

IAML '94 : CALL FOR PAPERS

Greetings to all CAML members! As your new board and president begin their work for the year following the AGM in Windsor, we have a major item of business on the agenda: preparations for the 1994 IAML conference in Ottawa. I hope many of you will be able to attend from July 17 to 22 next year. This will be only the second time ever that IAML has met in Canada and the local arrangements committee already has matters well in hand for what is shaping up to be a first-rate experience. But while we exercise control of the local arrangements, including venues, social events and a half-day plenary session on Canadian music (more details on this later), it is the Secretary-General and session chairs who control program content.

For that reason, I want right now to invite you ALL to consider making submissions for participation in the various sessions at IAML '94 of the Professional Branches, Subject Commissions and Working Groups. We want to ensure the maximum possible amount of Canadian content on the program next year and that will only happen if we begin RIGHT NOW.

Please be advised that the following will all have sessions on the program in Ottawa and will be looking for participation from the host country:

- the PROFESSIONAL BRANCHES, which include Broadcast and Orchestra Libraries (chair, Helen Faulkner, UK), Research Libraries (Chair, Hugh Cobbe, UK), Libraries in Teaching Institutions (Chair, Michelle Lancelin, France), Music Documentation Centres (Chair, Veslemøy Heintz, Switzerland), and Public Libraries (Chair, Heikki Poroila, Finland);

- the SUBJECT COMMISSIONS, including Archives (Chair, David Day, USA), Audiovisual Materials (Chair, David Sommerfield, USA), Bibliography (Chair, John Roberts, USA), Cataloguing (Chair, Jim Cassaro, USA); Service and Training (Chair, Wolfgang Krueger, Germany);

- the WORKING GROUPS and COMMITTEES, including Music Periodicals (Chair, Imogen Fellingner, Germany), Uniform Titles (Chair, Mireille Geering, Switzerland), RIPM (Chair, Robert Cohen,

USA), RILM (Chair, Barry Brook or Adam O'Connor, USA), RIDIM (Chair, Barry Brook, USA).

RIPM and RILM sessions usually just consist of activity reports, not papers. RIDIM and all other sessions normally include substantive papers. So please give the matter some thought as soon as possible and communicate with me before August 5 of this year. I leave that day for this year's IAML conference in Helsinki and Maria Calderisi, Alison Hall and I will be pleased to bring your proposals to the various session chairs for their consideration for the Ottawa conference next year.

Delay could mean disappointment for you and under-representation of the CAML and/or Canadian perspective at IAML '94. So give serious thought to dusting off that report or paper you've been meaning to finish and, in the meantime, please get in touch with me to give me the title of your proposed presentation and the name of the relevant chair whom I should contact.

I can be reached at: tel (613) 995-3400, fax (613) 996-4424, Internet: stm@psb.nlc-bnc.ca

Thank you all! I look forward to hearing from you.
 -Timothy Maloney
 President 1993-95



ENVOI

When the IAML Board meets at the conference in Helsinki in August, it will be the first time in twelve years without Canadian content. Maria Calderisi has left after terms as Vice-President, President 1986-89, and finally Past-President. The incoming President, Don Roberts, while thanking the other retiring Board members in Frankfurt, made special note of Maria's significant contributions to the Association, and repeated these sentiments in his first message in Fontes artis musicae (40:1, 1993).

Maria Calderisi's dedication to international bibliographic cooperation in the interest of scholarship is perhaps better known and appreciated outside her own country. Her involvement began when IAML first met in Canada in Montreal in 1975. Her interests developed both in internal IAML

projects, and in IAML relationships with other international organizations. In the 1970s she was a representative to the International Music Council and to the International Federation of Library Associations. In the 1980s, as well as contributing pointedly to Council discussions as a member of the Board (see the reports in Fontes), she chaired the Bibliography Commission, and worked on the RIDIM and RIPM projects, and on the Constitution and Archive Committees.

Although there will never be another Maria, perhaps IAML's second meeting in Canada, next year in Ottawa, will inspire some in the next generation to take up the challenge and reap the rewards of waving the maple leaf in the wider world of international music librarianship.

HELP REQUESTED FOR RIDIM-CANADA PROJECT

In my report on RIDIM Canada activities for 1992/93 at the Annual Meeting in Windsor, I mentioned two ideas which I would like to share immediately with the membership at large. My purpose in doing this is to encourage a response which will hopefully be sudden and overwhelming!

At the moment, we have two volunteers working on cataloguing items of musical iconography in Montreal. If we could set up a network of such volunteers across the country, we would be able to make progress in the cataloguing of our country's musical iconographical heritage. It would be preferable that there be a CAML coordinator for this project in each region of the country with a group of volunteers which could and should include members of ARLIS, the Art Librarians Society, which has members across the country.

For some years now, there has been discussion of the feasibility of having a RIDIM Centre associated with some institution. Nothing has materialized so far; the call is now going out for interested parties to present themselves. Such a facility should include:

1) the possibility of combining courses in Musical Iconography between Music and Fine Arts

departments with work projects to include some indexing of local iconography;

2) a computer for inputting data with software compatible with others working on similar projects across the country;

3) space for a small office to store the data, index cards, reproductions, etc;

4) part-time, paid student help to input information and maintain index cards, a library of reproductions, etc; and,

5) a willingness to apply for grants, in cooperation with CAML, to maintain these activities.

If anyone or any institution is interested in either of these projects, please get in touch with me as soon as possible. Together, we can start to discover and make known to others our rich musical iconographical heritage.

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