

CAML FALL WORKSHOP, 1972

The word "workshop" is often used as an alternative to "conference" or "meeting" to convey an image of substantive accomplishment (the phrase "nitty gritty" also comes to mind), more strictly speaking, of a place where people go to get things done. Thanks to the obvious thoughtful planning of programme chairman, Cheryl Osborn, an otherwise unmemorable classroom at Talbot College, U.W.O., became such a place for those who attended the CAML Workshop, Fall, 1972. The work was mental not manual, to be sure, and came in two complementary forms: first, a thorough re-assessment of a problem facing most music librarians in Canada, and second, an exploration of relatively unknown territory.

As outlined by Linda Ward, Collection Librarian for Music, Western, and John Whitepost, Book Selector for Music, University of Toronto, acquiring music (scores and parts) in Canada has long been problematic. Many librarians have left this often frustrating task to agents far removed (i.e. south of the border) from the sense of inadequacy common to many music librarians in Canada. External solutions, however, are rarely ever completely adequate to a problem or completely satisfying to those involved. Recent developments (such as in the Canadian Music Centre and the Music Division of the National Library) should help both to engender confidence and to enhance the ability of music librarians to cope with the problem of obtaining music. Those acquisitional problems which derive from the nature of music itself can certainly be better attacked once the more topical problems are overcome.

Even the most "service-oriented" music librarian in a university or public library probably never becomes as involved with his clientele to the degree that the orchestral librarian must. Passivity, the all too common hallmark of the library profession, is simply not in the orchestral librarian's vocabulary. From copying out a part for the third-chair violinist who came to the concert in red, an "amateur" such as Dorothy Farquharson, Librarian, Hamilton Philharmonic Orchestra, puts many "professionals" to shame. Unfortunately most music librarians are unaware of the scope of the practical duties of an orchestral librarian, the scheduling of personnel, the ordering of extra players where necessary, the costing of concerts, etc., as well as the depth of service such a librarian provides.

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