

7. Stephen Willis will be a guest speaker at the symposium Crosscurrents and the Mainstream of Italian Serious Opera, 1730-1790, at the University of Western Ontario, February 11-13. He will be speaking on "Cherubini and his Italian compatriots in France after Gluck." For this symposium the Music Library will present an exhibit of items from its Gustav Mahler/Alfred Rosé Room collection.

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ANNUAL REPORT OF THE CATALOGUING COMMITTEE/Comité de catalogage

The members of the CAML Cataloguing Committee this past year have been Gerald Parker (Chairman; National Library of Canada/Bibliothèque nationale du Canada), John Colquhoun (NLC/BNC), Tony Woodward (NLC/BNC), Jane Baldwin (University of Western Ontario), Debra Begg (Université d'Ottawa/University of Ottawa), Alison Hall (Carleton University), and Louise Champeau (Société Radio-Canada/Canadian Broadcasting Corporation, Montréal). Readers of last year's report recall that the CAML Cataloguing Committee (CAML-CC) worked very closely with several other committees. Some important changes in key personnel may be of interest to CAML members. During most of the year Ronald Hagler (University of British Columbia) remained Chairman of the Canadian Committee on Cataloguing (CCC), on which our CAML committee has continued to have representation, but as of 25 May 1981 Jean Weihs, a noted audio-visual specialist, has chaired the CCC. The CAML-CC is very fortunate in having had the support of both these fine library educators in such a crucial position, since each has taken a keen interest in matters pertaining to music and sound recordings, Mr. Hagler from his informed enthusiasm for music and Mrs. Weihs from her considerable working knowledge and teaching experience with non-book materials. In the United States, Richard Smiraglia has taken Kitty Skrobela's place midway through the year as the non-L.C. member of INTERNET (International Communication Network of British and North American Music Cataloguers) for his country; in addition, he heads the Music Library Association (MLA)'s Cataloging Committee Subcommittee on AACR-2. Charles Simpson has remained chairman of the Association for Recorded Sound Collections (ARSC)'s Bibliographical Access to Sound Recordings Committee. The MLA and ARSC committees have worked closely together on many cataloguing matters, particularly those pertaining to recordings.

Three meetings, two past and one about to occur, have had great influence on the work of the CAML-CC. The first of these was the annual meeting of the Music Library Association, held this

past winter in New Haven, Connecticut. Three members of the CAML-CC attended the MLA meeting, enjoying the relative warmth of February in New England: myself, Joan Colquhoun, and Alison Hall. We were able to make voices of Canadian reasonableness heard during the sessions devoted to cataloguing and computer matters and to inform ourselves of the latest American viewpoints and issues, some of which have been of much less concern to us, admittedly. (An example is all the brouhaha south of the border over AACR-2's provisions for collective uniform titles.) We were also able to share some of our Canadian experience with the Americans, especially developments concerning the National Library and Canada. By far a more important meeting was that of the Canadian Committee on Cataloguing on 25 May 1981, which I attended as CAML's representational member. A surprisingly large portion of the agenda was devoted to music, and the CCC, which is one of the corporate authors of the Anglo-American Cataloguing Rules (2nd ed.), gave overwhelming support to CAML-CC's position statements, adopting them as its own. Only one document was even slightly modified, to its benefit I might add! This show of support is heartening, as it gives us hope that our concerns may finally be adequately presented to the Joint Steering Committee for revision of AACR-2, especially given Mrs. Weihs' energetic support for and concern about the questions which we have addressed these past two years. The third meeting, of course, is the coming CAML annual meeting in Hamilton, Ontario, for which members of the CAML-CC are holding a workshop on cataloguing, oriented towards AACR-2/RCAA-2, the ISBD codes, and the Dewey 780 phoenix schedule. Joan Colquhoun and Debra Begg have especially worked hard to organise this workshop. A real "coup" for the panel will be the presence of Dr. Tom Delsey on it; Dr. Delsey is the National Library's Assistant Director (Cataloguing) for Standards. We hope that this workshop, difficult to arrange in the panelists' frantically busy schedules, will be of value to the CAML and CLA members who attend it.

Tony Woodward, the classification expert on the CAML-CC, prepared his comments on the newly published phoenix 780 Dewey schedule, a preliminary text issued as a separate booklet. Tony's report, titled "Preliminary comments on the proposed revision of DDC 780: music", is an interim CAML statement until he with any help offered by committee or other CAML members can produce a more lengthy and detailed analysis of the 780 schedule to form the CAML-CC's (and probably hence the CCC's) stand on the document. The need for an interim report is largely due the short period of time during which Tony has had access to the publication and thus chance to study it. Nonetheless, Tony did an impressive job in his report and the CCC enthusiastically welcomed his comments; the CCC chairperson is eagerly soliciting further opinion and advice for the eventual Dewey 20th edition text of the 780's.

In its final published form the ISBD (PM), i.e. the International Standard Bibliographic Description for Printed Music, has been substantially altered from the drafts, upon which our committee had commented (see my annual CAML-CC report for last year for details concerning this submission). It did not incorporate so many of the changes and improvements which we suggested as we would have liked, but we did have some impact upon the final text, however slight. Clarisse Cardin (secretary of the CCC) received a note of thanks on our behalf from Heinz Lanzke, Chairman of the ISBD (PM) Working Group, dated 18 July 1980.

At the request of the CCC, I wrote a further submission on the ISBD (PM), this time concerning the published text, of course, titled "ISBD (PM), comments on edition and printed music specific areas", stating the CAML-CC position on these aspects as developed in our critique of the ISBD (PM)'s draft (i.e. our original report of 12 July 1979 rather than Dr. Hagler's summary for the CCC sent to the Working Group). The CCC is forwarding this second report to IFIA as Canada's first contribution to the commencing review of all ISBD's developed up to the present. The CCC for the coming year has requested the CAML-CC to report on LC's proposal for incorporation of "area 3" into chapter five of AACR-2, largely influenced by the ISBD (PM)'s provisions for the "printed music specific area". We hope also to contribute a report on the ISBD (NBM) in the coming year.

One of the several CAML-CC submissions to the CCC dated 24 May 1981 concerned the current status of previously written submissions. We urged the CCC to reintroduce some of our more important earlier documents dealing with various matters treated in AACR-2's chapters 5, 6, 21, and 25. The CCC expressed its continuing support for our position statements and Jean Weihs, as chairperson and hence member of the JSC (Joint Steering Committee for the revision of AACR-2) vowed to reintroduce these matters at coming JSC meetings. Briefly, these documents concern AACR-2 rules 5.5B1 and glossary (score types), 6.4F (copyright and phonogram dates in sound recording imprints and notes), 6.5B2 (duration of sound recordings), 25.29A2, 25.29H3, 25.31B2, and glossary (treatment of popular song accompaniments and determination of arrangement in popular music), and 25.29A3 and 25.29D4 (treatment of continuo). Also mentioned were a NLC document on 5.1B2 (mentioned elsewhere in this report) and the newest submission to appear concerning 21.23C-D. It has been decided that no action is required for 5.1B2, the NLC's bilingual needs adequately having been dealt with in a submission to the CCC with which the document about 5.1B2 is in accord for music's particular needs; the CCC endorsed Dr. Delsey's proposals for NLC interpretation and application contained in his more general submission.

Since the last annual report I have learned that the JSC did consider part of our recommendations for improving AACR-2 treatment of score types (our CCC submission of 23 Feb. 1980, "AACR-2 rule 5.5B1 and glossary: treatment of 'close score' and other reduced score types"). Unfortunately, the really important issues in our document were not addressed. JSC only commented that our recommendations for terminology of instrumentalist conductor scores vs. parts seemed too minor to justify a change, ignoring our other recommendations. The CCC chairperson will reintroduce the document at a later JSC meeting.

On 18 July 1980 Kitty Skrobela wrote a favourable response to our INTERNET submission of 24 Feb. 1980 (which also exists in a CCC submission text) concerning certain problems in AACR-2's treatment of popular music. Jean Weihs will reintroduce this document (CCC text) to the JSC.

Our most important work this past year has continued to be our joint effort with the American and INTERNET committees to achieve a change in AACR-2 rules 21.23C-D's provisions for entry of sound recordings. The major breakthrough of the past year was Kitty Skrobela's proposal of 18 July 1980 (INTERNET) for rewording these rules, a decided improvement over the ARSC and CAML proposals out of which it developed. In our document of 30 July 1980 the CAML-CC reacted to Kitty's proposal with some further suggestions for slight modifications. Our preferences in almost all cases have to date been accepted and incorporated into American proposals concerning these rules. Our committee's CAML-CC/INTERNET text of 24 Sept. 1980 (a revision of that of 12 Sept. 1980) documented these recommendations for the rule's wording and, additionally, reacted to the misleading wording of the rule proposal in the August 1980 issue of the Music Cataloguing Bulletin and to LC's complex policy for interpretation of the rule as printed in AACR-2's published text; I wrote up our document, attaching a NLC memo dated 15 Sept. 1980 written by Joan Colquhoun, the latter stating NLC's acceptance with modifications of the LC interpretation. Richard Smiraglia's INTERNET communication of 7 Jan. 1981 announced Paul Winkler's further rewording of the rule change proposal for 21.23C-D (Winkler being the Senior Descriptive Cataloging Specialist of LC's Office for Descriptive Cataloging Policy). On 14 Jan. 1981 ARSC added its endorsement to that of MLA, rather fully stated in Smiraglia's MLA document of 15 Jan. 1981, and taken up by ALA in its submission to JSC of 25 Feb. 1981. Our CAML-CC submission to CCC of 24 May 1981, titled "AACR-2 rule 21.23C-D, CAML-CC reaction to American Library Association memoranda" (there having been several ALA memos on the subject, including the basic one of 25/2/81), responded to the ALA wording by expressing our approval while suggesting minor changes, an

addition, corrections, and a deletion. Our document, with one minor change which Tom Delsey suggested, as the amended text of 25 May 1981, has become CCC policy to be presented at the next JSC meeting.

Another on-going topic of concern has been the matter of phonogram, copyright, and pressing dates for sound recordings in imprints and notes. After the 1980 MLA meeting, we resumed the topic through INTERNET in a document dated 30 July 1980. On 17 Sept. 1980 appeared our latest document on this subject, text written by Joan Colquhoun with a NLC memo of 12 March 1979 by myself attached. Submitted as a CAML-CC submission to the CCC, it also appeared as an ARSC document and as an INTERNET submission titled in all three cases "AACR-2 rule 6.4F: date of publication, distribution, etc.: copyright and phonogram dates". NLC adopted our position as policy, as affirmed in Joan Colquhoun's NLC memo of 17 Sept. 1980. ARSC, in Charles Simpson's submission wording of 21 May 1981, almost completely based its stand on ours, giving us a common stance on the issue before the JSC.

C. Gerald Parker.

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BOOK REVIEW

Encyclopedia of Music in Canada, ed. Helmut Kallmann, Gilles Potvin, Kenneth Winters. Toronto: University of Toronto Press, 1981.

As indicated in the "Introduction" to this impressive documentary of Canada's music, its purpose is "to describe a nation's musical culture in all its breadth and depth; the historical and the current aspects of popular, folk, religious, concert, and other forms of music and the educational, critical, administrative, and commercial manifestations." An ambitious task! That it was done in the relatively short period of eight years is a tribute to the dedication of its editors, administrators, and small army of contributors (400 musical experts from all parts of the country). The 12 1/2" x 9 1/2" volume which weighs approximately eight pounds and totals over 1,000 pages (plus a very useful index) is addressed to a variety of readers, laymen as well as experts, students as well as advanced scholars. That such far-reaching aims have already been realized to some degree may be seen in the fact that the first printing was sold out about one month after the Encyclopedia first went on sale. That such a large book is also "only a beginning", as its editors