

CAML REVIEW REVUE DE L'ACBM

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Éditeur / Éditrice : Cathy Martin, Marvin Duchow Music Library, McGill University, Montreal, Quebec, H3A 1E3. Tel: 514-398-5874; e-mail: cathy.martin@mcgill.ca.

Associate Editor / Éditrice adjointe : Cheryl Martin, Library Information Resources Management, Western Libraries, The University of Western Ontario, London, Ontario, N6A 3K7. Tel: 519-661-2111 x88081; e-mail: cmart29@uwo.ca.

Review Editor / Éditeur des comptes-rendus : Desmond Maley, J.N. Desmarais Library, Laurentian University, 935 Ramsey Lake Rd., Sudbury, Ontario, P3E 2C6. Tel: 705-675-1151 x3323; e-mail: dmaley@laurentian.ca.

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Membership Secretary / Secrétaire aux adhésions : Kyla Jemison, The Banff Centre Library, Box 1020 Stn 43, Banff, Alberta, T1L 1H5. Tel: 403-762-6221; e-mail: kyla_jemison@banffcentre.ca.

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Section québécoise de l'ACBM / Quebec Chapter of CAML: www.sqacbm.org/

President's Report / Message de la présidente

Welcome to Fall!

This fall has been busy with meetings. The Québec Chapter of CAML met on October 29th at the Maison de Radio-Canada, where they were hosted by La Société Radio-Canada. It is good to see the chapter flourish; the meeting was attended by 55 people from a wide cross-section of libraries. The annual meeting of the New York State/Ontario Chapter of the Music Library Association was held on October 29-30 at the University of Toronto.

The CAML Board met briefly on June 6th in Regina, after the Annual General Meeting, and welcomed new Board members Kyla Jemison, Membership Secretary, and Stacy Allison-Cassin, Communications Officer. The Board met again by teleconference on Sunday October 31st.

The 2010 IAML conference took place in Moscow on June 27-July 2, with several CAML members participating. Joseph Hafner delivered the Canadian national branch's report to IAML on my behalf.

CAML will meet jointly with CUMS (Canadian University Music Society) on June 2-5, 2011, where we will be hosted by the Music Department of Mount Allison University. CUMS has also arranged for the participation of the Atlantic Region of the Canadian Music Centre, which is located in the same building as the Music Department. Peter Higham is working on local arrangements for CAML, and Suzanne Meyers-Sawa is planning our

Déjà l'automne!

L'automne a été chargé en réunions. La Section québécoise de l'ACBM a tenu son assemblée annuelle le 29 octobre à la Maison de Radio-Canada, où elle a été accueillie par la Société Radio-Canada. Il est bien de voir que la Section prend de l'ampleur; 55 personnes provenant d'un large éventail de bibliothèques ont participé à l'assemblée. Quant à elle, l'assemblée annuelle de la New York State/Ontario Chapter de la Music Library Association (MLA) a eu lieu les 29 et 30 octobre à l'Université de Toronto.

Le conseil d'administration de l'ACBM a tenu une brève rencontre le 6 juin à Regina, après l'assemblée générale annuelle des membres et a souhaité la bienvenue aux nouveaux membres du conseil d'administration : Kyla Jemison, secrétaire aux adhésions et Stacy Allison-Cassin, directrice des communications. Le conseil d'administration s'est à nouveau réuni par téléconférence le dimanche 31 octobre.

Le congrès de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) s'est tenu à Moscou du 27 juin au 2 juillet et bon nombre de membres de l'ACBM y ont participé. Joseph Hafner a communiqué, en mon nom, le message de la délégation canadienne à l'AIBM.

Un congrès mixte de l'ACBM et de la Société de musique des universités canadiennes (SMUC) se tiendra du 2 au 5 juin 2011 et le département de musique de l'Université Mount Allison en sera l'hôte. La SMUC a également lancé l'invitation à la région de l'Atlantique du Centre de musique canadienne (CMC), laquelle a ses locaux dans le même bâtiment que celui du département de musique. Au nom de l'ACBM, Peter Higham est responsable de la logistique et Suzanne Meyers-Sawa élabore le programme. Je vous encourage à

program. I encourage you to think about presentations for this meeting, and watch for the Call for Papers which will come out soon.

This issue of the *CAML Review* will be the last paper issue. You may recall that we decided at the Annual General Meeting in Regina this summer to move to an online-only format with the first issue of Volume 39 in 2011. At the AGM we also decided to accept EBSCO's offer to have the *CAML Review* licensed in their databases. The licensing agreement has been signed, and our content should be added to their products starting next year.

Cathy Martin, the Editor of *CAML Review*, will join the Board as Communications Officer in January 2011, as Stacy Allison-Cassin will be taking maternity leave. Stacy will continue her work as webmaster for CAML.

As always, you are reminded that the CAML membership year runs from January to December, and memberships are due by December 31st. Please make sure that you renew before the New Year. The membership form can be found on the CAML website at:

<http://www.yorku.ca/caml/drupal/?q=en/membership>

I hope that you have a good winter and an enjoyable holiday season.

Kirsten Walsh
University of British Columbia
kirsten.walsh@ubc.ca

penser à des sujets de présentations pour ce congrès et soyez attentifs à l'appel de propositions des communications qui paraîtra bientôt.

Le présent numéro de la *Revue de l'ACBM* représente le dernier numéro en version imprimée. Lors de l'assemblée générale annuelle des membres qui s'est tenue à Regina cet été, vous vous souviendrez que les membres de l'ACBM ont opté pour une version électronique uniquement à compter du premier numéro du Volume 39 en 2011. De plus, les membres ont accepté l'offre d'EBSCO d'émettre à l'ACBM une autorisation sous forme de licence de la *Revue de l'ACBM* versée dans leurs bases de données. L'entente de délivrance de permis a été signée et le contenu de la Revue sera versé dans leurs produits au début de l'an prochain.

Cathy Martin, l'éditrice de la *Revue de l'ACBM*, fera partie du conseil d'administration à titre de directrice des communications en janvier 2011, puisque Stacy Allison-Cassin sera en congé de maternité. Stacy poursuivra tout de même ses tâches à titre de webmestre de l'ACBM.

Comme toujours, la secrétaire aux adhésions vous rappelle que la cotisation annuelle de l'ACBM est en vigueur de janvier à décembre et que les cotisations doivent être acquittées d'ici le 31 décembre. Assurez-vous de la renouveler avant le Nouvel An. On peut obtenir le formulaire de cotisation sur le site Web de l'ACBM à l'adresse suivante :

<http://www.yorku.ca/caml/drupal/?q=fr/membership>

En terminant, je vous souhaite un très bel hiver et une agréable période des Fêtes.

Traduction française : Pauline Prince, term. a.

Report on the IAML 2010 Congress

Joan Colquhoun McGorman

International Association of Music Libraries, Archives and Documentation Centres Congress
Moscow, Russia
June 27–July 2, 2010

Although it has been many years since I suspended my active involvement in IAML, I have always remained interested in the association and its work. The last time I attended a IAML conference was in Ottawa in 1994.

The idea of attending the IAML Congress in Moscow intrigued me. I decided to go for several reasons. I wanted to update and renew my knowledge of the association and all of its important projects in advance of the IAML conference which CAML will host in Montreal in 2012. I hoped to see some international friends and colleagues I had known years ago. Also, I welcomed the opportunity to visit Russia with the special camaraderie and supportive structure of a IAML conference. I was not disappointed!

This was the first time that IAML has met in Russia. At first, it seemed rather intimidating to deal with visas and other complications of going so far away, and to a place where I had almost no knowledge of the language and culture. Thankfully, the organizing committee, led by Emilia Rassina, of the Taneyev Library of the Moscow State Tchaikovsky Conservatory, did an excellent job of smoothing the way into Russia for foreigners who do not speak the language. Translators were provided, most of them charming young music students at the Conservatory.

The welcoming committee, including translators, was at the airport to meet each flight carrying IAML delegates. They helped us get some money exchanged and then provided complimentary transportation by car in small groups to the conference centre. It was such a relief to have that taken care of – the traffic was incredible!

The weather was hot and sunny for the entire week. It was near the beginning of an extraordinary heat wave in Russia. Later in July there were news reports of severe forest fires which caused Moscow to be darkened by smoke and ash. However, during the IAML Congress the sky was always blue, even until late in the evening. Darkness lasted only a few hours with dawn breaking about 3 a.m.

Like many of the foreign delegates I had arrived early for the Congress to allow some time to see the sights of Moscow. On Saturday June 26, Daniel Paradis, Joseph Hafner and I had a guided tour of the area near the Kremlin, after which we visited the Kremlin itself. The overwhelming impression was of the vastness and long history of the place. The churches are very beautiful with richly decorated interiors and brilliant onion-shaped domes. The next day we visited the Tretyakov Gallery of Russian Art and its environs.

The Congress was held at the Russian Academy of Public Administration under the President of the Russian Federation (RAPA). This is a huge complex which was constructed near the end of the Soviet era and contains both hotels and conference facilities inside a security fence. Every time we returned from outside the RAPA complex we had to go through a security office and show a special pass which we had been given upon arrival. It is outside central Moscow, but near a subway station which provided convenient transportation to downtown. There is a MacDonald's near the entrance to the subway, which some IAML attendees frequented for the free wireless internet access.

Everything in Moscow is enormous! The subway stations are like underground palaces with elaborate decorations celebrating aspects of Moscow's history.

Six Canadians attended: Melissa Gravel (Laval), Joseph Hafner (McGill), Brian McMillan (McGill), Daniel Paradis (Concordia), Sheilah Roberts (Memorial University) and Joan Colquhoun McGorman (retired, formerly National Library of Canada). There were about 250 delegates, including a large contingent from the Russian Library Association. Most papers and presentations were given in English, with a few in French, German or Russian. Since nearly half of the attendees were from Russia, simultaneous translation was provided for them in many of the sessions. When presentations were given in Russian, a translator provided the English equivalent sentence by sentence.

The schedule followed the traditional IAML conference plan, including concerts on Tuesday and Thursday evenings. Unlike most IAML conference venues, RAPA was not associated with a library or music academy. However, we did have the opportunity to visit the National Library of Russia (Lenin Library) and the Moscow State Tchaikovsky Conservatory. On Tuesday there was a concert in the Pashkov Dom, the beautiful Concert Hall of the National Library of Russia. The setting was perfect for a performance, by Pratum Integrum Orchestra, of baroque music on historical instruments. On Thursday we had a guided tour of the Moscow State Tchaikovsky Conservatory and its library. The concert in the Small Hall of the Conservatory following the tour was entitled "Fifty years of Russian Avant-Garde."

The Opening Ceremony included welcoming speeches and a performance by a traditional *cappella* ensemble, followed by a lovely reception.

The Opening Session on Monday morning featured a video presentation, "Musical Libraries and Archives of Russia" which was produced in English especially for IAML and gave us an excellent introduction to our host libraries. (This can be viewed at: <http://www.iamlcongress2010.ru/index.php?id=28>)

At the National Reports session Joseph Hafner presented CAML President Kirsten Walsh's report. He also conveyed greetings to IAML from Maria Calderisi, a Past-President of IAML who had to cancel her plans to attend the Congress. It was interesting to hear the reports from other countries and know that there are many projects and concerns in common.

The Plenary Session on Tuesday was a discussion of the future of IAML. Several people responded to position papers which had been distributed in advance for consideration. There seems to be a need to modernize some aspects of the association. Possibilities discussed included increasing outreach and changing *Fontes Artis Musicae* to electronic format.

The week was filled with varied and interesting sessions. There was a particular emphasis on the libraries and music of Russia, as well as Russian music collections abroad. Here are a few highlights from the Congress presentations. Daniel Paradis (Concordia University) gave an important talk entitled "RDA and Music: An Overview of the Differences from AACR2." The program "In Mozart's Words" was about an innovative project based in Italy to provide online access to Mozart's correspondence from Italy; with English, French and Italian translations of the letters and commentary in English. In "VOXPOP" we learned about the popular songs of Russia, France and Japan.

Some of the papers presented will be published soon in *Fontes Artis Musicae*. Reports of the Professional Branches, Subject Commissions, Committees and Working Groups will also be published in *Fontes Artis Musicae*, as well as reports of the "R-Projects" (RILM, RISM, RIPM and RIDiM). The minutes of the Council Meetings, at which Brian McMillan represented Canada, will also be in *Fontes*. Other reports and minutes will be available on the IAML website.

At the General Assembly and Closing Session, President Martie Severt (Hilversum, Netherlands) announced that the new President of IAML would be Roger Flury of the National Library of New Zealand. Replacing Roger Flury as Secretary-General is Pia Shekter (Gothenburg, Sweden). Honourary Memberships were conferred on Veslemöy Heintz of Sweden and Pamela Thompson of the United Kingdom.

The Farewell Dinner that evening was magnificent, featuring traditional Russian food and music. All agreed that it was a very successful Congress.

It is not just the formal meetings which are important at a IAML conference. Informal discussions at meals, tea breaks, and social events can lead to greater understanding of the importance of the work of the association and our colleagues in music libraries around the world.

The sightseeing excursions on Wednesday afternoon offered a difficult choice among tours of two magnificent country estates as well as two walking tours of central Moscow, featuring either historical or musical highlights. All the excursions were enjoyed by the participants and provided opportunities to get better acquainted with IAML colleagues. There was also an afternoon excursion for accompanying persons which was a lovely boat ride through the city on the Moscow (Moskva) River.

It has been traditional for IAML conferences to offer optional post-conference tours. These provide an excellent opportunity for delegates to see more of the host region, as well as to spend more time with other delegates. Some chose the tour on July 3 to the Tchaikovsky House State Museum in Klin, northwest of Moscow. The House, which has been preserved as it was when Tchaikovsky died, is adjacent to the new Museum which has manuscripts, music, letters, photographs and other artifacts from Tchaikovsky and his family. The tour culminated with a recital given on a piano which had been played by Tchaikovsky.

I chose the two-day tour to St. Petersburg. We left immediately after the Farewell Dinner to travel by night train to St. Petersburg. In addition to all the important tourist sights of the city the IAML delegates were treated to excellent tours of the National Library of Russia, St. Petersburg, at the end of the first day and the State Rimsky-Korsakov Conservatoire on the last evening. At both libraries we were amazed by the facilities and collections, which included manuscripts of Mozart, Haydn and Beethoven, as well as Russian masters.

Several of the IAML participants had planned to spend a little more time in St. Petersburg. Along with two delegates from New Zealand and one from the United States I attended the ballet, *Spartacus*, by Khachaturian at the Mariinsky Theatre (formerly Kirov) and on my last night in Russia I saw the Tchaikovsky opera, *Eugene Onegin* at the Mussorgsky Theatre.

I encourage *CAML Review* readers to look for further detail about the Moscow IAML Congress in *Fontes Artis Musicae* and online. I think that it is important for Canada to increase its participation in IAML next year in preparation for hosting the IAML Conference in Montreal in 2012. Individual membership in IAML is well worth the modest fee and can be processed easily along with CAML membership by Kyla Jemison, CAML Membership Secretary.

Next year IAML will meet in Dublin, July 24–29, 2011 at Trinity College. For more information see: http://www.iaml.info/iaml-uk-irl/dublin_2011/index.html. Start planning now!

**Third Annual Meeting of the Quebec Chapter of CAML:
A First-Timer's Perspective /
Troisième rencontre annuelle de la SQACBM :
Ma première expérience**

Janneka L. Guise
University of Manitoba

On Friday, October 29, 2010, there was a packed house at the Maison de Radio-Canada in Montreal as 55 music library workers assembled for the third annual meeting of the Quebec Chapter of CAML. The unofficial acronym in French is SQACBM (Section québécoise de l'ACBM), affectionately known locally as "Squawk-boum". Attendees came from around the province of Quebec and the Ottawa region.

The organizing committee, led by SQACBM Chair Audrey Laplante, is to be commended for putting on a wonderful meeting. The online registration and payment process was easy to navigate. The on-site registration desk was both welcoming and efficient. There was even a choice of coloured conference folders. Maison de Radio-Canada is a huge monolith of a building, but professionally printed signs guided attendees from the front door to the proper room. The room itself was well-appointed, with an adjoining cloakroom for our outerwear. We sat at large, circular tables with plenty of elbowroom between chairs and plenty of table space for both note taking and eating. The food was wonderful throughout the day: coffee, pastries and muffins for breakfast and break time, delicious boxed

Le vendredi 29 octobre 2010, 55 représentants de bibliothèques de musique se sont réunis à la Maison de Radio-Canada, à Montréal, pour la troisième rencontre annuelle de la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux, dont l'acronyme officiel est SQACBM ou « Squawk-boum ». Des gens sont venus de partout au Québec et de la région d'Ottawa.

Nous applaudissons le comité organisateur, sous la présidence d'Audrey Laplante, pour son bon travail. Il était facile de s'inscrire et de payer en ligne. Les personnes responsables des inscriptions sur place étaient accueillantes et efficaces. Il était même possible de choisir la couleur de sa pochette d'information. La Maison de Radio-Canada est un édifice imposant, mais des affiches de qualité professionnelle dirigeaient les représentants de l'entrée de l'édifice jusqu'à la salle qui leur était réservée. Le choix de la salle, ayant un vestiaire attenant, était judicieux. En outre, les grandes tables circulaires laissaient à chacun beaucoup d'espace pour prendre des notes et manger. Tout au cours de la journée, on nous a servi une nourriture délicieuse : du café, des pâtisseries et des muffins au petit déjeuner et à la pause, de délicieux carton repas à midi et une dégustation de vins et fromages à la fin de la journée.

lunches, and a wine and cheese reception at the end of the day.

The program itself was excellent (see <http://sqacbm.org/rencontre-en.html>).

There was a variety of sessions from academic, public, and special music libraries, from both public services and technical services perspectives.

The first session, dealing with music information services at Radio-Canada, featured two speakers who work for Canada's national public broadcaster. Nicolas Martin spoke about the special importance of cataloguing and metadata for the 180,000+ CDs in CBC/Radio-Canada's collection. Denise Martin discussed the work she does researching sound and music clips for program directors. Both presentations gave a fascinating glimpse into the world of the *musicothécaire* (French term for "music librarian" that this author was delighted to learn) at CBC/Radio-Canada.

The second session focused on Technology in Music Libraries:

- Michel Godin of the Bibliothèque et Archives nationales du Québec (BAnQ) described the music listening stations and well-stocked music composition studios available for patrons to use. These studios boast an astonishing 50 users per week since 2005 and the BAnQ is in the process of upgrading both the software and the hardware.
- Carolyn Doi explained how the Music Student Computer Room in the Marvin Duchow Music Library (McGill University) allows students to work with the latest hardware and software necessary for music composition and editing. The Music Library also loans

Le programme était excellent et varié (voir <http://sqacbm.org/rencontre.html>).

Les séances nous présentaient la perspective des services techniques et au public du personnel des bibliothèques universitaires, publiques et spécialisées.

Lors de la première séance, deux employés du radiodiffuseur canadien ont abordé le sujet des services documentaires musicaux à Radio-Canada. Nicolas Martin nous a parlé de l'importance du catalogage et des métadonnées relativement à la collection de CBC/Radio-Canada, qui compte plus de 180 000 CD. Quant à elle, Denise Martin a traité de la recherche de clips sonores et musicaux qu'elle effectue pour les directeurs des programmes. Ces présentations nous ont donné un aperçu fascinant sur le monde du musicothécaire à CBC/Radio-Canada.

La deuxième séance portait sur l'usage de la technologie dans les bibliothèques de musique.

- Michel Godin, de la Bibliothèque et Archives nationales du Québec (BAnQ), nous a parlé des stations d'écoute et des studios de composition musicale bien équipés que la BAnQ met à la disposition des usagers. On est ravi d'y accueillir 50 usagers par semaine depuis 2005 et la BAnQ est en train de procéder à la mise à niveau de son équipement et de ses logiciels.
- Carolyn Doi nous a expliqué que la salle d'informatique des étudiants en musique située à la Bibliothèque de musique Marvin Duchow de l'Université McGill permet aux étudiants de composer et de faire des montages grâce à un équipement et des logiciels dernier cri. La Bibliothèque de musique prête également des microphones, des câbles, des portables et d'autre matériel audio de haute qualité aux étudiants afin de leur permettre d'enregistrer leurs propres récitals.

high-quality microphones, cables, laptops, and other audio hardware so students can record their own recitals.

- Maria Savova gave an overview of the McGill University Library's use of OverDrive to deliver e-resources to library patrons. McGill is one of the first academic libraries to sign on with OverDrive, so has been able to guide the company in its adoption of academic publishers.

The third session began after lunch. It included an update on preparations for the upcoming conference of IAML (International Association of Music Libraries, Archives, and Documentation Centres) taking place in Montreal in the summer of 2012. Daniel Paradis and Joseph Hafner reminded us that volunteers are still greatly needed and anyone interested can contact them directly. We also heard a presentation on cataloguing music materials with RDA. Megan Chellew from McGill University walked us through some real catalogue records created with RDA. The last presentation in this session was an introduction, by Serge Lafortune, to the new Médiathèque Jazz/La Presse, which is designed to preserve audio, video and documentary materials related to the Montreal International Jazz Festival.

The last session of the day featured outreach in music libraries. Andrew Senior from McGill University described recent collaborative outreach projects at the Marvin Duchow Music Library, one of which was a multimedia exhibition of graphic scores by nine Quebec composers. Benoit Migneault and Patrick Desrosiers from the BAnQ spoke about the activities of the music and film sections, and liaison initiatives with the cultural sector.

- Maria Savova nous a donné une vue d'ensemble de la façon dont la Bibliothèque de musique de l'Université McGill utilise OverDrive pour procurer des ressources électroniques à ses usagers. La bibliothèque de McGill a été l'une des premières bibliothèques universitaires à adhérer à OverDrive et a ainsi pu encourager cette entreprise à offrir du matériel provenant de maisons d'édition universitaires.

La troisième séance se tenait après l'heure de la pause. On nous a parlé des préparatifs de la conférence de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) qui doit se tenir à l'été 2012, à Montréal. Daniel Paradis et Joseph Hafner nous ont rappelé qu'on a encore grandement besoin de bénévoles et que les intéressés peuvent communiquer avec eux. Par ailleurs, la présentation de Megan Chellew, de l'Université McGill, portait sur le catalogage de la musique par le truchement de *Ressources : description et accès* (RDA), et elle nous a montré des notices bibliographiques créées par ce moyen. Pour conclure cette séance, Serge Lafortune nous a présenté la toute nouvelle Médiathèque Jazz/La Presse, dont le but est de préserver les fichiers audio et vidéo ainsi que les documents relatifs au Festival international de jazz de Montréal.

La dernière séance de la journée traitait des relations entre la collectivité et les bibliothèques de musique. Andrew Senior, de l'Université McGill, a décrit de récentes démarches coopératives qui se sont tenues à la Bibliothèque de musique Marvin Duchow, par exemple, son exposition multimédia de partitions graphiques écrites par neuf compositeurs québécois. Quant à eux, Benoît Migneault et Patrick Desrosiers, de la BAnQ, nous ont parlé des activités qui se déroulent dans les sections des films et de la musique à la BAnQ, ainsi que des efforts engagés par celle-ci pour établir des relations avec le secteur culturel.

The Annual General Assembly of the Quebec Chapter took place over the lunch hour. Daniel Paradis took over as Chair, and Denis Thibault from the Conservatoire de musique à Gatineau was acclaimed as Vice-Chair/Chair-Elect.

This one-day meeting fills an important need for local library workers who deal with music materials: the need for inexpensive, high-quality professional development opportunities that do not require a long absence from work. At \$65, the meeting registration is very affordable, especially considering the fee includes breakfast, coffee breaks, lunch, a wine and cheese reception AND a one-year membership in SQACBM!

L'Assemblée générale annuelle de la section québécoise s'est tenue au cours de la pause-repas. On a élu Daniel Paradis à la présidence, alors que Denis Thibault, du Conservatoire de musique à Gatineau, a été élu vice-président sans concurrent.

Cette rencontre d'un jour comble un grand besoin chez les représentants des bibliothèques de musique : celui d'un perfectionnement professionnel de qualité, à prix abordable, qui ne requiert pas une longue absence du travail. Les frais d'inscription de 65 \$ sont très raisonnables, compte tenu du fait qu'ils incluent le déjeuner, les pauses, le repas du midi, une dégustation de vins et fromages ET les frais d'adhésion annuels à la SQACBM!

Traduction française : Marie-Marthe Jalbert

IAML 2012 Montreal / AIBM, Montréal 2012

Joseph Hafner
McGill University / Université McGill

Plans are moving ahead for the International Association of Music Libraries (IAML) Annual Conference to be hosted by CAML in 2012 and held in Montreal, Quebec. The local arrangements committee is being led by Joseph Hafner and Brian McMillan, both from McGill University, and Daniel Paradis, Concordia University. At the June 2010 CAML Conference in Regina, Joseph and Brian led a session giving an overview of the conference planning, and then in October 2010 Joseph and Daniel led a session at the Quebec Chapter of CAML Meeting in Montreal.

Planning continues for the budget, places for the sessions, ideas for concerts, possible tours, publicity and more, along with ideas from things that worked well at the recent IAML Conference. The dates are Sunday, July 22, 2012 to Friday, July 27, 2012. The meetings will be held at the Centre Mont-Royal on Sherbrooke and Mansfield streets.

Having the conference in Canada will give us a chance to showcase Canadian music and musicians, showcase innovative ideas from Canadian libraries, give tours of our libraries and highlight some special tourist sites. It is exciting to think about the possible concerts that we could plan on a couple of the nights, along with potential

La planification du congrès annuel de l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) que l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (ACBM) accueillera à Montréal, au Québec, en 2012, progresse à bon train. Le comité organisateur est dirigé par Joseph Hafner et Brian McMillan de l'Université McGill, ainsi que Daniel Paradis de l'Université Concordia. Lors d'une séance au congrès de l'ACBM à Regina, en juin 2010, M. Hafner et M. McMillan ont fourni un aperçu de la planification du congrès; en octobre 2010, M. Hafner et M. Paradis ont dirigé une séance au cours d'une réunion de la section québécoise de l'ACBM, à Montréal.

On continue de planifier le budget, de dénicher des endroits pour y tenir les séances, de trouver des idées de concerts, de visites guidées, de publicité et plus, tout en tentant d'incorporer à ce processus les concepts qui ont bien fonctionné au cours du récent congrès de l'AIBM. Le congrès aura lieu du dimanche 22 juillet 2012 au vendredi 27 juillet 2012. Les réunions se dérouleront au Centre Mont-Royal, situé au coin des rues Sherbrooke et Mansfield.

Puisque le congrès se tient au Canada, nous aurons l'occasion de présenter de la musique et des musiciens canadiens, de mettre en avant les idées novatrices de nos bibliothèques canadiennes, d'organiser des visites guidées de nos bibliothèques et de mettre en valeur certains sites touristiques

musical contributions to the opening event and/or banquet. The Bibliothèque et Archives nationales du Québec (BAnQ) is planning to mount an exhibit related to music in Quebec for the conference, and the McGill Library's Rare Books and Special Collections area plans to do the same.

Looking at the budget we will want to ensure we plan well to cover all of our costs, and we will look for ways to supplement the registration costs with grants and donations. It would be great to get a grant that would support the activities related to a program of Canadian music and musicians and/or enable Canadians to attend this international meeting. Prices for recent conferences have been around \$400 to \$500 CAD.

We are currently searching for a firm to assist with conference arrangements, including registration, exhibitors and general management of the conference. We are also looking closely at the Wednesday afternoon tours and banquet.

We think Montreal will be a great place for IAML 2012, and when we were in Moscow we heard from many members who were excited about coming to Montreal in 2012. We need to promote the conference during the IAML 2011 Conference in Dublin, Ireland.

If you are interested in being part of the Local Arrangements Committee, or would like to be a volunteer during the conference, that would be great. Please contact Joseph and he will add you to the list: joseph.hafner@mcgill.ca.

particuliers. Nous sommes enthousiastes à l'idée d'organiser quelques concerts en soirée et des contributions musicales lors de l'événement d'ouverture ou du banquet. La Bibliothèque et Archives nationales du Québec (BAnQ) et le Service des livres rares et des collections spéciales de la Bibliothèque de l'Université McGill ont tous les deux l'intention de présenter une exposition sur le thème de la musique au Québec lors du congrès.

En ce qui concerne le budget, nous voulons nous assurer de couvrir tous nos frais et nous cherchons des façons de compléter les recettes des inscriptions grâce à des subventions et à des dons. Nous aimerions recevoir une subvention qui soutiendrait les activités reliées à un programme de musique et à des musiciens canadiens ou encore qui permettrait à certains Canadiens d'assister à ce congrès international. Les droits d'inscription des congrès des dernières années étaient de 400 \$ à 500 \$ CA.

Nous sommes actuellement à la recherche d'une firme qui nous aiderait à voir aux préparatifs, et qui s'occuperait des inscriptions, des exposants et de la gestion générale du congrès. Nous travaillons actuellement à l'organisation des visites guidées et du banquet qui se tiendront le mercredi après-midi.

Nous croyons que Montréal saura bien accueillir le congrès de l'AIBM 2012. Lorsque nous étions à Moscou, plusieurs membres nous ont exprimé leur enthousiasme à l'idée de venir à Montréal en 2012. Nous devons aller faire la promotion de ce congrès à Dublin lors du congrès de l'AIBM en 2011.

Si vous voulez faire partie du comité organisateur ou encore être bénévole lors du congrès, veuillez communiquer avec M. Hafner à l'adresse courriel suivante, et il ajoutera votre nom à la liste : joseph.hafner@mcgill.ca.

The current members of the Local Arrangements Committee are:

Joseph Hafner, McGill University,
Co-Chair
Brian McMillan, McGill University,
Co-Chair
Daniel Paradis, Concordia University,
Co-Chair
Andrew Hankinson, McGill University
Audrey Laplante, Université de Montréal
Benoit Migneault, BAnQ
Brenda Muir, Library and Archives
Canada
Cathy Martin, McGill University
Christiane Melançon, Université de
Montréal
Denise Prince, Conservatoire de musique
de Montréal
Ichiro Fujinaga, McGill University
Justine Lamoureux, Université du Québec
à Montréal
Kirsten Walsh, University of British
Columbia
Lucinda Walls, Queens University
Megan Chellew, McGill University
Nicole Blain, CBC
Peter Higham, Mount Allison University

Les membres actuels du comité organisateur sont :

Joseph Hafner, Université McGill, coprésident
Brian McMillan, Université McGill, coprésident
Daniel Paradis, Université Concordia, coprésident
Andrew Hankinson, Université McGill
Audrey Laplante, Université de Montréal
Benoît Migneault, BAnQ
Brenda Muir, Bibliothèque et Archives Canada
Cathy Martin, Université McGill
Christiane Melançon, Université de Montréal
Denise Prince, Conservatoire de musique de
Montréal
Ichiro Fujinaga, Université McGill
Justine Lamoureux, Université du Québec à
Montréal
Kirsten Walsh, University of British Columbia
Lucinda Walls, Queens University
Megan Chellew, Université McGill
Nicole Blain, CBC
Peter Higham, Mount Allison University

Traduction française : Marie-Marthe Jalbert

RDA: A Real-Life Look

Megan Chellew
McGill University

For the last few years, every time someone said “RDA” to me, it conjured up a vision of a very complicated chart of FRBR (Functional Requirements for Bibliographic Records) relationships, swirling around with new rules and weird-looking bibliographic records. I love rules, and the chart of FRBR relationships is a really exciting way to look at things. But I need concrete examples to really understand something new; for me, the burning question was: “What is this really going to look like?”

On October 1, 2010, the United States testing period began for RDA (Resource Description and Access), the new cataloguing standard. Since then, RDA records have been appearing in OCLC, available for export and for the world to see. For the first time, we can look at the reality of RDA, from both the public view and the cataloguer’s view. I’ve chosen to highlight the changes that will affect virtually each and every record; there are additional changes that will either not be seen frequently, or will be implemented at the cataloguer’s discretion. It’s also important to keep in mind that the public view is something that will be customized by each individual library. Some institutions may choose not to display some of the new RDA features. The examples I’ve chosen are from institutions that are choosing to display these features.

Looking at a record from the Library of Congress catalogue (fig. 1), one feature immediately jumps out and gets right to the heart of the changes RDA has brought to cataloguing. At the bottom of the record are three new fields, labeled as Content Type, Media Type and Carrier Type. These fields use controlled vocabularies to indicate what the resource really is. It is a score, so the content type is *notated music*. No extra media is needed to access the resource, so the media type is *unmediated*. And the carrier type, the actual physical reality of the resource, is a *volume*. (All the RDA controlled vocabularies can be found at: <http://metadataregistry.org/rdabrowse.htm>.) With the exception of these three new fields, this bibliographic record looks very similar to the AACR2 records we’re used to seeing. From the public service point of view, the changes RDA has brought are very straightforward and accessible.

Winging it : improvisations for piano / John Corigliano.

Relevance: ●●●●

LC Control No.: 2010561669

LCCN Permalink: <http://lcn.loc.gov/2010561669>

Type of Material: Printed Music

Personal Name: [Corigliano, John \(John Paul\), 1938-](#)

Main Title: *Winging it : improvisations for piano / John Corigliano.*

Published/Created: New York, NY : G. Schirmer, Inc., [2009] , ©2009.

Description: 1 score (9, 6, 9 pages) ; 28 cm

Notes: Staff notation.

Duration: approximately 14 min.

Includes program note by the composer.

Subjects: [Piano music.](#)

LC Classification: M25 .C

Reproduction No./Source: G. Schirmer Rental Library Rental material

Content Type: notated music

Media Type: unmediated

Carrier Type: volume

Fig. 1

Looking at the MARC view of the same record (fig. 2), cataloguers will want to know what will tell them that this is an RDA record. First of all, in the 040 field, subfield e, “rda” is given as the Convention of Description. The second clue is in the Leader (the 000 field in this record). The Descriptive Cataloging Form (position 18), which we are used to seeing coded as “a” for AACR2 records, in RDA is given as “i” because it is non-AARC2. Further down the record, cataloguers will find the three new fields mentioned above: 336 (Content Type), 337 (Media Type) and 338 (Carrier Type). Each of these fields has a subfield 2, indicating which controlled vocabulary is used to fill in the terms in the subfield a. The subfield 2 (rdacontent, rdamedia, rdacarrier) is a further clue that this is an RDA record.

There are a few other differences that RDA brings to this record, none of which diverge wildly from what we’re used to seeing. The 260 field (Production, Distribution, etc.), subfield c, has two identical dates recorded—[2009], ©2009—which does look unusual. The RDA rule is to record both the copyright date and the date of publication, even if they are the same year. How these dates are transferred to the corresponding positions of the 008 field is subject to interpretation. In this record, they are recorded as “t” (publication date and copyright date) with 2009 entered in both date positions. Other institutions are recording this as “s” (single date) when the publication and copyright dates are identical, and only entering 2009 in the first date position.

Another small difference is in the 300 field (Physical Description). This piece of music is for solo piano, and according to AACR2 rules, would have been designated as “pages of music” and not a “score” (score being reserved for music for more than one instrument or voice). Under RDA, however, this terminology has been normalized, and all notated music is referred to as a score.

Winging it : improvisations for piano / John Corigliano.

Relevance: 🌟🌟🌟🌟

LC Control No.: 2010561669

LCCN Permalink: <http://lccn.loc.gov/2010561669>

000 01052ccm a2200289 i 450

001 16487681

005 20101026114228.0

008 101004t20092009nyuuuz| z n | zxx

906 __ |a 7 |b cbc |c orignew |d 3 |e ncip |f 20 |g y-genmusic

925 0_ |a acquire |b 2 shelf copies |x policy default

955 __ |i vk17 2010-10-04 |e vk17 2010-10-04 to Music Division |e vk17 2010-10-18 copy 2 to Music Division

010 __ |a 2010561669

037 __ |b G. Schirmer Rental Library |c Rental material

040 __ |a DLC |b eng |c DLC |e rda |d DLC

050 00 |a M25 |b .C

100 1_ |a Corigliano, John |q (John Paul), |d 1938-

245 10 |a Winging it : |b improvisations for piano / |c John Corigliano.

260 __ |a New York, NY : |b G. Schirmer, Inc., |c [2009] , ©2009.

300 __ |a 1 score (9, 6, 9 pages) ; |c 28 cm

306 __ |a 001400

336 __ |a notated music |2 rdacontent

337 __ |a unmediated |2 rdamedia

338 __ |a volume |2 rdacarrier

500 __ |a Staff notation.

500 __ |a Duration: approximately 14 min.

500 __ |a Includes program note by the composer.

650 _0 |a Piano music.

Fig. 2

In several places, you will see words that would have been abbreviated in the past written out in full. RDA has abolished the use of the abbreviations (unless an abbreviated form is what appears on the resource in hand). So, instead of “p.”, we have “pages”, and instead of “approx.” (in the 500 field indicating the duration of the piece), we see “approximately”. The exception to this rule is that the physical dimensions of the score are still recorded in “cm”, not centimetres. In RDA, “cm” is considered a symbol, not an abbreviation.

One last difference in this record, which probably would not be noticed by anyone who was unaccustomed to controlled vocabularies and authorized forms of name, is the form of name in the 100 field. The authorized form of Corigliano’s name is actually *Corigliano, John, 1938-*.

Library of Congress’ policy, however, is to always include the full form of name, which is why what we see in the 100 field here is *Corigliano, John (John Paul), 1938-*. (This RDA form is added to the existing authority record for Corigliano in a 700 field.)

RDA has a slightly higher impact on bibliographic records for sound recordings. In the sound recording record in figure 3, again, we see the three new RDA fields. In the first example, we saw that Library of Congress has chosen to label them “Content Type”, “Media Type”, “Carrier Type”. Here, the University of Chicago has labeled theirs “Content type”, “Medium”, “Format”. In this case, the content is *performed music*. The resource requires *Audio* media to access it, which is recorded in the Medium field. And finally, the Format, the thing the music is recorded on, is an *audio disc*.

Title:	Ska mestizo : rebel music from Venezuela.
Imprint:	[Netherlands] : Merusa Records ; Fundación Interchange, [2007], ©2007.
Description:	1 sound disc : digital, stereo ; 12 cm
Content type:	performed music
Medium:	Audio
Format:	audio disc
Notes:	Program notes (19 pages) in English inserted in container. Various performers.
Contents:	Baila mi cha cha ska -- La Picardia -- Ay, ay, ay, ay -- Quimbara -- Cíclope/Tin Tan -- Sabor del olvido -- Pétalos y espinas -- La gran fiesta urbana -- Un sol apagado -- En quién crees tú? -- Respira la verdad -- Uh baby -- Wo no noo -- Ando atorado -- América -- Cuaima -- Quiero navegar -- La del Domingo -- El juicio del bufón -- Cariño.
Subject(s):	Ska (Music) -- Venezuela.
Standard No.:	713958926321
[Music] Publisher's No.:	9263 Merusa Records

Fig. 3

Also, experienced users might notice that the Title field looks a little bare; the [sound recording] (also known as the GMD, or general material description), which would normally appear after the first part of the title, will no longer be used in RDA. That GMD is really what the three new fields replace. Those fields parse the information out more specifically, so it is more computer friendly.

Looking at the MARC view (fig. 4), a cataloguer will immediately notice that the 245 is missing its subfield h [sound recording] GMD. That change, along with the new 336, 337, 338 fields, is the major change in cataloguing rules for sound recordings. Again, there are minor changes, such as the subfield c in the 260 field, where the date of publication and copyright date are both recorded. Looking at the 008 field, this record is an example of an institution that has decided to code the date as a single date, since the date of publication and copyright are identical. Another minor change is in the 300 field, subfield b, where stereo no longer has a period at the end. It is no longer considered an abbreviation for stereophonic, but a word in its own right (mono gets the same treatment in that it is no longer considered an abbreviation of monographic). Also in the

300 field, this time in subfield c, the dimensions of the disc are recorded in centimetres instead of inches. Because RDA is meant to be a truly international standard, physical dimensions will be recorded using the metric system, since most countries use the metric, and not the imperial, system.

```
LDR: 01225njm 2200289li 4500
005: 20101008011405.0
007: sd zsnngnmmned
008: 101008s2007 ne ppn h spa d
024: 1 $a 713958926321
028: 02 $a 9263 $b Merusa Records
035: $a (OCoLC)669192340
040: $a CGU $b eng $c CGU $e rda
041: 0 $d spa $g eng
049: $a CGUA
245: 00 $a Ska mestizo : $b rebel music from Venezuela.
260: $a [Netherlands] : $b Merusa Records ; $b Fundación Interchange, $c [2007], ©2007.
300: $a 1 sound disc : $b digital, stereo ; $c 12 cm
336: $a performed music $2 rdaccontent
337: $a Audio $2 rdamedia
338: $a audio disc $2 rdacarrier
500: $a Program notes (19 pages) in English inserted in container.
505: 0 $a Baila mi cha cha ska -- La Picardía -- Ay, ay, ay, ay -- Quimbara -- Cíclope/Tin Tan -- Sabor del olvido -- Pétalos y espinas -- La gran fiesta urbana -- Un sol apagado -- En quién crees tú? -- Respira la verdad -- Uh baby -- Wo no noo -- Ando atorado -- América -- Cuaima -- Quiero navegar -- La del Domingo -- El juicio del bufón -- Cariño.
511: $a Various performers.
650: 0 $a Ska (Music) $z Venezuela.
907: $a .b19978121 $b uc
```

Fig. 4

One great strength of RDA is that it really highlights the relationships between the resource and the person, or people, involved in producing it. So, in the example shown in figure 5, in the Personal Author field, Satie is designated as the composer (using a subfield e and a relator term in the 100 field). In the second Added author field, Debussy's relationship is spelled out; he is the "arranger of music". By making the relationships clear, the user can easily see what each person's involvement was, without having to refer to different fields, and possibly put the puzzle pieces together themselves. In this example, it is easy to understand Debussy's role; it is clearly outlined in the Title (or 245) field. But there are certainly times where a user would have to look in a notes field to find out what Debussy's involvement was. It also means that resources on which Satie was the composer will index separately from resources on which he was, for example, the performer. This makes retrieval easier for both the computer and the searcher. Simply as a point of interest, it is worth noting in this record, that the uniform title is not, in fact, constructed according to any RDA rules. It is, however, a very interesting idea to include the instrumentation the piece was arranged for, and the arranger.

Gymnopédies II : harpe

Satie, Erik (Erik Alfred Leslie), 1866-1925, composer.

Personal Author: Satie, Erik (Erik Alfred Leslie), 1866-1925, composer.

Uniform title: Gymnopédies. No 2. arranged: orchestra (Debussy)

Title: Gymnopédies II : harpe / de Erik Satie ; orchestrées par Claude Debussy.

Publication info: Boca Raton, Florida : Edwin F. Kalmus & Co., Inc., [198-?]

Physical description: 2 parts ; 33 cm

Content type: notated music

Medium: unmediated

Format: volume

General Note: Harp parts only, for orchestral arrangement; originally for piano solo.

General Note: Caption title.

Local note: International Harp Archives.

Local note: Zingel, Orchestra studies.

Subject term: Harp--Orchestral excerpts.

Subject term: Orchestral music, Arranged--Parts.

Added author: Satie, Erik (Erik Alfred Leslie), 1866-1925. Gymnopédies. No 2 (work).

Added author: Debussy, Claude (Achille Claude), 1862-1918, arranger of music.

Publisher's no.: A 1991 Edwin F. Kalmus & Co., Inc.

Collection note: Gift of:Victor Salvi Foundation.

Fig. 5

Anyone wanting to look at further examples of RDA records can pull a set from OCLC (either the browser or the client) by doing a command search by entering the following: dx:rda, and then adding another term (for example, su:music or au:Debussy) to refine the search and retrieve a manageable set of records.

None of the changes that I've shown in the above records is really a great departure from the AACR2 rules we have come to know and love. Cataloguers are still recording the same kinds of information that we always have. With RDA we'll be recording some information a little differently, or in a new location. But, fundamentally, these changes are all very manageable and understandable. This is, of course, a transition period. There will be further changes as RDA is implemented more fully. But the whole point of having a transition is to try to make the move from the AACR2 world to the new RDA world as smooth as possible.

What is Ensemble Librarianship?

Erika Kirsch
McGill University

Within the world of the information profession, music librarianship is a highly specialized area. In addition to dealing with books and journals, music librarians work with sources unique to the discipline: scores, numerous recording formats, discographies, repertoire guides and thematic catalogs, to name a few. But what about ensemble librarianship—the mysterious cousin of music librarianship—a subset of this specialization? Where do ensemble librarians work, and what do they do?

Ensemble librarians are found in professional performing organizations of many types: orchestras, opera companies, and ballet companies, as well as in military branches. There are those of us who work in the music departments of universities, colleges and conservatories. Finally, ensemble librarians are employed by the rental departments of many publishers and publishers' agents.

In some shape or form, ensemble librarians all perform the following functions: acquiring, cataloguing, processing, circulating and maintaining all the separate scores and parts for large and small ensembles – orchestra, wind symphony and band, contemporary music ensemble, jazz ensemble, chamber ensemble, opera orchestra, choir, etc. In other words, they manage all the sheet music those people crowded onto the stage and in the orchestra pit are using to create the magic of live concerts. Ensemble librarians collaborate with conductors to make sure that important markings are put into the parts, including errata markings, rehearsal systems and cuts. Those of us working in the university setting have the added challenge of circulating parts to a constantly rotating list of students in different ensembles. Ensemble librarians have incredible collective knowledge about performing editions and how to find them, and numerous creative techniques for binding the pages of parts and scores together. They have a special understanding of copyright laws related to the use of sheet music for public performances, recordings, dramatized performances, and “-casts”—webcasts, broadcasts, podcasts. Finally, ensemble librarians are adept at handling the complexities of renting music from agents and publishers and are well-versed in the varied and sometimes obscure resources used for finding large ensemble music.

University ensemble librarians have the unique opportunity to work with composers in the earlier stages of their development. They are on hand to help answer young composers' questions on creating their first sets of parts and scores and, in so doing, they facilitate the first live performances of their works. An added bonus is that this helps budding composers make a good

impression on fellow students who are creating these premieres. Later in their careers, composers might again encounter ensemble librarians who, as part of a professional performing organization, are involved in working out the details of commissioning agreements.

The professional organization that ties ensemble librarians together is the Major Orchestra Librarians' Association (MOLA). Founded in 1983, it has grown into an international association of more than 250 organizations, represented by more than 400 ensemble librarians. The skills and knowledge of ensemble librarianship have not traditionally been taught inside music or library science degree programs. Instead, mentoring and informal one-on-one teaching/learning have been the norm, with the annual conference enabling us to gather together, share information and resources, and discuss the most current and relevant issues we face.

However, MOLA's Education Committee recently made a grand step in this area by planning and holding its first regional workshop, bringing the knowledge of our experienced members to those less experienced – a sort of “house call”! The workshop was held on October 9, 2010, on the Evanston campus of Northwestern University (NU) in the Chicagoland area. Co-sponsored by NU's Bienen School of Music, the workshop attracted nearly 40 attendees. The presenters were Mark Swanson, Carole Keller and Peter Conover (all 3 from the Chicago Symphony Orchestra), Wendy Skoczen (Chicago Lyric Opera), Michael Shelton (Grant Park Music Festival) and Pat McGinn (Milwaukee Symphony Orchestra). Topics presented were: Materials and Resources; Customer Service and Communication; Music Preparation, Repair and Binding; Acquisitions and Rental; Research Methods; and Copyright.

The presentations were excellent, and many even included informative handouts. Most ensemble librarians are not used to speaking in front of large groups—it is definitely not a regular part of the job for most of us!—but you would never know it from this crew; they seemed completely at ease discussing their various topics in front of the attendees. It was enlightening to hear Pat McGinn and Peter Conover speak about communication and elaborate on the reality that our unique positions mean we are constantly feeling our way delicately and diplomatically through many different types of situations. Carole Keller and Wendy Skoczen discussed acquisitions and rental issues expertly, providing an excellent bridge between the discussions of research and copyright. The information on copyright shared by Wendy Skoczen and Michael Shelton was an eye-opener for many. This is a murky and difficult area in ensemble librarianship, but an important subject to broach, especially for those who don't have many years of experience.

The presenters took questions throughout the sessions, and there was a Q & A session at the end; the attendees were quite keen and asked many relevant questions. Everyone in attendance, regardless of their level of experience, went away having learned something new. I, for one, learned from the presentation on resources that there is a forthcoming volume on finding opera-related excerpts being prepared by John Yaffé and David Daniels. I heard many attendees talking about how helpful it was to see all the tools of the trade displayed: hinging tape, binding supplies and correction tape, among others. They also appreciated the demonstrations of part binding, and valued learning about the various resources for finding music for performing ensembles.

The number of attendees and their enthusiasm was an encouraging indication that there are many people interested in learning about our specialized field. Some people came from university

library science programs, some from local performing ensembles, and still others were students at college/university music degree programs in the Chicagoland area. People learned about the workshop from the MOLA website, from emails and snail mail sent by the committee, or from the various listservs on which information was posted.

In closing, I will mention a couple of valuable resources. To learn more about ensemble librarianship you can visit the MOLA website: <http://www.mola-inc.org>. The site contains links to many useful resources, including music preparation guidelines for composers, information on searching for elusive publications, and a listing of both summer jobs and internships/fellowships/assistantships in the field of ensemble librarianship. In addition, Russ Girsberger, who is the Ensemble Librarian at the Juilliard School, has authored a fine book on ensemble librarianship, *A Manual for the Performance Library* (Scarecrow Press, 2006).

If you have questions about the field, you can contact any one of the MOLA members through the email addresses provided on the MOLA website.

<http://www.mola-inc.org>

Resources: Searching for Music for Performance (Scores and Parts)

Compiled by Erika Kirsch, McGill University

Sources of information about sheet music

- Emusicquest: The Music-in-Print Series (online version of the original print series)
- WorldCat
- Karlsruhe Virtual Catalog: http://www.ubka.uni-karlsruhe.de/kvk_en.html
- *Bonner Katalog: Verzeichnis reversgebundener musikalischer Aufführungsmateriale*. Berlin: Walter De Gruyter, 2009.
- Library and Archives Canada; Library of Congress
 - <http://www.collectionscanada.gc.ca/>
 - <http://www.loc.gov/>
- Local catalogues of other institutions with music collections
- Oxford Music Online – useful for verifying opus numbers, correct titles
- Library of the institution where the composer taught
- IAMIC (International Association of Music Information Centres)
 - <http://www.iamic.net/>
- Religious or ethnic music information centres
 - e.g. Milken Archive of American Jewish Music: <http://www.milkenarchive.org/>
- PROs (Performing Rights Organizations)
 - BMI – Broadcast Music, Inc.: <http://www.bmi.com/>
 - ASCAP – American Society of Composers, Authors and Publishers
<http://www.ascap.com/index.aspx>
 - SOCAN – Society Of Composers, Authors and Music Publishers of Canada
<http://www.socan.ca/>
- MPA (Music Publishers Association); CMPA (Canadian Music Publishers Association)
 - <http://mpa.org/>
 - <http://www.musicpublishercanada.ca/>
- Composer web pages, including those maintained by scholarly institutes
- Guides to repertoire by ensemble type
 - Daniels, David. *Orchestral Music: A Handbook*. 4th ed. Lanham, MD: Scarecrow Press, 2005. Well-known for its instrumentation, publication, and timing information.
 - Orchestral Music Online (online version of Daniels' book)
 - Eaton, Quaintance. *Opera Production: A Handbook*. 2 vols. Minneapolis, MN: University of Minnesota Press, 1961-1974. Handy for opera orchestra instrumentations.
 - Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.
 - Rehrig, William H. *Heritage Encyclopedia of Band Music: Composers and Their Music*. 3 vols. Westerville, OH: Integrity Press, 1991-1996.
 - Manning, Lucy. *Orchestral "Pops" Music: A Handbook*. Lanham, MD: Scarecrow Press, 2009.

- Schneider, Klaus. *Lexikon Programmusik*. 2 vols. Kassel: Bärenreiter, 1999-2000.
This resource can help you plan your program by suggesting themes.
- Chwialkowski, Jerzy. *The Da Capo Catalog of Classical Music Compositions*. New York: Da Capo Press, 1996.
This book breaks down large works into their various parts (by movement, by aria, etc.).
- Other ensemble librarians: Major Orchestra Librarians' Association (MOLA)
 - <http://www.mola-inc.org>

Sources for acquiring sheet music

- Petrucci Music Library, which includes the Choral Public Domain Library
 - http://imslp.org/wiki/Main_Page
- Educational Music Service, or any other local music dealer/supplier
 - <http://www.emsmusic.com/>
- Hal Leonard Corporation
 - <http://www.halleonard.com/>
- Reprint houses: Kalmus, Luck's, Broude Brothers
 - <http://www.kalmus-music.com/>
 - <http://www.lucksmusic.com/>
 - <http://www.broude.us/>
- Publisher websites
 - <http://www.schott-music.com/>
 - <http://www.universaledition.com/>
 - <http://www.henle.de/>
 - <http://www.baerenreiter.com/>
 - <http://www.breitkopf.de/>
 - <http://www.edition-peters.com/home.php>
- Rental agents
 - <http://www.boosey.com/>
 - <http://www.schirmer.com/>
 - <http://www.eamdllc.com/> (European American Music Distributors)
 - <http://www.cpmusiclibrary.ca/> (Canadian agent for Oxford University Press, Edition Peters, and others)
- Canadian Music Centre
 - <http://www.musiccentre.ca/>
- Edwin A. Fleisher Collection of Orchestral Music
 - <http://libwww.freelibrary.org/collections/collectionDetail.cfm?id=14>
- Orchestra Musician's CD-ROM Library
- Sources for jazz charts
 - <http://www.marinamusic.com/>
 - <http://www.uncjazzpress.com/>
 - <http://www.otterdist.com/>

From the Heartland: Music by David McIntyre, Elizabeth Raum and Sid Robinovitch. Performers: Erika Raum, violin; David Moroz, piano. 1 compact disc (51:46). Toronto: CMC Centrediscs 15410, 2010. Contents: Dance set no. 2 / Sid Robinovitch (13:49) – Sonata no. 2 for piano and violin, “Sprints” / David L. McIntyre (14:02) – *Les Ombres*; Sonata for violin and piano / Elizabeth Raum (9:38) (14:17). \$17.98

From the Heartland contains works for violin and piano by three Western Canadian composers—David McIntyre and Elizabeth Raum, who both reside in Regina, and Sid Robinovitch, a composer based in Winnipeg. The compositions are performed by the duo of Erika Raum, violin, and David Moroz, piano. All the works on this disc were written for Raum, a leading performer of Canada’s classical music stage.

The opening work is Robinovitch’s five-movement Dance Set no. 2. The work dates from 2003 and was a commission by Prairie Debut for Raum and Moroz, who premiered the composition in the fall of that year. The titles of the movements are, in order, “Strut,” “Waltz,” “Tango,” “Processional” and “Ragtime.” As the titles suggest, each movement is based on the rhythm and style of a particular dance. Essentially, each movement is a modified ternary form, with the return of the opening material truncated. The character of the string writing works exceedingly well and there is a wonderful interplay between the two instruments. There also is a strong overall arch to the composition generated by this particular ordering of the five movements. Despite some attractive features, notably the imaginative interplay between the violin and piano, the composition occasionally slips into a pastiche that is uncomfortably similar to that of Shostakovich.

McIntyre’s Sonata no. 2, subtitled “Sprints,” was written on commission for Raum, who premiered it at the Women’s Musical Club Series at Walter Hall, University of Toronto, in 1996. This is an engaging work, suffused with exuberance and excitement. There is a sense of textural and formal clarity, as well as a harmonic language in all three movements, that suggests more than a passing influence of Ravel and Roussel. Having said this, McIntyre is his own man, and has deftly integrated their neo-classicism into his style.

The first movement, marked “Lightly,” is filled with contrasts of moods, dynamics and textural changes. Yet, these compositional attributes are at service to the movement’s arch design; particularly effective is the return of the hauntingly beautiful piano figuration of the opening at the outset of the coda. The second movement, although marked “Languorously,” is essentially an allegro in ternary design, with a passionate, slow introduction and a postlude. The finale, also a ternary design, is a three-and-a-half minute high-spirited romp. Ravel’s influence is particularly evident in the intricate piano writing and the textural interplay between the two instruments.

The next two works, the 1989 *Les Ombres*, and the 1995 Sonata for Violin and Piano, were written by the violinist’s mother, Elizabeth Raum. Both works are typical of her style. The music is unabashedly conservative in approach with overt tonal centres, unambiguous formal designs

and an avoidance of avant-garde techniques. Some might view these features as negative attributes, but the writing itself is highly assured from the technical point of view. Raum knows exactly what can be expected from the performer and delivers two musical scores that demand the gamut of technical skill, from the simple and sensitive to the complex and virtuosic.

The single-movement *Les Ombres* is in three parts: part one contains interplay between the two instruments with a first theme; part two contains a second interchange with theme two; and part three brings both themes together. The Sonata is in three movements. The first movement is a six-minute dynamo of fiery energy encased in a sonata design. Movement two, marked “Andante con espressione,” is an ardent utterance of emotion that contains a slightly more animated central section. The sizzling energy of the first movement returns for the finale, a three-part fugue.

Given that all these compositions were written specifically for Raum, the recording can be considered authoritative as well as a testament to her artistry. This is not to diminish Moroz’s contribution. He is an outstanding pianist and a near-perfect collaborative partner. Put simply, this is a superb example of what inspired chamber music playing can be. The sound quality, clarity and ambience of the recording are all excellent. The informative bilingual booklet contains valuable details about the three composers and the performers.

Edward Jurkowski
University of Lethbridge

Pinnacles: Music of Diana McIntosh. Diana McIntosh, piano, narrator, electronics. Toronto: CMC Centrediscs 15810, 2010. 1 compact disc (61:20). Contents: *Approaching Kilimanjaro* (13:13) (Laurel Ridd, flute; Karl Stobbe, violin; Daniel Scholz, viola; Yuri Hooker, cello; Ben Reimer, percussion; Diana McIntosh, piano; Michelle Mourre, conductor) – *From Wapta Ice* (Diana McIntosh, piano, spoken-text narration) (6:19) – *Uhuru Kamili* (Beverley Johnston, percussion; Diana McIntosh, piano) (13:12) – *Porini, Porini, Porini!* (Vincent Ellin, bassoon) (5:11) – *Just add water* (Ben Reimer, percussion) (11:23) – *A Rose is a rose* (Diana McIntosh, piano, live electronics) (8:03) – *On a glacier* (Laurel Ridd, flute; Ben Reimer, percussion) (4:22). \$17.98

Pinnacles contains seven recent compositions by the composer-pianist, Diana McIntosh, an artist who has been in the forefront of Canadian new music activities for several decades, especially in Winnipeg, her place of residence for over forty years. A prolific composer, McIntosh has written for virtually every medium. However, given her pianistic abilities, a talent which she has used to champion countless new pieces and contemporary classics, it is perhaps not surprising that the piano features prominently in her works; on the present disc, the instrument is found in four of the pieces.

The opening work is the sextet, *Approaching Kilimanjaro*. Scored for flute, violin, viola, cello, percussion and piano, the thirteen-minute composition was written in 2006 as a result of McIntosh's 2002 concert tour of Kenya. The two-movement work is intended to, in the words of the composer, "evoke the mystery, the excitement and the awe of seeing this spectacular mountain." The first movement is contemplative, with contrapuntal textures generated by a variety of interactions between the instruments. The mood of the second movement is more animated and ecstatic; repetition features prominently.

The second piece on the disc is the 2004 *From Wapta Ice*, a six-minute work for piano, spoken text and tape. The author of the text is the Banff poet, Monica Meneghetti. Both the poem and McIntosh's composition are responses to the vast Wapta Icefield, located in the Canadian Rockies. This is the weakest composition on the disc. Although it contains some beautiful piano harmonies and effective tape sounds, it does not capture the grandeur and evocative imagery of the poem. Further, McIntosh's voice is not strong enough to carry successfully the narration. The performance would have been much more effective if a trained theatrical voice had recited the lines.

The next composition, entitled *Uhuru Kamili*, dates from 2003. The title of the thirteen-minute work, scored for percussion and piano, comes from a Swahili phrase which means "complete freedom." There is a fascinating dialogue between the piano and a variety of percussion sonorities. The interchange—adroitly handled by percussionist Beverley Johnston and McIntosh—contains constant shifts in moods, dynamics and textural changes. The riveting large-scale arch design of the piece leads to a thrilling energetic section, followed by the final subdued

repose. The composer notes that the work's harmonic material is based on an East African folk tune, which may account for its slightly more diatonic sound compared with the other pieces on the disc.

The fourth piece is a five-minute work for solo bassoon entitled "Porini, Porini, Porini!" It was written for Vincent Ellin, whose performance of the piece is outstanding. The title comes from the call that a South Kenyan safari guide repeatedly made to his home camp: "Porini, Porini, Porini! Do you read me? Over." The intent of the rondo-designed composition is programmatic. The refrains are slightly modified repetitions of this unique rhythmic statement. By contrast, the various episodes are musical depictions of the Amboseli savanna, including chanting and storytelling, animals and birds.

Just Add Water is an eleven-minute work for solo percussion that dates from 2008; it was written by McIntosh on commission for the percussionist, Ben Reimer. The piece is once again highly programmatic in structure. Specifically, the design is intended to evoke the traversal of water on a mountain. The dry river bed of the opening is portrayed by "earthy" percussion instruments such as tin and clay pots. Gradually, however, the pitched melodic activity becomes more animated (first by the vibraphone and then by other pitched percussion instruments), depicting first a slight water trickle, then a stream, a quiet pool, waterfalls and, ultimately, turbulent white water. The piece ends on a calm note, suggesting that the trail has veered into deep woods. Every aspect of the composition is superbly negotiated by Reimer.

McIntosh's 2010 *A rose is a rose ...* is an eight-minute work for piano and live electronics. The piece is an excerpt from a larger theatrical work, entitled *McIntosh the Stein Way*, which employs texts from Gertrude Stein's poems. At one point, the text, "convincing to anyone, convincing to almost anyone," is recited, followed by "A rose is a rose...." The piano piece begins with the rhythm and contour of Stein's text. Essentially, the work's design is generated by McIntosh selecting particular phrases, gestures and harmonies, which are then repeated in an echo effect by live electronics; the pianist must then continuously interact with these electronic repetitions. It is a fascinating work since the pianist's response to the electronic sounds will naturally be different each time.

The final work on the disc also dates from 2010. *On a Glacier* is a four-minute composition for flute and vibraphone. Exquisitely performed by Laurel Ridd and Ben Reimer, this slow composition, with its undulating arabesque lines by the flute, harmonically supported by sustained harmonies by the vibraphone, evokes the lonely splendour and mysterious ambience of mountain glaciers.

As noted above, McIntosh performs on four of the seven pieces, while the remaining three were written for the performers on the recording. As such, the recording can be considered pretty much authoritative. The informative booklet in French and English contains background details about the compositions and biographies of the performers. However, the text used in *From Wapta Ice* has unfortunately been omitted.

Edward Jurkowski
University of Lethbridge