

CAML CONFERENCE

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Announcements for the recent fall workshop hosted by the Canadian Association of Music Libraries (CAML) sparked a lively response. Held at the Metro Toronto Library on September 30, the meeting attracted representatives from across Ontario and as far away as Montreal. The theme of the workshop was "Music Materials in the Public Library -- Selection, Acquisition, Processing, Cataloguing".

Pat Kellogg, supervisor of the music library and program archives at the CBC, spoke on "Music Recordings: Selection, Acquisition and Storage". The federal government's proposed tariff increases will make imported recordings a costly venture in the future so librarians were advised to carefully evaluate the needs of their patrons.

To help in selecting records, review journals such as Stereo Review and Gramophone were evaluated and a recommended list of wholesale distributors was circulated. Record care, Pat Kellogg explained, is still a problem. Modern record paraphernalia is not always helpful; "good old cotton velvet and distilled water" still seems to do the best job. Even radio broadcasters manage to get peanut butter and jelly on the discs, Kellogg confessed.

Isabel Rose, head of the music department at Metro, then traced the steps through the selection and acquisition of music scores and literature. A 12-page handout summarizing the various tools available for music librarians was the basis for the presentation.

Again, CAML members were asked to weigh carefully their particular needs. Libraries with limited funds were encouraged to co-ordinate a sheet music collection with a basic record library and also to adopt a simplified storage and circulation procedure for a small collection. Guides for establishing standard collections of books, periodicals (Canadian and international) and sheet music were reviewed while acquisition sources were rated according to their specialty, location and quality of public service.

Rhoda Resnick, public services librarian in the music department at Metro, tackled the thorny question of cataloguing records and scores. Her afternoon session dealt with the intricacies of establishing entries, usually with foreign titles. Only a cataloguer with a firm musical knowledge and refined organizational skills can ensure an accurate and efficient system. In addition, she advised investing in a few of the basic cataloguing texts to provide easy access to the materials. Uniform titles, consistency of approach and clear, descriptive information on catalogue cards will all prove beneficial in the long run, she said.

Librarians anxious to acquire the hand-outs used in these sessions should contact Isabel Rose, Music Department, Metro Toronto Library, 789 Yonge Street, Toronto M4W 2C8. The 15-page list of reference material sells for \$2.00, a small cost to ensure that all the card entries for Bach's prodigious family get filed in the proper drawers.

Don Sedgwick.

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The BOOK NOOK: music literature for public libraries: a selected list.

Part V deals with the musical theatre. I've attempted to cover the range of the subject--history, appreciation, structure, plot synopses, production--with a minimum of what I consider to be some of the most useful titles. They deal with both the lighter and the more serious works of the theatre. (I remind you as well of Kobbe's New Complete Opera Book which appeared in the first part of this series.)

Engel, Lehman. The American Musical Theatre. Rev. ed. Macmillan, 1975. \$9.95 U.S. paper \$2.95 U.S.

An analytical examination of the workable principles of the musical theatre. Instructive and entertaining. With discography, lists of published librettos and vocal scores, bibliography, and index.

Green, Stanley. The World of Musical Comedy: the story of the American musical stage told through the careers of its foremost composers and lyricists. 3d. ed., rev. & enl. A.S. Barnes, 1974. \$17.50 U.S.

An attractive volume that surveys musical comedy up to 1973. With appendices of facts of musical productions and recordings from 1894 onward. Index of songs, musicals, and names.

Gishford, Anthony, ed. Grand Opera: the story of the world's leading opera houses and personalities. Intro. by Benjamin Britten. Weidenfield & Nicolson, 1972. \$4.25.

A handsome book with colour plates and black and white illustrations. The editor and five experts on opera describe the history of significant opera houses, their presentations and stars.

Grout, Donald Jay. A Short History of Opera. 2d. ed. Columbia U.P., 1965. \$16.00 U.S.

A standard systematic historical survey of opera up to 1960. Impressive bibliography.