

<p>A REPORT ON THE TENTH CONGRESS OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES--AUGUST 18 TO 24 IN JERUSALEM.</p>
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Although 167 members were expected up until two weeks preceding the conference, only 97 actually arrived. While this situation seemed disastrous to the organizers of the conference, it was of benefit to those who did arrive as all sessions were open (unlike the situation in London the previous year), and prompted Anders Lönn, the general secretary, to recommend that in Montreal in 1975 all sessions again be open to registrants, and that any special work be done in preliminary sessions by the working committees.

Public Libraries Commission

As Hans Vetterlein, the chairman of the Public Libraries Commission, was unable to attend the conference, Eric Cooper of London, England, chaired the sessions. The areas to be discussed were outlined at the first meeting:

- 1) a news bulletin for music libraries;
- 2) the basic list of literature about music;
- 3) music available for the blind;
- 4) audio-visual materials in music libraries;
- 5) international minimum standards.

A bulletin for music libraries was first discussed at the Bologna conference in 1972. Its name is to be Musique Biblioteque Actuelle. It will not compete with Fontes Artis Musicae, but will seek to promote better communication among public music libraries. It will contain short news items, descriptions of important acquisitions and special collections, information about training and refresher courses, the organization of furnishings and buildings, bibliographical notes on musical literature, desiderata, and suggestions. It is intended to link all colleagues in music libraries.

The publication of a basic list of books about music is imminent. Eric Cooper and Elizabeth Hart have compiled the list and have engaged Blackwells as publisher. The proof is in the hands of Alan Pope, who is checking the availability of the 500 titles on the list. The best material from seven national lists was selected; thus the result will not be simply a collection of extractions from local musical literature. A committee composed of Mr. Cooper, Miss Hart, and Miss Van der Post will confirm the publication by Blackwells, consider the matter of supplements to the list, and prepare a notice for national lists in Musique Biblioteque Actuelle.

The publication of a list of scores is now being prepared by Lydia Smallwood at Cambridge. Together with the basic list of books, this list should provide a good checklist for the general music library and be useful for teachers and students. It was noted that the MLA regularly produces lists of reference books, biographies, and study scores in brochure format.

A central catalogue of all braille music is needed and new braille libraries should be promoted. It was noted that Amsterdam has a public music library for the blind and in 1972 did an inventory of music libraries in braille. The Library of Congress has a division for the blind and visually handicapped and publishes The New Braille Musician. In Hamburg and Marburg

there are schools of music for the blind. The commission will write to Mrs. Mylecraigne at the Library of Congress and bring a report to Montreal.

In Britain a government committee under the Department of Education has been established to study audio-visual services and will include music libraries in its survey. There is also government interest in Holland and Denmark in A-V standards. A motion for minimum standards to be prepared for Montreal was made, but it was felt that this motion should not be considered until the Montreal congress, after the members have had the opportunity to study the situation. Different considerations are needed for different countries, and a separate session for the circulating record collections in public libraries would deal with some A-V services.

The final session of the Public Services Commission concentrated on A-V materials in a public music library. The subject of media technologists and the music librarian, and education and training for these was discussed. It is hoped that a formal statement regarding the documentation of A-V materials and the education and training needed to handle them will be prepared.

A discussion of the circulating collection in a public music library followed. Several proposals for discussion in Montreal were brought forward: Mr. Christiansen would be asked to discuss education and training; Eric Cooper will gather technical information; Mr. John Morgan will be asked about his index of British periodicals; and Mr. Deetman will work on minimum standards for A-V material in a public music library.

International Association for Recorded Sound

The first session of IASA dealt with collection policy in a sound archive. The role of archivist was defined as being the counterpart of the selectivist. The archivist receives all materials; only the physical nature of his archive (i.e., lack of space or staff) impose selection on him. In addition, some material never reaches the archivist due to a process of natural selection.

The aims of the institution and the physical limitations establish the criteria for selection. Sound archives are of unique importance, as only on recordings can one have a record of non-verbal communication-- a pause, a sigh, a laugh. Sound enriches the written word. An example given was the speeches of Hitler, which need the sound of his voice to explain his power over a nation. In written form his speeches are uninspiring. In music every new recording is a new expression of a musical work.

Easy access to a collection is essential, especially if it is used for educational purposes. Computer printouts functioning for several institutions are the ideal method of access. Selection of material is based on the quality of the material available unless a fragment is rare and therefore unique. In examining a recording the archivist must establish for his own satisfaction whether it is part of a group, whether it is needed to complete all the works of one person, or whether it is just another mediocre recording. Recordings of important people before they achieved greatness can be very valuable as part of the total picture, although they might be of slight importance in themselves.

Sound archives provide the source material for social history, and radio archives in particular provide this background material. Radio archives,

however, are geared toward programming rather than research. Mr. Eckersley of the B.B.C. played excerpts from the B.B.C. archives and explained why they had been kept and their possible uses. The B.B.C. preserves a history of broadcasting and also keeps in mind future programmes and the possible needs of producers. An example was given by playing recordings of the announcement of the first atomic bomb explosion and reminiscences and thought of persons who had been involved in its construction. In music an illustration used was that of Rubinstein talking about Stravinsky and the relation between the composer and the performer. An example of material useful for a future programme included music played badly by a village band. This recording illustrated people enjoying themselves and offered a vivid picture of English life at the pub on Saturday night.

The disc format was considered to be of practical value. It lies flat, is easy to store, is unbreakable, and access to separate bands is easy.

Music Information Centres

The American Music Center has plans for a new building, and the staff has increased to a full-time director, a secretary, a librarian, and two program directors. The project known as "Meet the Composer" also has a secretary. At present this activity is centered in New York State, but it will become national shortly.

The Israel Music Institute is the legal depository and the only public publisher of music in Israel. It has a commission which concentrates on educational material. The centre subsidizes recordings, has a listening centre, and also has holdings from different countries. It publishes brochures, catalogues, and scores. While the responsibility of these centres is primarily national, many would like to include an exchange of international material to expand their collections.

The Australian Music Centre has been formed recently, and it will operate independently from the federal Australian Council for the Arts. It is governed by a board of directors from the Australian Performing Rights Association, recording companies, a composer, a performer, and a librarian from the National Library. The emphasis will be on Australian music and the promotion of Australian composers. After the first year it is planned that satellite centres will be set up. Contemporary music from other countries will be included in the collection.

The session "Libraries and non-western music" presented an interesting variety of speakers on various types of collections. Dr. Eyer spoke on the topic of public music libraries and outlined the responsibilities of the librarian, the problems of processing, storing and providing access to materials. It was her theme that the conventional library will have to change to meet the needs of its users. New music will have to be included, the audio-visual dimension added, and performances promoted.

Mll. Dubois discussed sound material in a museum and research library. This type of collection includes the areas of research laboratories and the acquisition of instruments, as well as the collection of materials by field work. Its activities include publishing and the dissemination of information to the public at large. The aim of the collection is to preserve the heritage of French social history with original material using primary sources for research. The centre prepares the courses given in the museum.

Much of the material exists only in recorded form. It also assumes the responsibility to see that researchers are educated in the use of the materials; thus the museum becomes an educational institution.

Mr. Arong spoke on ethnomusicology in central Africa. In his collection the sound archive motivated the creation of the museum. It is not a library but a collection of music and instruments and dance (there is no formal literature of music). There are over eighty languages and types of music. Music is integrated into the social life of the people, and when its function disappears or changes, the music disappears. Material disappears in five or six years, or changes drastically in that short time. Numerous radio programmes preserve this indigenous music now, and national dance groups have been formed.

M. Lesure of the Bibliothèque Nationale outlined the academic work of the library. It has existed since Charles V, and the complete documentation of all music available is its aim. Since the first World War, it has been the depository library of France. It offers a course in librarianship and next year will offer a course in visual materials. There is a diploma course for library technicians, and there is also a branch for ethnomusicology.

A special listening session of the Music Information Centres included works from Sweden, Norway, Belgium, and Canada. Following this session a representative from the British Library outlined the library's plans to include music from foreign publishers. The result would be an international centre for all published music and the publication of a world catalogue. The format sent to the British Library should be machine-readable ISBD, and the lists sent should be for scores only. It was urged that all national libraries participate in this undertaking.

Lorna Hassell
October 1974.

For other reports on the tenth IAML Congress, see the March-April issue (number 20) of the MLA Newsletter, page five.