

to develop a solo career". While most of us would agree that Mr. Staryk is right, I cannot help thinking that the majority of the contributors to Careers in music believe that ambition, whether fulfilled or not, is a necessary component in the young musician's makeup, and it is only through aspiration that the student can discover his or her full potential.

Almost all of the essayists agree on the need to have a solid musical education in order to embark on a musical career. While few stressed the need to master foreign languages, a fact that will surprise most academic musicians and librarians, both Dorothy Morton and Harry Freedman

place musical studies in a larger context, suggesting that the young musician cultivate an artistic and cultural environment that goes beyond the demands of their musical endeavours.

The editors have organized the essays alphabetically by author in order not to give precedence to one career over another. As a result, this book can be happily browsed. With its suggestions for further reading, it belongs on the shelves of school guidance counsellors, music teachers, and school, public, and academic libraries.

-Jane A. Pearce Baldwin
Music Library, University of Western Ontario



RITA F. VINE
Music Librarian

Telephone: (403) 220-6162

THE MUSIC DIVISION OF THE
UNIVERSITY OF CALGARY LIBRARY

-Rita Vine

[One in a continuing series describing
Canadian music resource collections]

2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4

The collection of music library materials at the University of Calgary developed erratically during most of the 15 years for which documentation exists. Throughout the 1970's there were two collections. One was in the Music Department, housed in an area that was variously called the Music Library, the Music Department Library, and the Music Department Resource Centre, which is the name that finally stuck and remains in use today. The other collection was in the main Library, housed in an area known as the Music Division. Since 1979, it has been a division of the Arts and Humanities Area Library. One librarian, two full-time assistants, and a dozen student assistants offer reference assistance, a small course reserve service, course taping for music listening assignments and in-house circulation of sound recordings. Cataloguing and circulation of books and scores is handled in a central location for the entire Library building.

The Library's collection only partly overlapped that of the Music Department in the early 1970's. Both bought books, although the Library bought more than the Music Department did. Both bought scores, although the Library concentrated on historical editions and collected works of composers, and the Department bought performance materials and individual study scores. Eventually, both bought records, although the Department bought more and started several years before the Library. Combined, the two would have made a respectable music library, but it wasn't until the late 1970's that the location of music materials was rationalized to make the Library's Music Division the essential place to turn to for music library materials.

Documentation on the Library's music collection exists only since 1971. The University of Calgary had become an autonomous institution in 1966,

and undergraduate music degree programs had been offered from the start. In October 1971, a collection of books was purchased from the musicologist Paul Henry Lang, and although there is no record of the contents of the collection, it probably formed the earliest foundation of music literature on which the present collection was built. By 1972, the Music Division's budget was \$10,900. There were approximately 18,000 volumes, roughly divided 2:1 between books and scores: there were 7 records but no listening facility. By contrast, the Department's library, which contained materials purchased on request for course requirements, but which had no assigned budget for these items, had a collection that was thought to include "the major chamber and solo music repertoire, choral music, 100 books intended to serve as a reference collection [and] a listening facility consisting of some 2000 records and 20 listening stations."²

The head of the Library's Music Division, Barbara Fraser, had remarked regularly in correspondence and reports that low usage of the Music Division was a problem. Small wonder, considering that everything the average undergraduate music student needed, except for books, was available in the Department's library. Other than the addition of a listening facility and a small collection of classical, folk, and jazz recordings to the Music Division when it moved to the 6th floor of the Library in January of 1977, there was no significant move to alter the status quo.

It was with the arrival of George Hall as Music Librarian in early 1977 that the Library's collecting breadth expanded. Hall began to acquire scores of standard repertoire, contemporary music, and solo instrumental music: he also enhanced the periodicals collection by about 30 titles, mostly of performance-related journals. In short order the Library had totally duplicated the Department's holdings of scores and books

and had largely eclipsed the Department in all areas except recordings.

Substantive discussions were now under way regarding the future of music library materials at the University. During 1978 and continuing through 1979, the Music Department's Library Committee debated the issue of where music materials should be located. The decision was not an easy one: even though the Library had the "meat and potatoes" of a library -- the budget, the monuments, the books, and lately, the scores and some records -- the Department's library was still growing. Its catalogues were independent creations that couldn't be filed into the Library's standard Library of Congress card catalogues. Proximity to the users was perhaps the most serious problem, however: the Library's Music Division was 100 OUTDOOR yards and an elevator ride away from the Music Department. If the Department's library was eliminated, students would not be able to squeeze in an hour of listening between classes, and professors would no longer be able to get materials for classes without advance planning.

The report that was finally issued by the committee in 1979³ made modest recommendations. It suggested that virtually all of the Music Resource Centre's (it had by now eliminated all mention of "Library" from its name) holdings be consolidated with the Music Division's; that whatever the final arrangement proved to be, scores and sound recordings should be kept together in one facility; that an assured budget for sound recordings be established by the Library for future acquisitions.⁴

But it was other events of 1979 that were finally to bring the Music Division's collection of materials in line with those of other university libraries. The first was the announcement that a Prairie Region office of the Canadian Music

¹Barbara Fraser to J.W. Grubbs, 30 October 1972

²Ibid.

³Music Division Advisory Committee, Report and Recommendations on Library Service in Music. February 1979. 5 p.

⁴In fact the Resource Centre never completely divested itself of its major holdings and has continued to operate as a small department library. Although budget restriction have in recent years curtailed acquisitions, it still has a significant collection of 33 1/3 rpm recordings, several hundred books and study scores, and a large number of performing sets of chamber and orchestral music.

Centre would open in Calgary in 1980: it would be housed on the 9th floor of the Library tower, adjacent to the Music Division which would move (again) to new expanded quarters on the 9th floor in late 1979. The CMC would bring with it a library of scores of contemporary Canadian music, which would greatly enhance the University's small collection in this area, and which would be circulated to the public.

The second event was the announcement of the Alberta Heritage Savings Trust Fund assistance program to Alberta libraries. The 9 million dollars to be distributed over three years to all public, college and university libraries in Alberta represented the most significant infusion of funding that the Library had yet seen, and forever changed the face of the Music Division.

The presence of the Canadian Music Centre office and the promise of money from the Heritage Fund presented the perfect opportunity for the University of Calgary Library to fill in its holdings and create a solid music research library. Everything following the announcements happened quickly. The total submissions for Heritage money for music materials was over \$100,000. The allocation enabled the Library to purchase major reference tools, performance materials, and over \$50,000 in recordings.

The heady feelings continued for the next year. Before Hall left the University in 1981, he had almost completed plans to institute a separately-funded circulating record collection. The Library had begun to solicit donations of 78 rpm recordings from local collectors with the intent of establishing a sound recordings archive in the Music Division. The Music Division materials budget had kept pace with all the activity and included substantial extra allocations for materials to support new graduate music programs at the University.

The Library had also purchased the DOBIS/LIBIS online library system by now and was preparing to implement it in 1983. Machine-readable cataloguing had existed in the Library since 1974, and when the terminals did arrive, a large block of materials had already been loaded into the DOBIS database.

⁵All holdings are approximate: the Library does not collect separate statistics for materials by discipline.

The well-publicized downturn in Alberta's oil industry brought with it reduced provincial funding to universities, and the Library began to see the effects of zero-base budgeting and a falling Canadian dollar in 1983. Base library funding not only failed to keep pace with inflation, but fell far below it. The music materials budget stood still after 1983. The circulating record collection and record archive were shelved. Extra cataloguing staff, badly needed to process new scores on DOBIS, were never allocated. As a result, almost 10,000 scores purchased since 1983 have not yet been added to the collection. In 1986/87, the base allocation for music materials remains at the same dollar level as in 1983/84. Funding prospects for 1987/88 remain extremely dim.

Even so, we have not seen the end of special projects. Alumni contributions in 1985 enabled us to purchase a core collection of compact discs and players for the Music Division's listening room, and a matching grant arrangement between the provincial government and University Microfilms International has brought a significant donation of UMI products to the Library, including approximately 1500 music dissertations and 40 music periodical backsets on microfilm. Earlier this year, the Library entered into an arrangement with the Canadian Music Centre - Prairie Region to acquire scores of Canadian music and records on its behalf. To enhance our growing collection of contemporary musical Canadiana, the Library has embarked on a major acquisitions program to expand our collection of Canadian musicians' manuscripts and correspondence.

Nevertheless, our future still remains uncertain.

Recent facts and figures on the Music Division⁵

Music Literature	27,000 vols.
Music Scores (catalogued)	17,000 vols.
Music Scores (uncatalogued)	10,000 vols.
Sound Recordings	13,000 discs
Listening Carrels	11
Full-time Staff	3
Hours of Service	8:30 - 9:00 Mon - Thurs (listening only after 4:30) 8:30 - 4:30 Fri 12:00 - 4:00 Sun (listening only)