

ORGANIZING COMMITTEE FOR THE IAML 75 CONFERENCE
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The Organizing Committee has met several times since its inception in June, 1973. Because of the distances represented by members, it has been difficult for the entire committee to meet, but we have been keeping in touch with each other, Hans Burndorfer, Vancouver, the most isolated member, having been brought up to date on several occasions.

The year began with tentative plans for the Iaml conference - the naming of a site, the dates, the type of entertainment and activities, all to be proposed to the IAML Council at its meeting in London, August, 1973.

The Committee agreed that the most central and probably most touristically attractive city for the conference would be Montreal and that either June or August, the most practical month to hold it. There was some discussion with regard to the International Music Council meeting to be held in Canada in October of 1975. It was agreed that because of IAML wishes as expressed through its Secretary General, Harald Heckmann, the meeting would have to be held at a different time and under separate auspices.

Preliminary discussions were held with respect to the budget required, but everything seemed superfluous until IAML's expectations were fully known.

The IAML conference - London - was attended by three members of the Organizing Committee - Keith MacMillan, Helmut Kallmann and Kathleen Toomey. From the Council the Committee ascertained that Montreal would be the most attractive site, the dates August 17 - 23, 1975, the most practical for everyone concerned, and that IAML delegates would expect no financial backing from the Canadian Association, nor could IAML give any monetary aid towards the Conference itself. The initial meeting over, the various delegates went about their separate ways - all eager to find out ways and means of hosting the 1975 conference.

During the year Mrs. D. Farquharson resigned as secretary of the Organizing Committee because of her own personal work-load, and the inconvenience of traveling from Hamilton to Montreal or Ottawa. At that point, I asked Alena Pascual, my senior assistant in the McGill Music Library, if she would accept the responsibility of taking on the position of secretary to the Committee. I would like to thank Mrs. Farquharson for her work while she was secretary, and also Mrs. Pascual for the work she has done and will do as the year progresses.

From September to May, several ad hoc meetings were held to establish a working budget, to prepare background information and to design concert and entertainment programmes. McGill University conference facilities have been reserved, in addition to 250 rooms in the Royal Victoria College Residence, and 50 double-occupancy rooms in the Constellation Hotel, on the corner of Sherbrooke and Peel, right next-door to McGill.

I have enclosed a copy of the information-booklet sent to the Secretary of State, the Department of External Affairs and the Canada Council, along with copies of letters from Keith MacMillan soliciting support for our conference, from the Organizing Committee to Principal Bell, McGill University and Mayor Jean Drapeau of Montreal, and a letter to Ron Napier, of the Canadian Music Council requesting his official support of our Association in its project.

As we move into the final year of preparation I can foresee a very active year for the committee members, especially those in Montreal. I expect the McGill Special Events Office to bear most of the burden, as they have promised, thus freeing CAML members from much of the busy-work of organizing the Conference.

Immediate plans centre around the preparation of information to be given out at the IAML Congress in Jerusalem, August, 1974, and at the MLA meeting in February, 1975, and in addition, the compilation of the pre-conference leaflet to be mailed to the entire membership next November.

In conclusion, I would like to thank the members of the Organizing Committee for its work throughout the year and hope that all goes as well in 1975.

Montreal, June 10, 1974
Kathleen M. Toomey, Co-ordinating
Chairman

BUDGET OF THE ORGANIZING COMMITTEE FOR THE IAML 75 CONFERENCE

OPERATING EXPENSES

Interpreter (four-language) -5 days at \$150 per day	\$ 750
Postage - based on three mailings per member	
600 members at 24¢ each	\$ 144
1200 members at 45¢ each	540
Miscellaneous	<u>116</u>
	800
Printing - Including letterheads, envelopes, posters, programmes; etc	1,750
Secretarial help - to be transferred to the McGill Special Events Office	1,000
Telephone - to cover the cost of long distance calls to Toronto, Ottawa, Vancouver, Quebec City, New York and to the IAML Secretary in Frankfurt	350
Travel - i) to permit one member from CAML to attend the IAML Congress - Jerusalem, 1974 and the MIA Winter meeting - San Juan, P. R., February, 1975	1,800
ii) to permit the four members of the Organizing Committee to attend pre-IAML 1975 meetings. Approximately four meetings between June 1974 and July 1975	2,500
Contingency and Reserve	<u>1,000</u>
TOTAL	<u>\$9,950</u>

OTTAWA DAY

To cover the cost of ten buses - Montreal/Ottawa return @ \$250 \$2,500

CONCERTS - MONTREAL

McGill Chamber Orchestra & soloist	\$5,750
Tudor Singers	<u>3,500</u>
TOTAL	<u>\$9,250</u>

GRAND TOTAL \$21,700

OPERATING EXPENSES

A. EXPENSES to be incurred between the period May 1, 1974 and April 30, 1975

PRINTING	\$ 1,750
POSTAGE	800
TELEPHONE	350
SECRETARIAL HELP	1,000
TRAVEL	
i) for the 1974 pre-IAML meetings	1,800
ii) for the Organizing Committee	1,900
MISCELLANEOUS	<u>1,000</u>
TOTAL NEEDED	\$ 8,600

B. EXPENSES to be incurred between the period May 1, 1975 and September 15, 1975

INTERPRETER	750
CONCERTS	9,250
FUSES TO OTTAWA	2,500
TRAVEL: for organizing committee	<u>600</u>
TOTAL NEEDED	\$ 13,100

REPORT ON THE "FONTES CUMULATION"

The work of this committee is now completed. The manuscript of the cumulation, under the title, An instant catalogue of Canadian music, was accepted by the University of Toronto Press, and is presently in the hands of the Canadian Humanities Research Council, to whom it was submitted for funding assistance.

The preliminary work of selecting and grouping the items from Fontes was done by Dr. Kallmann, whom I wish to thank for his major contribution.

Respectfully submitted,

30 April 1974

I.S. Lynce Jarman
Editor committee chairman

REPORT ON AN INSTANT CATALOGUE OF CANADIAN MUSIC compiled by Lynne Jarman with an introduc- tion by Helmut Kallmann

The manuscript was submitted to the University of Toronto Press in mid-1973 pursuant to having it published on behalf of the Canadian Association of Music Libraries/Association Canadienne des Bibliothèques Musicales. Mr. R. Schoeffel, Senior House Editor, Editorial Department has been the CAML contact at the Press.

In the fall of 1973 two readers were provided with copies of the Catalogue by the University of Toronto Press. Each reviewed the manuscript favourably and made a few suggestions for slight revisions to the text. This spring, a copy was forwarded to a reader for the Humanities Research Council, the body to which the University of Toronto press made application for assistance in the publication of the Catalogue. This third reader similarly reviewed the work positively, and, as with the first two readers, offered some suggestions for slight alteration to the manuscript. Copies of the readers' reports were received in May from Mr. Schoeffel, with a request for as well as a summary of the revisions which Lynne Jarman was prepared to make to the manuscript.

In late May, Lynne Jarman and I reached the conclusion that it would be appropriate for her to assume responsibility for communication with Mr. Schoeffel and liaison with the Association regarding the Catalogue. Mr. Schoeffel has been advised of this change and of the new Board of the Association.

On June 4, 1974 at a Board meeting of the University of Toronto Press, funds were released for publication of the Catalogue and an announcement was made regarding the subsidy from the Humanities Research Council. In mid-June, Lynne Jarman signed the 'Publishers Agreement Form' and assigned the royalty rights for the publication to the Association.

The final revision of the manuscript will take place in July, and the University of Toronto Press expects to publish the Catalogue in the fall.

Cheryl Osborn
 Immediate Past President
 CAML

REPORT ON THE PROGRESS OF THE SECOND EDITION OF THE BIO-BIBLIOGRAPHICAL FINDING LIST

Of the 73 monograph titles to be searched, 42 have been completed. The Editor has high hopes of finishing the initial work of searching by Winter, 1974. Publication preparations can then be completed by Spring, 1975. The editor is grateful to all those who have assisted in the project, with special thanks to Dr. Helmut Kallmann and to Dale Ward for their special contributions.

Respectfully submitted,

Ms. Lynne Jarman
 Editor committee chairman

30 April 1974

REPORT ON THE <u>FONTES</u> LIST AND BACK PUBLICATIONS.
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Fontes list

The Canadian section of the "Liste sélective" covering the period from January, 1971, to October, 1973, was sent to Mr. Féderov on December 5, 1973, for publication in Fontes Artis Musicae.

Back publications

There are very few available copies of back publications. Since CIA holds the copyright on most of them, they have to be ordered through CIA. The only items that CAML has available are copies of the most recent newsletters, and four copies of Canadian-built 19th century musical instruments, a checklist, compiled by Helmut Kallmann.

Miss Marlene Jenkinson
 Publications Secretary

CENTENNIAL "DATA SHEET" PROJECT OF CAML - ANNUAL REPORT 1973-1974 Canadian music published up to 1921
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Committee chairman: Helmut Kallmann

A year ago the total number of data sheets filled in was 4544. This included 2661 for music that had been inspected and 1883 for "unseen" items, i.e. items found in catalogues or reported through correspondence.

The current figures (June 7, 1974) are 6869 for the total; 4985 for the "seen" and 1884 for the "unseen" items. This dramatic increase is due to the fact that the National Library's Music Division was able to assign some temporary summer staff and some regular staff to the task of completing the data sheet listing of its entire collection. (The National Library has a large number of boxes with items transferred from other government sources, such as the Library of Parliament. These are opened a few at a time and it is likely that more music will come to light. This much to qualify the term "entire collection".) The Metro Toronto Music Library, Queen's University and Mr. Peter Cheetham have sent additional data sheets for their collections. Data sheets have also been made up for a collection at York University, for Lawrence Lande's new Checklist of early music relating to Canada and for part of Maurice Villeneuve's collection, now acquired by the Université de Montréal.

Over the years it has become apparent that the total number of pieces, published in Canada up to 1921 or by Canadian composers published abroad, is much larger than anticipated. Nevertheless, it seems reasonable to estimate that our project has covered about 80% of the total production. Where will we find the remaining 20%? Some is in libraries or in private collections which we have not yet listed. Some will come to light as we acquire music from private sources or rummage sales, and as collectors like Lawrence Lande continue to build up their collections. There will never be an end! We shall also fill in more "unseen" items from publishers' catalogues or the advertisements on "seen" sheet music, and from such catalogues as NYPL? EBC or the Catalogue of Canadian Composers. As copies of the actual music turn up, the "unseen" data sheets will be replaced by "seen" ones. In any case: volunteers are still welcomed!

As to the use made of the existing 6869 sheets, it is true that they are a unique set, stored at the National Library, although strictly speaking still CAML's property. At the National Library they are used quite frequently. They help us to select items for acquisition; they help us to answer inquiries about the output of specific composers, e.g. Clarence Lucas, Wm. Delaney, W. O. Forsyth,

C.A.E. Harriss in recent months. The inquirers are often graduate students or contributors to the Encyclopedia of Music in Canada. Others are looking for appropriate music for historical plays, films or broadcasts. For such questions we refer to the published by-product of the Centennial Project: Musical Canadians, a subject index. We are maintaining a master copy of the index at the National Library which is continuously up-dated.

The time has come to consider the future of the completed data sheets. At present there are two limitations: there is only a unique set and the approach is by composer only (and, of course, title for anonymous compositions). There is a certain amount of cross-referencing, to deal with pseudonyms, joint authorship, or works by foreign composers arranged by Canadians. The first shortcoming could be overcome by the production of microcards. However, this would lock the alphabetical order; all data sheets added later on would have to be filed separately and issued as a supplement, or the entire microcard set would have to be replaced periodically. It would be far better to computerize the project so that multiple approaches would be possible, e.g. under name of publisher, year of publication, musical medium, name of poet. We have received an informal offer of this kind from the Université de Montréal's Muscadec project to integrate our data sheets into their project of computerized information storage on Canadian music. It is not the only possibility, but the time has come to examine the twin problems of duplication of the data sheets and multiple approach to the individual pieces of music. With permission and participation of the executive I should like to investigate the possibilities.

One other expansion of the project deserves consideration. The years from 1922 to 1952 require similar treatment to fill the gap between our project and the beginning of Canadiana. At the National Library we have begun to make up data sheets for this period, using the same form (changed from "to 1921" to "post 1921" and I should like to ask other CAML members in future to submit data sheets for materials of the 1922-1952 period as well.

CANADIAN RISM REPORT FOR 1973-1974 Helmut Kallmann
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Although the RISM series are in an advanced state of editing and publication, it is not too late to report new acquisitions of pre-1800 to me at the National Library. I have files listing the RISM holdings at each Canadian location. Even if new acquisitions cannot be listed in the RISM volumes already published or in process of publication, it is useful to have them included in our own Canadian master lists.

REPORT OF THE RIDIM COMMITTEE

RiDiM (Répertoire International d'Iconographie Musicale) is, like RISM and RILM, a joint venture of the International Musicological Society and of the International Association of Music Libraries, but with the added collaboration of the International Council of Museums. Its co-presidents are Dr. Barry S. Brook of the USA for IMS, Dr. Harald Heckman of Germany for IAML and Mme G. de Chambure of France for ICOM.

At the inaugural sessions held in St. Gall, Switzerland in August, 1971, and as reported in MLA Notes, v.28, n.4, June 1972, Dr. Brook stated:

"It is designed to assist performers, historians, librarians, instrument builders, record manufacturers, and book publishers to make fullest use of visual materials relating to music. This is to be accomplished by developing methods of accumulation, classification, cataloging, interpretation, and reproduction of such materials; by establishing centers for gathering and exchanging information, and for training of iconologists; and by furthering the publication of check-lists, bibliographies, iconographies, and scholarly studies."

A catalogue card has been designed by the central committee measuring 5 x 8, a 3 x 5 core portion of which can be duplicated for cross-reference purposes, and is already in use in many centres. A copy of the card is appended.

The task of the Canadian Centre for RiDiM, then, will be to document all original examples of visual material with musical content or connotation existing in Canada, whether of Canadian or non-Canadian provenance. That will include, besides paintings, drawings and sculptures, tapestries, needlework, stained glass, woodwork, prints and photographs. Dr. Helmut Kallmann pointed out in his report to RiDiM in London last August

"... that in order to be meaningful to Canada and to many young or developing countries, RiDiM will have to include the documentation of music provided by photography, films, aboriginal art and not only painting and drawing in the traditional sense. A book with the title "A pictorial music history of Canada" would have to rely about 90 percent on photography!"

Initially, the information will be gathered by cataloguers using straightforward descriptive methods to record what is readily available with no attempt at detailed analysis, classification and cross-indexing. That will be done at a later stage, at which time we will need the collaboration of musicologists, organologists and art historians to help identify the instruments, verify the period, interpret the allegory,

and so on. An eager interest has already been expressed by a certain number of librarians and musicologists which is very encouraging. But I shall attempt to enlist the aid of anyone who has done some research in musical iconography or at least ask them to contribute the results of their work, especially if it has been done in Canada.

The end result will be recorded on the master catalogue card, one copy of which will be kept in the national centre and one sent to the Research Center for Musical Iconography in New York, the central international repository. We will ultimately want to have a file of 8 x 10 glossy photographs of all entries suitable for reproduction or publication, available on request from scholars all over the world, with all due regard to copyright restrictions and ownership acknowledgements.

RIIdIM is a vast project which will take many years and many willing hands and minds to accomplish. It will, indeed, never end. But before I begin recruiting helpers and setting-up a committee and sub-committees across the country, I would like to start in on some actual cataloguing myself so that I can acquire some practical experience and thus be able to initiate others with a better understanding of the needs and the problems of the project. Since I am in Ottawa, I will begin with the National Gallery and with the photograph collection in the Music Division of the National Library. At the same time, I will prepare a questionnaire or circular letter to be sent to museums and galleries across Canada in an attempt to establish a checklist of collections, public and private, of musical relevance. From the response, I shall be able to judge how many cataloguers will be needed and where.

I shall keep you informed of developments and, in the meantime, for those who would like to begin reading on the subject, the following titles will be of interest:

Brown, Howard Mayer and Joan Lascelle. Musical Iconography: a manual for cataloguing musical subjects in western art before 1800. Cambridge, Mass., Harvard University Press, 1972.

Crane, Frederick. The Iconography of Music: an annotated bibliography. Hillsdale, N.Y. Pendragon Press, 1973.

Lesure, François. Music and Art in Society. University Park, Penn., Pennsylvania State University Press, 1968.

Winternitz, Emanuel. Musical Instruments and their Symbolism in Western Art. London, Faber, 1967.

Maria Calderisi

Maria Calderisi, Chairman
April 22, 1974

MUSIC LIBRARY AND LIBRARIANS SURVEY
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A committee composed of Lorna Hassell, Olivia Dixon and Julie Mason prepared a questionnaire and covering letter which were mailed to the members of CAML. Additional copies were enclosed in most letters in the hope that non-members might be contacted in every area. The second stage of the project will be to compile all the information received, put it on cards, prepare an index to the file and then send it to Ottawa where it will be stored for the use of members.

Lorna Hassell
May 28th, 1974

REPORT OF THE NOMINATING COMMITTEE

For 1974/1975, the following executive committee members have been returned by acclamation. This makes up a complete slate of officers for the coming year, so no further vote will be necessary.

President: Mr. Keith MacMillan, Toronto
 Vice-President: Mr. Hans Burndorfer, Vancouver
 Secretary: Mrs. Lorna Hassell, Toronto
 Treasurer: Mrs. Ruth May, Winnipeg
 Councillors: Dr. Violet E. Calderisi, Ottawa
 The membership Secretary holds her position by appointment.

Jean Lavender
May 10, 1974
