

CANADIAN ASSOCIATION OF MUSIC LIBRARIES ANNUAL MEETING

The annual meeting of the Canadian Association of Music Libraries which took place May 28-29 in Saskatoon was a successful and interesting gathering and provided many of us with the opportunity of meeting CAML members from the western provinces and members from the CBC. The conference was held in conjunction with the Canadian Association of University Schools of Music (CAUSM) at the 1979 Learned Societies Conference which conferred in Saskatoon, marking the occasion of the 70th anniversary of the opening of the University of Saskatchewan. As a result, music librarians had the opportunity to meet with colleagues from various university schools of music as well as attend exhibits, receptions, and concerts planned and sponsored by the Learned Societies Conference, the city of Saskatoon, and the province of Saskatchewan.

The meeting began on Monday with a luncheon in the faculty lounge of the Education Building. The guest speaker was Robert Fink, composer of the comic opera Lyistrata and the war and well known to most of us through his correspondence. Mr. Fink provided us with an insight into the reasons behind his generalist approach to music and its origins. A lively discussion ensued.

Monday afternoon was occupied with the Report on IAML Projects and with working sessions of various committees, namely the Publications Committee, the Program Committee, the Procedures Committee, and the Broadcast Library Committee. These open meetings did much to encourage active participation in committee work from new or hitherto inactive CAML members.

Ezra Schabas, principal of the Royal Conservatory of Music, Toronto, was the guest speaker at the CAUSM/CAML banquet which culminated the day. The banquet was followed by a poorly attended performance by the Clarion Quartet.

Tuesday's workshops were well attended by CAML members with the addition of some observers from CAUSM and local libraries. The first workshop, "How much service should music libraries provide?", was of significant interest to most of us in these times of shrinking budgets. Kathleen McMorrow, head librarian of the Edward Johnson Music Library at the University of Toronto, gave the point of view as seen by the academic library, while Frances Bergles of the Saskatoon Public Library and Conrad Sabourin, music librarian for CBC Montreal, gave their views concerning service provided by public libraries and special libraries respectively. The workshop was summed up by Kathleen McMorrow, who implied that although one needs an excellent reference librarian, services must start with "hidden" services such as quality cataloguing and the physical layout of the library which affect the amount and types of service that the reference librarian is called upon to provide.

The workshop, "AACR II - Its effect on music cataloguing," was of interest to reference librarians as well as cataloguers because of the filing implications caused by the new rules. Gerald Parker, head of the music cataloguing division of the National Library of Canada, gave a concise history of the important cataloguing codes and rules used in the past and their relationships to the new code. Some of the important details and differences between AACR I and AACR II on the organizational and descriptive levels as well as differences in choice and form of name and the construction of uniform titles were discussed by Jane Baldwin, a music cataloguer at the University of Western Ontario. James Whittle, music librarian at the University of Alberta in Edmonton, responded to the preceding two panelists with an explanation of the possible effects that AACR II might have on public service. It was agreed that although the largest problem lies with the fact that in the new rules, uniform title for "works" and selected works of various types will no longer be collocated, many users would prefer to search under a uniform title for form or medium for a desired work.

A luncheon meeting, following the workshops, featured Mr. Alfred Strombergs of the University of Alberta talking about the difficulties he has encountered in tracking down Canadian art songs of the nineteenth and early twentieth centuries. The annual meeting was held in the afternoon.

The two-day meeting was a great success, due in no small part to the efforts of the local arrangements person, Kathryn Husband, and the 1979 Learned Societies Conference.

Jane A. Pearce Baldwin.

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IMPROVING MUSIC COLLECTIONS AND SERVICES IN THE
GENERAL LIBRARY - A WORKSHOP

On March 17, 1979, Dalhousie School of Library Service hosted a workshop on music in the general library. It was conducted by Dr. Guy Marco, author of Information on Music: a handbook of reference sources in European languages. Littleton, Co.: Libraries Unlimited, 1975-77, 2 vols.

Dr. Marco provided an excellent bibliography which he used as an outline for the day's discussion. The sources were divided as follows: Basic Sources on Music in Libraries; Purposes of the Music Department of a Library; Content of the Collection, i.e. whether your library should include printed music, recordings, books about music, and periodicals or only some of these formats; Technical Matters; and finally Reference Service. For each of the formats printed, recordings, books and periodicals, Dr. Marco included sources such as publishers' catalogues, basic lists and journals that provide current reviews.