

REVIEW OF RECENT REFERENCE WORKS

Canadian music scores and recordings: a classified catalogue of the holdings of Mount Allison University Libraries / compiled by Gwendolyn Creelman, Esther Cooke and Geraldine King. -- Sackville, New Brunswick: Ralph Packard Bell Library, Mount Allison University, c 1976. -- vii, 192 p. -- (Ralph Packard Bell Library Publications in Music ; 3)  
ISBN 0-88828-5327-0

Canadian music: a selected checklist 1950-1973: a selected listing of Canadian music from Fontes Artis Musicae, 1954-1973 based on the catalogued entries of Canadiana from 1950- / Lynne Jarman, editor. -- Toronto: University of Toronto Press, 1976. -- xiv, 170 p. -- (A CAML bibliographical project)  
ISBN 0-8020-5327-0 LC 76-55840

In his forward to Lynne Jarman's Canadian Music: A Selected Checklist, Helmut Kallmann states: "There is no shortage of catalogues of Canadian music." And, indeed, two more catalogues have just been published. Kallmann, in reference to the Jarman book, continues:

".... here we have at last a catalogue that is tailor-made for librarians. It does indeed provide a swift and painless means of building up and cataloguing a collection of Canadian music."

The same may very well be said of the Mount Allison catalogue of Canadian Music Scores and Recordings.

Music Scores and Recordings.

The two catalogues are similar in many respects. Both are classified listings of music: the Jarman, classified by DDC and the Mount Allison, by LC. In general, classification numbers are assigned well, though there is some inconsistency in the Mount Allison catalogue in the use of 1105-1106 vs. 1108-1145. Individual entries in both are in catalogue-card format, following the AACR. Both catalogues have been prepared from original typescript, rather than from reproduction of actual catalogue cards; a two-to-one reduction in the printing of the Mount Allison catalogue does, however, make it a bit less readable than the Jarman.

The Jarman catalogue contains approximately 500 entries. In addition to those limitations set forth in the title, criteria for inclusion are stated in the preface:

".... the work should be of serious intent and of a certain length or substance. Omitted are popular music, teaching pieces, minor church music and most educational material."

In addition to "serious music", the catalogue includes bibliographical and historical works, biographies, collected essays, and works in composition, analysis, theory, ethnomusicology and musical instruments, all related to Canadian music. Collections of folk-songs and arrangements of individual folk-songs are also included. An index to composers/authors lists titles, alphabetically, citing page and classification number. A separate title/author index is also provided as well as a selected list of Canadian publishers. The cataloguing is of very high quality; uniform titles have been accurately established for all pieces and descriptive cataloguing is very complete. The only complaint which may be raised is that Ms. Jarman did not include a summary of the Dewey or LC schedules, for music, a helpful aid for those unfamiliar with either classification. In all other regards the catalogue is excellent.

The Mount Allison catalogue includes over 2,100 music items and over 500 selections from sound recordings. Entered are compositions or arrangements by "Canadian citizens, present or past, residents of Canada, or persons having some Canadian background or teaching." Source of publication is not limited to Canada as in the Jarman catalogue. Excluded are folk-song collections and arrangements of folk-songs. These, however, are well covered in the Catalogue of Canadian Folk Music (Sackville, N.B.: Ralph Packard Bell Library, Mount Allison University, 1974). In addition to published music the 2,100 music items include 1,245 titles from the Canadian Music Centre's Microfilm of Unpublished Canadian Music (Scarborough, Ont. : Standard Microfilm Reproductions). In completeness of coverage of both music and sound recordings, the Mount Allison catalogue is truly excellent, including nearly all the "serious music" of the Jarman.

The quality of the Mount Allison catalogue does not, however, measure up to that of the Jarman. Because there is no composer/title index, the Mount Allison catalogue is hard to use. Each entry in the catalogue has been assigned

a unique number; the composer, title, subject, or performer indices list only the numbers under the appropriate index term. To check all the titles for Harry Somers, for example, one must refer to 86 separate entries. Furthermore, the index provides no way of distinguishing sound recordings from scores. It would have been wiser to have followed a model such as the index to the British Catalogue of Music, also a classed catalogue, in preparing the index for the Mount Allison.

Another major problem is inconsistency in cataloguing. Original Mount Allison cataloguing is reasonably good; however, uniform titles for selections from the Canadian Music Centre Microfilm collection have been derived almost entirely from cataloguing prepared by the University of British Columbia for their added-entry analysis of the microfilm collection. In turning these added entries into in-analytics for the Mount Allison catalogue, it appears that uniform titles from the U.B.C. cataloguing were not verified, a grievous error. My personal contact with the U.B.C. cataloguing has revealed that perhaps one-third of the entries contain errors, all of which have been duplicated in the Mount Allison catalogue. The use of uniform titles of the form "Piano trio" or "Piano quartet" and the adding of instrumentation where unnecessary or redundant are the most common types of errors in the U.B.C. cataloguing. Furthermore, there are titles on the microfilm for which no entries have been made, in either the U.B.C. or Mount Allison cataloguing, and entries made for titles which do not appear on the microfilm. (A complete list of these errors appears as an appendix to this review.) It seems inexcusable to me that Mount Allison would allow so many errors to be reprinted in their catalogue.

Entries for sound recordings are a third problem. In cataloguing recorded anthologies, the decision was made to make in-analytics for those entered under a title main entry. No indication is given on the title main entry card of pieces being analyzed, and often only one or two pieces from an anthology are by Canadian composers. For recordings where more than one main entry has been assigned to a recording, no "with note" has been made to show the full contents of the record. Again, there are numerous inconsistencies in cataloguing, between sound recordings or between sound recordings and scores.

Finally, the overall arrangement of the catalogue seems incredible. The catalogue has been divided into sections according to a summary of the LC M Schedule, e.g., M5-176 Instrumental music - collections, one instrument; M177-993 Instrumental music - several solo instruments; M1000-1075

Full orchestra. Scores and recordings are then interfiled, section-by-section. This arrangement serves no purpose whatsoever. As stated above, serial numbering of the entries affords no means of distinguishing recordings from scores within the index. This would not have been the case had the catalogue been divided into completely separate sections, one for recordings, one for scores. An alternative method would have been to completely interfile scores and recordings, as is the case in the NUC. This would have made the catalogue far more useful, and would almost entirely obviate the use of the index in matching scores to recordings.

Both works do serve useful purposes. The Jarman will certainly be of use to libraries wishing to build a Canadian collection. Its broader coverage and excellent style make it useful as both a selection and cataloguing tool. The Mount Allison catalogue, because of the problems stated above, must be used with caution, and may be best for evaluating well-established collections. Should a thoroughly revised edition of the Mount Allison catalogue appear, it could, however, become an essential cataloguing and reference tool.

Sanford Cohen.

A P P E N D I X

TITLES DELETED FROM THE CANADIAN MUSIC CENTRE MICROFILM

Beckwith, John	Jonah
Beecroft, Norma	The Living Flame of Love
Coulthard, Jean	Sea gulls
	Signature of God
Fleming, Robert	Ballerina
	Bag o'tricks
	Lilting
	Toccatine
Kenins, Talivaldis	Nocturne, orchestra
Morawetz, Oscar	Concerto, piano, no. 1

TITLES ON THE MICROFILM FOR WHICH NO ENTRIES WERE MADE

Archer, Violet	Preludes, piano
	Sing the muse
Behrens, Jack	God be merciful unto us
Glick, Srul Irving	Symphony, no. 1
	Trio, strings
Hetu, Jacques	Sonata, 2 pianos
Pentland, Barbara	Sonata, violin
Perrault, Michel	Monologues
	Quartet, saxophones