

2. Professor Robert R. Craven of New Hampshire College, Manchester, NH is preparing for publication by Greenwood Press, a collection of historical and cultural profiles of some 275 world orchestras, comprising articles written in English by scholars and critics from around the world. Each profile will discuss that particular orchestra's history, musical nuances, administration, past conductors, discography, and other cultural, musical and historical points of interest.

He is currently seeking qualified contributors, and wishes to make known to our membership the opportunity to publish in a significant reference work slated for international distribution. Those interested in being considered as possible contributors please respond with a letter and a current resume to Prof. Robert R. Craven, 72, Monroe Street, Manchester, NH 03104, USA. Further details will be sent to all respondents.

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### CAML CONFERENCE 1983

The annual meeting of the Canadian Association of Music Libraries was held this year from May 31 to June 2 on the beautiful green campus of the University of British Columbia. The University grounds are remarkable for their giant trees, lovely gardens, and the majestic view of the mountains. How students manage to concentrate on their studies in the midst of these surroundings I cannot imagine!

The conference began with an official welcome from Hans Burndorfer, Head of the Music Library at U.B.C. and with a message from our President, Alison Hall (Carleton University).

Alan Pope, the music representative from Blackwell's Music Shop, Oxford, England, was our first guest speaker. He lectured on the music business in Europe, the state of the art today, and also gave a detailed historical survey of several prestigious publishing houses in Germany, Italy, Russia, Switzerland, France and England. He described the traumatic effects of the war on several of these Houses. A number of these firms disappeared after the war. Schlesinger became Leinau. The owners of Breitkopf and Hartel and the House of Peters escaped to the West. In West Germany several firms continued under state ownership and control. Pope stated that in 1945 the leading publishing firm of Breitkopf und Hartel was divided into two parts. One section was located in East Germany and one was in West Germany. The technical side of the business in Leipzig was initially placed under trusteeship and separated from the publishing house which passed into public ownership in 1952. The firm of Breitkopf und Hartel (Leipzig) is now state owned and has an extensive and systematically developed publishing program. Schott has become the main publishing house in Germany, having overtaken Barenreiter.

Pope informed us that in Russia due to bureaucratic state control, music catalogues are issued far in advance of the publication of works. The number of copies is limited and is based upon a subscription system. Thus, works are often unavailable shortly after their publication. In East Germany there is a paper quota for different publications. For example, only a limited quantity of paper is allotted for the publication of contemporary music. Thus,

occasionally when a particular item is to be published a publisher discovers that he does not have enough paper to publish the number which is required by the market.

Pope outlined the history of the publishing business in Great Britain and described the postwar period of music publishing as one in which publishers had no idea as to how they should sell their music. It was sold far below cost and publishers were hesitant to raise their prices, fearing the competition of others in the business. Thus, bankruptcy frequently ensued. As a result of this publishers finally began to pay more attention to prices and they also began to streamline their catalogues. They had just become wiser with regard to these aspects of the industry when other problems arose to harm their business enterprises. Photocopies came into existence. Music teachers did not have much money available for the purchase of music. Octavo editions did not sell well any longer. Composers became dissatisfied with publishers and frequently would switch houses. For example, throughout his career Richard Rodney Bennett transferred from Welwin, to Universal and finally to Novello. Another problem which plagued the industry was the copyright law which varied throughout different countries. For instance, one might acquire the performing rights to works composed by Stravinsky in America and yet one might not be able to acquire the same rights in England simultaneously. Lack of an ISBN number for most sheet music also causes many inconsistencies. According to Pope the sheet music industry in Britain remains unsuccessful today. There are no wholesalers of music in Britain as there are in America. Unlike Harrassowitz which is a warehouse in Wiesbaden, W. Germany, Blackwell's in England still operates around the bookshops. Pope's lecture was fascinating and gave us a better insight into the problems which beset music publishers and revealed how the industry has evolved over the years.

Rita Vine, Music Librarian from the University of Calgary, gave a presentation on how her library's small staff had coped with a very large cataloguing backlog. In 1978 the Calgary Library received a large amount of money from the Alberta Heritage Fund in order to develop a retrospective collection. The library used the money in order to purchase 13,000 recordings, 17,000 scores and 25,000 books. The library staff included one full-time clerk typist, two full-time clerks and one librarian. The automated system which is owned by the library is called TESA. After a struggle with TESA a 'quick and dirty' program was initiated in order to render these materials accessible. Contents of the recordings were indexed and fed into a word processor which produced updated lists of uncatalogued recordings etc. How effective? Vine concluded that despite many problems the 'quick and dirty' index has proven to be a viable interim solution.

"Current topics in automation" was the name given to a seminar during which Alison Hall from Carleton University described the iNET Gateway Trial and what Carleton hoped to gain from its participation in this experiment. Carleton is one of a group of libraries participating in iNET in order to test the application of new telecommunications technology to library and information services. The iNET Gateway provides access to multiple data bases by means of simplified access procedures, data storage and retrieval and electronic messaging. iNET participants are divided into common interest groups. Carleton belongs to the Bibliographic Interest Group, the common interest group of libraries. Other groups from various industries and services include Bay Travel, CBC, Royal Bank of Canada, etc. Each participant accesses the services of iNET Gateway through the packet switching network Datapac or Direct Distance Dial Lines.

The Bibliographic Interest Group is involved in a project to develop and test network interfaces, allowing members to interconnect and access each others data and systems. Carleton's integrated automated system, CATSUP was one of the systems to be interfaced. Others included DOBIS (National Library), CAM (Waterloo), CAN/OLE (CISTI) etc. Another project is to create directories which permit more direct and efficient log-on to multiple systems, data bases or videotext pages. Further projects which have been chosen include shared cataloguing, the improvement of interlibrary loan service and use of videotex databases. Hall indicated that Carleton was very pleased with the performance of iNET during the trial period.

Following this presentation Geoffrey Briggs, the chief librarian from Carleton University, gave a lecture. He encouraged Music Librarians to make their own special needs known before their libraries established integrated library automation systems and cited CATSUP, Carleton's own system, as an example. Briggs stressed that libraries with special needs should not necessarily link up with UTLAS, which he described as "expensive," nor DOBIS which he remarked "was not very user friendly" and had been mainly designed as a cataloguing system. He described how Carleton had decided to "go it alone" by designing CATSUP and revealed that Carleton had shipped their shelflist by train to a federal penitentiary in order to have it coded and put on a computer tape at a very low cost.

As a break from the technical service discussions, we had the opportunity to view two films. The first of these was entitled Music at Wilderness Lake by the Canadian composer R. Murray Schafer. We also witnessed Glen Gould's final and very moving performance of the Goldberg Variations.

During one evening of the conference, a number of us attended a concert at the U.B.C. Music Department which was given by the piano duo of Luba and Ireneus Zuk (McGill and Queens). They performed contemporary works by George Fiala, David Keane (Kingston), Michael Baker and Clermont Pepin. Philip Adamson from Windsor performed Sonata no. 2, op. 21 by Karol Szymanowski.

On Tuesday, May 31, Jeffrey Holmes, National Director of the Canadian Conference of the Arts, discussed cultural policy for Canada, including the Applebaum-Hebert Report. Various criticisms of the report were brought forward, such as the fact that it does not present a map of Canada's cultural future. It does not reveal an understanding of regionalism in Canada. The training of musicians was not mentioned. Nor were music libraries discussed. Neither the important role of the Canadian Music Centre, nor the role of music libraries in Canada was mentioned in the report. Helmut Kallmann (National Library) pointed out that there is a great need for museum archives of music, i.e. instrumental museums. There is also a necessity for the funding of bibliographical projects such as those which have initiated in the past by CAML.

On Tuesday afternoon we had a joint session with the Canadian University Music Teacher's Association entitled 'Current bibliographical projects.' Following a general discussion of this topic, specific projects were described.

Bryan Gooch, co-author of Index of titles and first lines to musical settings of Late Victorian and Modern British Literature: a catalogue described current research on a Shakespeare Music Catalogue which will index and describe

all music related to Shakespeare. This catalogue will be of value to performers, librarians and producers. Gooch indicated that his work is greatly facilitated by the use of a computer in which all of the data is stored.

Don Neville, musicologist and opera instructor at the University of Western Ontario, described the problems which he had encountered in cataloguing the rare opera collection which is owned by Western.

Robert Cohen of U.B.C. described Le repertoire international de la presse musicale du dix-neuvieme siecle. U.B.C. is the site of one of two centres of research recently established under the auspices of the International Association of Music Libraries for the study, cataloguing and indexing of writings on music and musical iconography in 19th century periodicals. The other centre for this research is located in Parma, Italy.

We were given a tour of the U.B.C. Music Library which is located in the Music Building. We learned that it has approximately 45,000 music scores and books, 3,000 microfilms, 8,000 sound recordings and 150 periodicals. The U.B.C. Library System also includes the Wilson Recordings Collection of over 33,000 discs which is located in the Sedgewick Undergraduate Library. For a small fee students may borrow recordings for out-of-library use. They may also be listened to within the library. Catalogues at both libraries are on microfiche and, in addition, the Wilson Collection is on-line.

We also visited the CBC Music Library in downtown Vancouver and were given a tour by Ruth Levy. I was especially intrigued by an in-house index of songs classified by theme which is located at the CBC Library. For example, if someone wishes to hear recordings on the themes of rain, love, etc., he may find the song in this catalogue.

Next came a tour of the music section of the Vancouver Public Library which was hosted by Rhoda Baxter and finally, a tour and a reception at the Canadian Music Centre. Under these pleasant circumstances we learned that the CMC is a non-governmental library and information centre which makes available to the public scores of all genres. The CMC has branches in Toronto, Montreal and Vancouver which also contain non-circulating collections of discs and tapes that may be listened to at the Centre. The CMC does not publish music but makes photocopies of the unpublished works of Canadian composers for its libraries. Without doubt the CMC plays a valuable role in rendering the compositions by Canadian composers accessible to the public on both a national and on an international basis and thus has stimulated the performance of these works.

For those who wish to take advantage of it, Sandra Benet had organized a day's excursion to Victoria. This included a tour of the University of Victoria's Music Building, the Library and a leisurely luncheon at the Faculty Club. During the afternoon we had occasion to absorb the English charm of this lovely, tranquil city, an opportunity to view the Parliament Buildings, the inner harbour and the Museum. Tea at the immense, ivy-covered world-famous Empress Hotel is a fashionable activity in Victoria. I did peek into the tea-room. However, I was too overwhelmed by its elegance and conscious of my travel-worn appearance to venture inside and partake of its delicacies.

Special thanks must go to Alison Hall, our President (Carleton University), Kirsten Walsh (University of British Columbia) and Sandra Benet (University of

Victoria) for their tireless efforts of organization and co-ordination which, along with our guest speakers, made this year's conference a success. I found it to be both stimulating and informative and well worth a voyage across Canada. It was a wonderful opportunity to meet and exchange ideas with my colleagues from the west whom I rarely see as most of our meetings during recent years have occurred in eastern Canada.

My appreciation has heightened by the magnificent view of the mountains and the Vancouver harbour.

Debra Ann Begg

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#### ANNUAL REPORT OF THE CATALOGUING COMMITTEE

On June 10, 1982 the CAML-CC presented a workshop called "Music Cataloguing for Non-musicians" at the Canadian Library Association conference in Saskatoon. We were invited to present this program because of the success of our program on AACR-2 at the 1981 CAML conference held in Hamilton with CLA. The workshop was sponsored by the Technical Services Co-ordinating Group of CLA which is chaired by Rashid Tayyeb of St. Mary's University, Halifax. Participants and topics were as follows: John Colquhoun, chair: Library of Congress and Dickinson classification schemes, major features of AACR-2 concerning music, popular music; Chris Bull: sources of and use of copy cataloguing; Jim Whittle: sound recordings; Tony Woodward: subject analysis, Dewey Decimal classification. The participants are members of the Cataloguing Committee except Chris Bull, a former music cataloguer, who is a member of CLA's Technical Services Co-ordinating Group. The workshop was very successful. There were about 35 people present and many favourable comments were received.

At the 1982 meeting Jim Whittle submitted a report of his comments on the proposed changes to ISBD(NBM). This was forwarded to the IAML Project Group on ISBD(NBM) which met to discuss this report at the IAML conference in Brussels in July 1982. Jim's report contained many valuable suggestions which were incorporated into the final submission of the IAML Project Group on ISBD(NBM) to IFLA.

Work on improving AACR-2 continues. In October we supplied examples to be added to rule 25.29D4 showing the use of continuo in uniform titles and notes. I represented CAML at the Canadian Committee on Cataloguing meeting of February 3-4, 1983. At that meeting I presented a comprehensive paper on the problems of cataloguing popular music according to AACR-2 and suggesting guidelines for revisions to AACR-2 which would improve the treatment of popular music. Other important topics concerning music discussed at that meeting included the revision of rule 21.23C-D for entry of sound recordings and the addition of provisions for phonogram date.

Gerald Parker took my place at the second CCC meeting of 1983 on May 30-31 since it conflicted with the CAML conference in Vancouver. There were numerous items on the agenda concerning music. These included the description of