

British Columbia and to secure funds from provincial sources to establish and support such a branch. As a result of financial assistance from the Canadian Council, the Government of British Columbia through the British Columbia Cultural Fund, the City of Vancouver, the Leon and Thea Koerner Foundation and the Vancouver Foundation, the B. C. branch became a reality.

The Canadian Music Centre, established in Toronto in 1959 by the Canadian Music Council, exists to promote the music of Canadian composers, to make the music available to the public, and to provide a point of contact between composers and other members of the musical profession. In 1973, the first regional office was set up in Montreal and now, under the direction of Christine Callon, Regional Manager of the newest branch, the Centre will work towards realizing its goals within the region of British Columbia.

To further its goals, each Centre maintains a free lending library, open to the public. The Vancouver Centre contains over 3,000 scores of unpublished and published works by Canadians, a collection of recordings on disc, cassette and tape with on-the-spot listening facilities, as well as extensive information files, books and other reference materials on Canada's music and composers. Other services of the Centre, such as manuscript paper sold at cost and Canadian Music Centre catalogues are also available in Vancouver. A few of the services such as purchasing of scores and rental of parts will continue to be managed from the National Office in Toronto, but the musicians in B. C. can now arrange all this in Vancouver.

At long last the services of the Canadian Music Centre, including its library, promotional and informational roles, are available locally to aid in the development of the growing musical life of British Columbia.

Christine Callon.

. . . . .

PEOPLE EXCHANGE

As Special Officer for Exchanges, Music Library Association, my duties are to promote, and assist in arranging, international exchanges of music librarians.

I was able to participate in such an international exchange myself in the last year. The two of us who exchanged posts and the two institutions involved found the experience extremely rewarding professionally and personally. The Music Library Association has endorsed exchanges of personnel as a productive method of music librarians continuing their professional education.

I am now actively pursuing the identification of interested candidates and institutions for exchanging positions.

You can assist the Music Library Association and myself in this endeavor by bringing our office to the attention of music librarians and institutions in your country. If you have your own regular (or occasional) publication or meetings, could you please announce my name and address and something about MLA's aims in promoting international exchanges of music librarians?

I may be contacted at the following address:

Judith A. Coon  
Special Officer for Exchanges  
Music Library Association  
257 Callodine Avenue  
Amherst, New York 14226  
U. S. A.

I will contact the interested parties in turn. Initially I will send a special resumé form which, when completed, will be used to match possible exchange candidates.

I am also sending the above information to Fontes Artis Musicae and the IFLA Journal in an effort to bring our office to the attention of as many people as possible.

The Music Library Association and I are fully aware of all the possible problems in arranging such an exchange. Obviously, one of our primary problems in the case of your country could be language. However, diligent searching may eventually reward us with qualified and interested candidates from each country.

Those of us who have already had the opportunity to participate in exchanges sincerely hope that this opportunity may be extended to other music library professionals.

I would like to thank your organization for your assistance in this endeavor. If you cannot find the time to help the Exchange Office of MLA, would you please pass this letter along to one of your IAML colleagues who may be able to help?

Judith A. Coon.

. . . . .

THE BOOK SHELF

In this second annotated bibliography, music history is the topic. In addition to general histories primarily of music in the western tradition, I have included area histories of recognizeable merit. While