

COMMUNICATIONS

-from the National Library Music Division-

GLENN GOULD ARCHIVE

At a press conference at Roy Thomson Hall in Toronto on Nov. 14, Dr. Guy Silvestre announced that the National Library has agreed to a major purchase of items from the estate of world-renowned pianist Glenn Gould. Included are hundreds of books and periodicals, many containing writings by and about him; the pianist's collection of scores, many of them annotated, and his own compositions, and of phonograph recordings; audio tapes, some of outtakes and practice sessions; videotapes of live performances and television programs; newspaper clippings, posters, programs, and personal correspondence.

At the same time, the Library has obtained a number of personal items, including the Steinway concert grand piano played by Gould in most of his recordings, and the famous short-legged chair. A preliminary inventory was prepared by Ruth Pincoe. The Library will seek to add to the collection and its value for researchers, for example with copies of locally-made performance tapes now held in other national archives, and with letters from Gould, now held by friends and associates.

The Estate retains commercial rights over unreleased tapes which may be made into LPs. The beneficiaries of the Estate are the Toronto Humane Society and the Salvation Army.

-from Joan Colquhoun, Music Section, Cataloguing Branch, National Library-

78rpm RECORDINGS CATALOGUING PROJECT

Mi-Kal County-Matic of Syracuse, New York, the same company which worked for the Associated Audio Archives group began work on Dec. 12. Approximately 17,000 discs are being microfilmed using a high resolution camera with a computer-generated exposure system. For most discs, two images per side will be taken, one to record the label information, the other to record the matrix number. Each exposure will be numbered, and the film and frame numbers for each disc labelled on its sleeve. The data from the microfilm will then be entered into the computer and sorted. Indexes on microfiche will be provided for the following access points: Label name, issue number; Label name, matrix number; Composer; Performer; Title; and Permuted Title (permitting some subject access).

The National Library collection, including many rare and valuable recordings, is mainly Canadian, about one-third in French. Since only a small proportion has been conventionally catalogued, access has been limited and difficult in the past. Data from the project may be merged in future with the AAA data base, which includes the Library of Congress, the Rodgers & Hammerstein Archives and three other large collections.

At the CAML/ACBM conference, Joan will be convening a program on this topic, at which Ed Hayes, president of Mi-Kal, and Gerald Parker, will also speak.

-from Isabel Rose, Head, Music Department, Metropolitan Toronto Library-

NEWS FOR PERFORMERS, CANADIAN HISTORIANS, RESEARCHERS, NOSTALGIA BUFFS

The retrospective collection of Canadian sheet music in the Music Department of the Metropolitan Toronto Library has been microfilmed. At the time of filming (July, 1983) items in the collection numbered about two thousand, chiefly songs and solo piano music of a topical interest. The music covers a wide range of subjects: sentimental parlour songs, war, patriotism, politics, seasons, disasters, events in Canadian history, sports, trade unionism, religion, college songs, advertising, noteworthy buildings, the maple leaf, cities and towns, rivers, celebrations, and special events, prominent citizens, etc.

"Canadian" in the sense that the music or lyrics is written by a Canadian, or about Canada, or published in Canada, the earliest imprint is 1805, the date of a London, England printing of Thomas Moore's A Canadian Boat Song while the earliest Canadian imprint is that of Henry Schallehn's The Assembly Waltzes printed by Mead in Montreal about 1842. The collection includes pieces published up to the early 1960's.

We hope that the microfiche will encourage performers, researchers, and historians to explore and use the music, much of which was formerly inaccessible because of its fragility. Available indexing by composer, title, place of publication, publisher, date of publication, and cover illustration where significant, should assist in this exploration. Normal copyright restrictions will apply.

-from Jim Parrott, University of Waterloo Library-

"WHERE SCIENCE AND MUSIC MEET"

A report of his bibliographical work in studies in music and science appeared in Fontes, v.23, no.4, 1976. In recent years, with the support of the Catgut Acoustical Society, he has concentrated on the most active area of research in this field - acoustical research on bowed and plucked stringed instruments.

Now, after many delays, he is making good progress towards completion of his "annotated citation index" to this literature. The computer-produced typescript is presently just over 400 pages. This summer, at the CAML / ACBM meeting, he will be discussing problems associated with citation indexing and computer data-base managers that have arisen in preparing this index.

-from two Toronto libraries-

NEW APPOINTMENTS

Suzanne Meyers Sawa, Assistant Librarian, Edward Johnson Music Library

Nicholas Barakett, Librarian with responsibility for recordings, Music Department, Metropolitan Toronto Library

-from Margaret Matheson, CNIB National Music Librarian-

BRaille MUSIC COMES ALIVE AT THE CNIB

On Monday, April 18, about 80 guests gathered to celebrate the centralisation of a collection of over 15,000 braille music scores in a room which had been renovated and fitted with shelves designed specifically to house, preserve and protect this collection. Following opening remarks by Margaret Matheson, Music Librarian, Darleen Bogart, Chairman of the Library Board of Management, Graham Stoodley, Chairman of the Music Library Committee, and Lotfi Mansouri, General Director of the Canadian Opera Company, cut the red ribbon surrounding the shelves, and proclaimed the official "Opening". The highlight of the afternoon was a performance of Schubert's "Shepherd on the rock" by three talented musicians, each of whom uses braille music extensively.

The CNIB Music Library can now offer for circulation to blind musicians across Canada, one of the larger braille music collections in the world. The music transcription services at the CNIB have also played a major rôle in the development of hand-transcribed scores which are not available for purchase from the few braille-music-producing agencies extant. Because it is next to impossible for blind musicians to acquire a large personal library of music, both these services are invaluable resources to all of the blind performers, teachers, composers, students, piano tuners and music lovers across Canada who rely on music as a primary source of employment and enjoyment.

The opening of the Music Library provided tangible evidence of the growing support for the collection, and the continuing use of braille music in Canada.

-from Barry S. Brook, City University of New York-

THEMATIC CATALOGUES REVISITED

It has been over a decade since the publication Thematic catalogues in music: an annotated bibliography (RILM Retrospectives no. 1, Pendragon Press, 1972). A second edition is currently being prepared, which will be as comprehensive as possible and, on the basis of current projections half again as large as the first edition. It will be co-edited by Barry S. Brook and Richard J. Viano.

For a closing date of Nov. 1, 1984, they are eager to receive pertinent bibliographical references with annotations (following the format of the first edition) for all recent work in the following areas, in addition to the standard printed catalogues:

- Thematic catalogues in dissertations
- Unpublished and in-progress thematic catalogues
- Updated annotations from authors whose catalogues were listed as "in-progress" in the first edition
- Corrections of entries that appeared in the first edition
- Literature about thematic catalogues, designed to illuminate the history and theory of thematic cataloguing.

Send entries to: Professor Barry S. Brook, Ph.D. Program in Music, Graduate School and University Center, 33 West 42nd Street, New York, 10036.

\* \* \* \* \*