

REPORTS/COMPTES RENDUS

A brief report on the
IAML meeting, London,
1973.

Jean Lavender

My attendance at this conference was not as a member of one of the working commissions, but as a member of IAML. Therefore I was free to go to those meetings which seemed to be of most direct concern to me. As there were always a number of meetings taking place simultaneously, this is not a complete picture, but only a sampling.

The meetings took place at Bedford College, University of London, Regent's Park. On the first evening, after registration, there was an informal gathering in the bar of the Rose Garden Restaurant, just across from the College, so that the delegates should have the opportunity to see what a truly international gathering it was, what an astonishing number of countries were represented.

The conference was officially opened the next morning, the chief address being given by Dr. A. Hyatt King, representing the UK branch of IAML. He spoke on the particular character of music itself, an art both precise and elusive, which is continually changing. For this reason there is no finality in the work of music librarians or international associations, as new techniques and methods are evolved to meet the needs of scholarship.

Those meetings which I attended were the Cataloguing Commission, the Commission for libraries in Music Schools, the IASA Commission (International Association of Sound Archives), the Commission of Music Research Libraries, and the Music Information Centres Commission.

The Cataloguing Commission was chiefly concerned with the continuing work of RISM (Répertoire International des Sources Musicales), and discussed the cataloguing of music manuscripts, format, and the problems of up-dating as research continually reveals new facts and alters present information.

The Music Schools Commission gave us a series of reports on the history of music libraries in other countries. This year they were from Australia, New Zealand, Scotland, Czechoslovakia and Russia. The meeting was also concerned with the forthcoming issues of a Handbook of Music Libraries.

The IASA meeting dealt with the preservation of both musical and non-musical sound, and it was pointed out that this distinction was becoming more and more difficult to define, for instance when used as raw source material for the creative musician. There was also a discussion of the extent to which Music Archives should be moving into the peripheral field of multi-media.

The Music Research Libraries Commission discussed the training and responsibilities of a music librarian, particularly in libraries which handle primarily museum or historical material requiring research. The ideal librarian was felt to be either a musicologist with some training in the techniques of library work, or a trained librarian with some background in musicology.

The Music Information Centre gave us reports from various countries. Their chief concern seemed to be the necessity of cooperation, not competition, between Research Libraries, Information Centres, National Libraries and Music Documentation Centres, with a view to avoiding unnecessary duplication of work.

To balance the more serious side of the conference there was excellent entertainment-- a concert called "Shakespeare Improv'd", the BBC Proms at Albert Hall with Pierre Boulez conducting, an excursion to Greenwich, and a reception by the British Council, as well as private outings with friends, all adding up to a most stimulating and enjoyable week.

Bref compte rendu de la
Réunion de l'Association Canadienne
des Bibliothèques Musicales, Mont-
réal, le 24 novembre 1973.

Claude Beaudry

Présidée par M. William D. Ward, la réunion avait lieu dans les locaux de la nouvelle "succursale" Montréalaise du Centre de Musique Canadienne, située au 250 est, boulevard St-Joseph.

Madame Louise Laplante, secrétaire générale adjointe du CMC et directrice du Centre de Montréal, présente son nouveau service aux membres de l'assemblée: bref historique du CMC; rappel des facteurs et des circonstances qui ont contribué à l'ouverture du Centre de Montréal; état des collections de la Musicothèque de Montréal; projets à brève et à longue échéance sur l'avenir du centre; services que peut rendre le CMC tant aux compositeurs qu'aux bibliothèques.