

IAML REPORT 1970-1971. Prepared for CMLA Annual Meeting by Helmut Kallmann.

Membership: The total is now 75 (42 individuals and 33 institutions). Of these 16 are new members for 1970, 4 new members for 1971. Unfortunately seven individual members and two institutions have not yet paid for 1970. We have lost three individual members and one institution.

In the offing: St. Gallen Congress, August 22-28,

Prospect of a fee increase to \$4.50 for individuals and \$9.00 for institutions.

IAML Conference 1975 may be held in Canada. The International Music Council may come to Canada for its 1975 meeting; hence the possibility of coupling the two events. Place may be Ottawa with some of the events taking place in Montreal and Toronto. Our preparations will be tied in with those of the Canadian Music Council, e.g. exploring costs, timetables, type of event, etc.

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THE LIBRARY - A USER'S VIEW. Paper delivered at the CMLA Annual Meeting, Hotel Vancouver, 20 June, 1971 by Dr. Bryan N.S. Gooch.

There can be no doubt in the minds of any of us with regard to the validity of building and maintaining libraries, of increasing the scope and effectiveness of the collections, and of improving the range and efficiency of the services which such institutions can offer. Yet we would be naive to assume that this outlook is either generally held or even universally understood. It is too easy to believe that a position, the rightness of which is self-evident to a group of initiates, will appear to everyone to be based on the sort of reasonable and rational approach, on the kind of empirical utilitarianism which our century holds in awe. Almost all libraries, public and institutional, depend finally on the society for support; they depend on the understanding and willing taxpayer who is content to see a certain portion of his annual donation to the commonwealth go to keeping them healthy and growing. We can talk glibly amongst ourselves about the intrinsic merit of having such repositories of knowledge and collections of items which to some members of the community seem valuable, but if more is not done to acquaint the public at large with the benefit to society of what must seem to many like pack-ratting on a grandiose and costly scale, not only will the libraries fail to fill to the full extent their role in the communities they serve, but they may find even the normal maintenance and growth of their services hampered - to be blunt, they may be short of funds.

"Image" is a word which has suffered from overpopularity; it seems to have acquired in some contexts the sickly triteness which belongs to "lifestyle," "relevant," "meaningful," and similar terms. But having said that, and at the risk of seeming unduly "mod" or "with it" (whatever that means), let me suggest that libraries - and music libraries are part of the picture - can do more to improve their image and to convince a sometimes unwilling public - unwilling because unknowing - that they are relevant in producing a meaningful lifestyle. (A winning sentence, that!) Macaulay, writing about Milton in an essay for the Edinburgh Review in 1825, says this:

Logicians may reason about abstractions. But the great mass of men must have images. The strong tendency of the multitude in all ages and nations to idolatry can be explained on no other principle. 1

1 Thomas Babington, Lord Macaulay, Literary Essays Contributed to the Edinburgh Review (London: Oxford University Press, 1923), p. 18

What, then - and let me now come to talk specifically about the music library - is the image that the library must project? It is, surely, the declared intention and demonstration of service. Empirical utilitarianism demands evidence, it demands proof of worth, and the library has to make clear its capacity and its usefulness. Its service may be seen to lie in two directions, towards the scholar and student, including professional musicians and people with a specialist interest, and towards the remainder of the community, including those people with a rather more general interest. It is often the case that the specialist has come to be regarded as a more "respected client," at least a more interesting one - perhaps the specialist is in part to blame for this attitude - while the generalist, the "average user," tends to suffer a little from time to time in terms of interest or regard which is paid to him.

However, the music library cannot be, nor should it be, the home solely of the specialist, of the professional - the public performer, the established musicologist, and the researcher. The library has the difficulty of a dual role, but broadly, it must try to be all things to all men, for all "customers" are important. And it must endeavour to do that in the best interest of the specialist, for he exists more happily and with greater reward in a vital artistic atmosphere, in a healthy and enquiring intellectual and artistic climate in which the "man in the street" is becoming knowledgeable and interested. With such a climate, a greater place is created for the knowledge and practice of the specialist, a more congenial environment in which performer and audience, professional and casual player can grow together, producing that kind of cultural core which not only reflects but nurtures the humanity of the society which entertains it. The great works of art speak to man about man; there is no reason why they should be, or seem to be, the province or within the purview of only a few people. There is clearly not only foolishness but risk in seeming to allow artistic activity only, as it were, at the top. Culture must permeate society; the battle for an artistically literate society is the battle of the librarian - it is his struggle not only for his area of interest but for an intellectual milieu which civilisation has always held dear and which, over the centuries, les Philistins, as we are wont to call them, have been ready to decry as pointless, as unnecessary. One may say that the things of this world - roads, bridges, buildings, and casual entertainment invented to pass the time, to lull us all into a lotus land of immediate bliss and forgetfulness - are too much with us. Very well - the great works of man have their place too, and who better to take up the role of sharing, who better to take up the role of education than the librarian in whose trust the keeping and preservation of knowledge and art is placed? There is the teacher, to be sure, but what about the "man on the street," to use that term again, the individual who has long since passed out through the doors of his school or university? Who is to remind him? Who is to help him?

Let me suggest, then, to return to the question of image, that more attention be given to the casual reader, to the generalist, to the amateur player who on occasion might want to indulge in a trio or quartet session but who does not know where to turn for help, even in regard to the question of what music to play. The enquiries from such individuals may seem uninformed and tiresome; repeated enquiries may seem a bother. But it is such enquiries which must be treated seriously and with kindness, for if this is not done the flickering light of artistic curiosity may well go out, and the specialist is further isolated in the pursuit of his noble work.

Let me add also that more can and should be done to publicise the services which are available. A "National Library Week" is all very well. Now many people, though, people one really should be reaching, that is, the average taxpayers who once had a few piano lessons or took a music course somewhere, sometime, are affected by this sort of device? One might as well talk about "National Snail Week" or "Be Kind to Goldfinch Day." One danger in this kind of thing as it goes on is the assumption that we can think about libraries and snails for a week and goldfinches for a day. "Library Week" should be every week; "Mother's Day" and "Father's Day" should be every day. And those who take time on Sunday to acknowledge their faith are not bound to maintain their ethic only for twenty-four hours but for all time. Perhaps we should remember the old real estate cartoon: "Merry Christmas, Brown! We just foreclosed on Mrs. Jones! "

How much does the average musically interested person in society know about what his music library can offer, and does he feel at home inside what may seem a somewhat awesome or confusing building? Does he know about the books, the music holdings, the bibliographic assistance, the catalogues of lending or rental libraries? Frequently, he does not. One good lady came to me recently. She and a few friends wanted to get together to play some quartets. She asked where she could obtain music. How could she order it? Were catalogues available? I pointed out that catalogues might be consulted and scores and parts duly ordered, but that it would be far more practical for her, especially since no long-term group association was contemplated, to get in touch with a library to see what might be obtained on loan. She had never thought of the possibility, largely, I suspect, because no one had really pointed it out to her. A library has books. But music? Had she known about interlibrary loans, about the chance to draw on the resources of an institution larger than her own branch, she and her friends might very well have been playing happily long before she came to me with the problem. Surely libraries, even those without music holdings of their own, should indicate to the public in the areas they serve that material can be made available on request. And surely the individual music librarian can be prepared to advise the interested amateur about suitable works or, if necessary, to turn the question over to a specialist living in the city or town who can offer the necessary counsel. Why do libraries not always keep lists of the names of players and musicologists who can be contacted easily when the necessity arises? And what about the more serious amateur group wishing to get together fairly frequently and interested in acquiring music? Why not keep on hand a supply of current booksellers' and publishers' catalogues (Canadian, British, and American, at least), so that information in this regard can readily be supplied? And even if this material is currently "at the desk," does the public know it is there? I would also recommend that catalogues of music rental libraries large and small and listings of music available from, say, the Canadian Music Centre, be kept on hand. So often questions have to do with what music to get and how and where to obtain it - at least they have to do with those issues if the public knows it can ask them. Why not build up the area of the music collection per se and press strongly for the institution and continuance of lecture programmes and recitals? And another thing - why not provide up to date information on current concerts in the area, times, ticket prices, etc.? Why not keep a file of details about interesting performances on radio and television? (After all, we are without the C.B.C. Times now, and most newspaper listings of radio programmes are brief, at best.) All this takes staff work and space and money, but the role is service, and what better way to demonstrate need (a Parkinsonian thought) than in showing that a library staff is hard-pressed because of high use of the resources, in short, because of public pressure?

All this, mainly for the benefit of the non-specialist, the amateur, will help to produce the environment which the professional will find congenial and a more willing audience for whom he can create. Librarians are, or should be, in their own way, as I have implied, educators. And let's not be cynical in talking about "leading out... of the wilderness" - the prospect of a society emerging from unawareness or mere tolerance of the arts (the tolerance which says that someone else can pay for them some other time) is ennobling.

The already "ennobled one," the noble who is no longer, we might say long-nosedly, a savage, is, I suggest, fairly well treated. He needs his diet of reference books, journals, bibliographies, library catalogues, lists of manuscripts, etc., etc., etc., or he will suffer from scholastic malnutrition; he also needs intellectual stimulation not only from a librarian who may be intrigued by a question he poses but from a society which tends to recognise the worth of study, knowledge, and contemplation of whatever truth may seem to be discernable. As I have indicated, the librarian can do much to encourage the creation of that environment. It is surely wise to remember that there is as much human nobility in a simple, sincere question as in an esoteric comment on some point - and sometimes the simple question has more, though we might hope that both have to do with genuine aspiration and achievement.

It may seem from the view of the librarian gazing in state over his relatively silent world that image-building, that public relations, is rather too, shall we say, industrial to warrant contemplation. But the library must continue to go out into the market place, to infuse with its own spirit and character and the principles for which it stands what seems in some respects a rather worldly and uncaring domain. The Council of Trent recognised the need for the Roman Church to do just that after the Reformation and in the face of a wave of secularism. Today the mass media are available to the library staff for the dissemination of information about services. Let the librarian speak, write, broadcast; let him, as Milton would put it, "...sing and build the lofty rhyme"² if need be. Let him use the techniques available to him - even in the service of art. That process does not cheapen art - it enriches society.

BIOGRAPHICAL NOTE:

(Bryan N.S. Gooch, M.A. (Brit.Col.), Ph.D. (London), A.R.C.T. (Toronto), F.T.C.L. (London) has been a member of the Department of English at the University of Victoria for nearly seven years; he also presently serves as Master of Lansdown College at that university. In addition he is well known as a pianist, harpsichordist, and conductor. He is frequently heard as an accompanist and chamber music player and has done many broadcasts for the Canadian Broadcasting Corporation. He has performed both in Canada and England and in London has given a number of chamber orchestra concerts and directed the University of London's Opera Group and Gilbert and Sullivan Society. He was born in Vancouver, British Columbia in 1937, is a graduate of U.B.C. and the University of London, is the recipient of many academic awards and distinctions, and is the author and co-author of a number of articles. His major field of research involves the relationship between poetry and music in England between 1660 and 1760).

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PROGRAM OF CONCERT BY HORTULANI MUSICAE. Presented after the CMLA Annual Meeting, Hotel Vancouver, 20 June 1971.

Madrigal

"Kein grösser freud het ich auf diser Erden"
 ensemble
 Hans Leo Hassler
 (1564-1612)

Three Tudor Works

"The Time of Youth"
 "Where be ye, my Love"
 soprano, lute, recorder
 Henry VIII
 (1491-1547)

"When shall my Sorrowful Sighing Slack"
 Thomas Tallis
 (1505-1585)

Three Dances from Tielman Susato's

"Danserye" of 1551
 Pavan "Mille Regretz"
 Gaillard
 Basse Danse "Entre du Fol"

Three Elizabethan works

"Flow My Tears"
 baritone lute
 John Dowland
 (1562-1626)

 2 John Milton, Lycidas, The Poetical Works of John Milton, ed. H.C. Beaching (London: Oxford University Press, 1925), p. 38