiter is publishing a new directory of music libraries. The education of music librarians and international standards for music libraries were major concerns of more than one commission. Community services and service to the blind will be investigated in the coming year. A directory of conservatory libraries will be in preparation for Bergen in 1976.

Lorna Hassell

EDITORIAL

On behalf of the association I would like to reiterate our thanks to Kathleen Toomey and her committee for a successful IAML Conference. Having helped plan similar but much, much smaller projects, I have some idea how much work it took to prepare for the Montreal conference. It was an exciting, ego-boosting event for our association. Thank you, Kathleen.

What I sensed happening at the conference was a growing feeling of identity among the CAML members who were there. Meeting and talking with fellow members who previously were only names on a list was for me an extremely important aspect of the conference, and I believe that the Newsletter can play a role in continuing this process. To this end I propose a system of "sub-editors," one from each section of the country, who would help gather news, brief reports on the activities of individual and institutional members. Cheryl Osborn has indicated to me that she would serve as such a sub-editor for the west coast (Cheryl?). Could I hear from volunteers for Alberta, Saskatchewan, Manitoba, Quebec, the Maritimes?

Helmut Kallmann forwarded to me a sample copy of the Organists' Review. He writes: "The magazine appears to be well-edited and we are taking a subscription. I am sending you this extra copy since a notice or review in the CAML Newsletter would be the best way of bringing it to the attention of Canadian libraries."

Another periodical which has just come to my attention, Contact, might also be of interest to other Canadian libraries. Issue #11 contains an article by Alan Gillmor entitled, "Contemporary music in Canada - 1," to be continued in issue #12.

Organists' Review; quarterly record of the Incorporated Association of Organists. A.L.Flax, Adelaide House, Longcroft Rd., Weymouth, Dorset DT4 0NY. Overseas rate on application.

Contact. Keith Potter, 17 Turners Croft, Heslington, York YO1 5EL. £2 for 4 issues. "We envisage that Contact will now appear regularly each year in February, May and October."