



The Banff Centre Library

-Bob Foley
Head Librarian

The Banff Centre School of Fine Arts Library was established in the fall of 1979 to serve the new year-round programs of the School of Fine Arts. Music programs had formerly been offered in the summer since the early 1940's: in 1979 a new advanced program was started to help prepare young musicians for their profession. The targets were musicians who had completed performance work at a bachelor's or master's degree level, or were established musicians taking leave from orchestras and performance ensembles to work on specific performance skills or repertoire.

Participants come to the Centre to work with other young musicians and an international cast of composers, performers and coaches. Recent visitors to the school include Toru Takemitsu, John Cage, Steve Reich, Heinz Holliger, Elliot Carter, Rudolph Buchbinder, Robert Aitken, Julius Baker, Janos Starker and Cecil Taylor.

The library hosts approximately 80 young musicians in the winter, and considerably more for the short-term programs of the summer. While music is a major component of the library's mandate, the total collection serves visual arts, dance, design, electronic media, writing, publishing, music theatre, and the Leighton Artist Colony. The total number of students served is equivalent to three hundred full time.

The library facility is housed in the main residence building occupying 5300 square feet. There are four full time staff including the music librarian. As a "residential" library, it is open seven days a week for 12 hours a day during term.

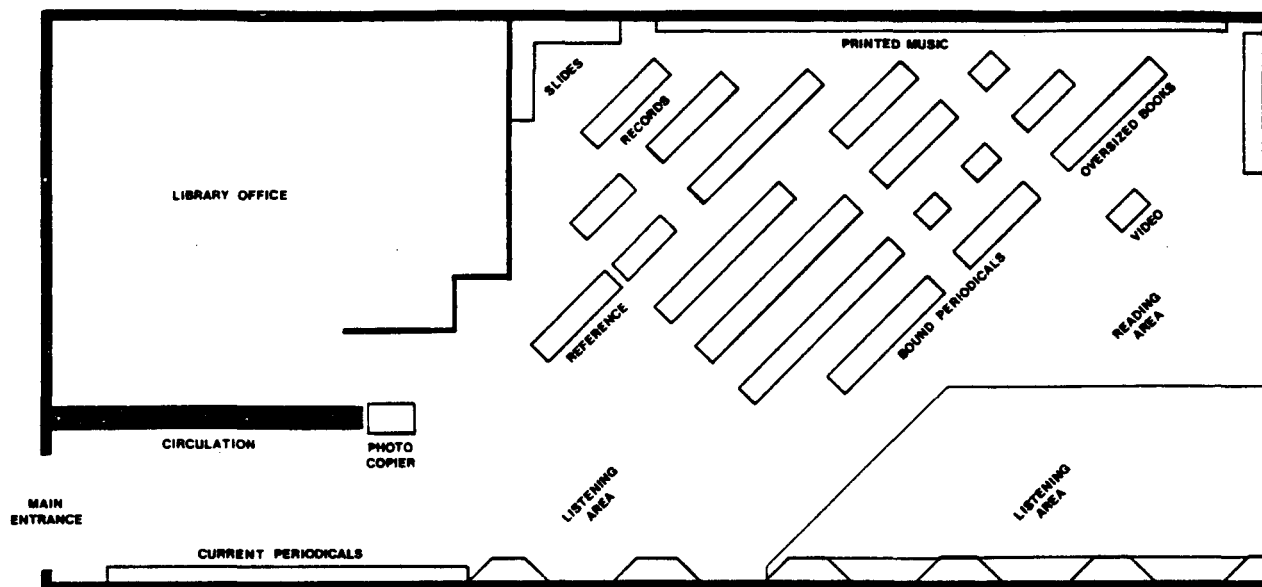
The collection emphasizes performance repertoire. There are few method books or other teaching materials. The book collection consists of biographies, reference materials for various instruments, and short histories. There is a collection of about 200 orchestral scores and

parts, 1300 books on music, 7800 scores and chamber music parts, 4450 recordings (300 compact discs, 3800 lp's, 150 cassettes, 200 videos) and 2000 archival concert recordings. Collection strengths include musical theatre and new music.

Most of the collection is shelved in open access stacks. Exceptions are the archival tapes and the orchestral collection, which are stored in a closed stack area on compact shelving. The music materials are arranged by the Rosen classification system developed in Banff. It allows materials to be shelved by instrumentation for easy browsing. The scores cataloguing system is on an in-house computer, and displayed on COM. The software was developed in-house. Access points for scores include composer, title, uniform title, popular title, and classification. The recordings are also on open shelves. And the catalogue is also on an in-house system displayed on COM. Each work on a recording is catalogued separately. Access points include composer, title, uniform title, performer(s) and classification.

Supporting audiovisual equipment is arranged on custom-designed tables. All sound listening is through headphones. Videos are screened on full-size monitors, with large wing-back chairs for user seating. We have video capability in VHS, BETA, and 3/4 inch NTSC formats. In addition, we have six turntables, four cassette decks, one quarter-inch deck and four CD players. There are four dubbing decks for students to transfer their own performance tapes. No recordings leave the library for any reason.

The service level provided to the faculty and students is quite high and very personalized. Often faculty will have segments of the catalogue sent to them for perusal and checking before arriving in Banff. Often we must rush-order materials for performances and concerts. Service requirements in the past have even meant transposing and copying parts.



Our acquisitions are conducted through distributors and selected retailers. Over the past five years we have located appropriate sources of materials that can adequately meet our severe time requirements.

The core collection has been put into place in a very short time. We will now collect more slowly, at a rate of about 200 scores and 200 recordings a year. Creating the library facility

and the music collection has been a hectic but rewarding experience. However, our relationship with our clients stands out as the most rewarding aspect of our work. It has been an interesting place to be, at a very interesting time. For further information on the collections, our resources, catalogues or cataloguing scheme, please contact Deborah Rosen, Music Librarian, Box 1020 Banff, Alberta T0L 0C0, or call at 403 762-6265.

REVIEWS

Serge Garant et la révolution musicale au Québec. Ed. by Marie-Thérèse Lefebvre. Verdun: Louise Courteau éditrice, 1986. (239 p., \$34.95)

This book of writings both by and about the Canadian composer-conductor Serge Garant appeared in late 1986 only a few weeks after Garant's death at fifty-six, from cancer, on November 1. The event is referred to only in the caption to the frontispiece and in a five-page "postlude", but inevitably creates a shadowy context for the reader.

Pierre Boulez had several professional contacts with Garant starting at the time of his visit to Canada with the Barrault theatre troupe in 1952. His brief preface, without mentioning their association, states a number of generalities

about contemporary music. On the other hand the "avant-propos" of Robert Leroux, percussionist in many performances directed by Garant, is a touching tribute. Leroux also outlines the scope of the volume. The author/editor, in an "avant-dire", describes her first encounters with Garant as a member of his class at the University of Montréal in the mid-1970's. She goes on to state her guiding point of view, namely that the story of Garant's thirty-year career as composer, performer, conductor, teacher, writer, and radio-television broadcaster is at the same time "the story of a society, its cultural growth, its search for an identity"