

Sex, drugs & booze (1007): "Hello Montreal!"; a different recording, this one led and sung by Ted Lewis, than the one on 1014; performer Beatrice Lillie ("He was a gentleman")

Vintage gay songs (SP-2): Performers Guy Lombardo and some of his Royal Canadians born in Canada ("Pu-leeze! Mister Hemingway!")

Railroad songs & ballads (1012): No CanCon.

Vintage Christmas (1011): Performers Miro's Band (members Canadian, but led by American director Walter B. Rogers rather than usual Canadian leader Henri Miro, for the recording included)("Christmas eve: Kiddies' patrol"); Iwan d'Archambeau ('cellist of Flonzalay Quartet)("The first nowell"); there is a possibility that Harry Macdonough sings as a member of the small Victor Oratorio Chorus ("While shepherds watched their flocks").

Piano favo(u)rites (1009): Performer Willy Eckstein ("Where the shy little violets grow").

"Potted palm" music (1016): Joint songwriters

Eugene Lockhart and Ernest Seitz ("The world is waiting for the sunrise"); noteworthy are the lovely introduction and, near the end, an attractive counter-melody. This cassette, unlike the others is not an anthology: all the performances are by the Victor Salon Orchestra, under Nathaniel Shilkret's direction.

Vintage potpourri no.1 (SP-1): Performers Guy Lombardo (leader) and Carmen Lombardo (vocalist) and some of the Royal Canadians born in Canada ("My old flame").

That's it! The tapes are all in mono of course; the quality of sound is about as good as the original discs will permit, which is to say that Mr. Bryan's job of transferring 78s to tape is skillful. As a parting suggestion, the reader should consider Martin Bryan's Additions and corrections to Edward B. Moogk's "Roll back the years", v.1: a contribution to understanding early recorded sound in Canada. This modest 1986 supplement can be ordered, for US\$1.25, postage included, from the same address as the cassettes.

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CAML/ACBM 1987 ANNUAL CONFERENCE

MEMBERS' PROJECTS SESSION

Peter Higham reported on concert preparations he was able to undertake during a 2-month study leave in 1986. After the formation of the Webern Trio, by two faculty members of the School of Music at Memorial University, Carolyn Hart, soprano, and Paul Bendzsa, clarinet, with Higham, guitar, painstaking work on Anton Webern's Drei Lieder op.18 helped solidify the ensemble. To expand the repertoire, they decided to commission a work from a Newfoundland composer, Michael Parker, with funding from the Canada Council.

Peter's work included transcribing a Sonatina by Castelnuovo-Tedesco, preparing the guitar part for the Webern work, and communicating with Parker about the guitar part of the new composition. The Grey Islands, op.33 ended up being a major work of thirty minutes duration, including spoken prose sections from the text by John Steffler, as well as the sung poetic sections.

The Grey Islands was premiered in Corner Brook in September 1986, and recorded by the CBC. The concert, the Trio's contribution to the

International Year of Canadian Music, was repeated in the Faculty Recital Series at the School of Music, Memorial University, in St. John's. In May the Webern Trio presented the work again in a concert at Mount Allison University, and at the opening concert of the Learned Societies' Conference at McMaster University under the auspices of CUMS and the Canadian League of Composers.

June Jones described the development of her work on a biographical dictionary of her instrument, the horn.

Kathleen McMorow illustrated with recordings and a few steps a description of her archival work during a research leave in Scotland, investigating 17th-century social dancing.

Suzanne Meyers Sawa reported on her work in translating sources which document the significance of women as composers, performers, and preservers of musical repertoires in the medieval Arabo-Islamic courts. A version of this paper has been published in Canadian woman studies, v.8, no.2, summer 1987.

SPECIAL COLLECTIONS SESSION

Glenn Gould Archive at the National Library

Stephen Willis attempted to present his talk as a Gouldian counterpoint of words, music, and taped sounds, but the audience protested so vigorously that he returned to a conventional lecture style. He demonstrated a few of the types of information available now from Gould's compositional sketches, translations, and "take" notes on musical works, listed the extent of the collection (e.g. 18 boxes of drafts and published articles, 3 boxes of photographs, 6 of correspondence), noting that despite the distress of fanatical admirers, items not by, about, or annotated by Gould were listed but not retained in the archive. Ruth Pincoe has

been continuing the organizational work, and computer indexing of the thousands of records is projected. The collection will be opened for use with an exhibition at the National Library in mid-1988.

Orchestra libraries

John Fenwick, orchestra librarian of the Toronto Symphony, began by telling us he wasn't much like "your average music librarian in a public library". He then explained that the basic responsibility of the orchestra librarian is to place the correct music on the players' stands. Based on their current season of 78 programs, in the case of the TS, this means procuring and preparing over 375 pieces. The Library owns sets for over 1200 standard repertoire titles, but has to rent, then negotiate performance rights payments for music still under copyright. Proofreading parts, then marking string bowings, based on decisions made by the concertmaster and principals, are major chores, even with part-time extra help, and errata still remain to be corrected by the players. The TS Library has built up a reference list of 3500 titles, with instrumentation requirements, durations, and composers' biographies. Two data bases now assist large orchestras: SOLI (Symphony Orchestra Library Information) and OLIS.

Lisa Simmermon, who recently resigned from the librarian position of the Thunder Bay Orchestra, told us how these responsibilities are almost impossible to fulfill, when the organizer is inexperienced, and the orchestra is a small community one, with professional section-leaders only, in a remote area, and financially insecure. Midseason changes in repertoire, lost mail, unending erasing of old and marking of new bowings, and added responsibilities such as proofreading programs, and preparing music for an affiliated choir or youth orchestra, all create a stressful position which receives little moral or financial recompense. She had many suggestions to improve the situation (in addition to better pay): a communication network to share information and concerns, for example, and guidelines for standard cataloguing, in published form, to supplement the annual seminars given by John Fenwick.

Canadian Association of Music Libraries
Association Canadienne de Bibliothèques Musicales
Annual General Meeting

McMaster University, Hamilton, Ontario
Thursday May 28, 1987

The meeting was called to order at 15:00. There were 29 members present.

1. Cynthia Leive was appointed acting secretary for the Annual General Meeting.

2. Changes to the agenda were as follows:

#5 Committee and other reports/Rapports des comités et autres rapports

f) Canadian Music Publication to 1951/Publications Musicales Canadiennes jusqu'à 1951

g) RISM

h) RILM

i) RIdIm

#6 IAML

It was decided that these items would be dealt with early in the meeting after the President's Report.

3. CAML Board recommended that Helmut Kallmann be granted an Honorary Membership. This was warmly endorsed by all present.

4. Amendments to Minutes of the 1986 Annual Meeting/Procès verbal de la réunion 1986.

-2.D. "Annual meetings" of CC of the Arts

-5.A., paragraph 2 ballots should be struck

-5.C., paragraph 3 Used CAML Lot

-6., paragraph 3 fees are likely to be raised. Therefore, CAML fees should be raised

-6., paragraph 1 There is a proposal for a change

Kathleen McMorrow moved that the minutes be adopted as amended. Jane Baldwin seconded. Carried.

5. President's Report

a) A special thanks to M. McMillan for the program and to M. McPherson for local arrangements including the welcoming lunch and reception. Thanks also to session conveners and speakers.

b) The board met three times in 1986/87, November 1 in London, Ontario, March 7 in Toronto and May 27, in Hamilton, Ontario. Major items discussed at those meetings included plans for this conference and a workshop CAML will be presenting at the CLA conference in Vancouver on June 11. The workshop convened by Cheryl Osborne is "Sound Recordings: Current issues in LP's, Tapes and CD's".

c) Joan attended the IAML conference in Stockholm, August 10-16, 1986 and represented CAML at meetings of the IAML Council and General Assembly. She reminded members to read the minutes of these meetings in Fontes. The results of the 1986 IAML elections were announced. It is a great honour for Canada to have Maria Calderisi-Bryce as President of the international body. Some constitutional amendments were presented to the IAML General Assembly but were defeated partly due to the efforts of Joan Colquhoun.

d) For the joint CLA/ASTED conference held in Quebec City in June 1986 a CAML workshop was convened by Monique Lecavallier, "Music Materials: Organizing, Cataloguing, Indexing". Speakers were Joan (who was replacing Gerald Parker) and Stephan Willis. Claude Beaudry introduced the session.

6. Committee and other reports/Rapports des comités et autres rapports

a) Canadian Music Publication to 1951/Publications Musicales Canadiennes jusqu'à 1951

The Canadian Music Publications data sheets now number close to 14,500. 357 items have been listed since the last report. These were provided by the National Library, the University of Toronto and a few others. A total of 2,578 items have been listed but not seen.

b) RISM

Notification of a total of 2,681 items was sent to RISM (31 from the University of Western Ontario). Another campaign to acquire an accurate listing from Quebec will be launched shortly.

c) RILM

Rita Vine has resigned the post of RILM editor as of Dec. 1986. Jane Baldwin, University of Western Ontario, has accepted the position. There is an amended list of Canadian publications abstracted available from either Rita or Jane. The criterion