

Session 1: Archives in the music community

Chair: Stephen Willis

Using medieval archives

-Paul Merkley, University of Ottawa

In the reconstruction that is the work of the historian of medieval music, the relationship between theory and practice must be judged carefully. Consultation of archival sources is necessary to determine links between manuscripts, the only evidence remaining of whether or not performers observed the treatises of their time. Examination of the sequence of parchment flesh and hair surfaces, of the presence or absence of pre-19th-century resewing, of the arrangement of preparatory scribal prick marks, etc., involve more handling of a manuscript than a librarian might be happy with, but it is justified as the best way to determine its original construction.

As an example, he described the notation of the Kyrie of Dufay's *L'homme armé* mass in a manuscript now in the Vatican, and a copy of Tinctoris' treatise in Valencia. From various internal evidences, including folio gathering patterns, and the art works included, it is clear they were both prepared in the late 1400s for the Aragonese court in Naples. Microfilm shows that the passage in the treatise concerning the use of B-flat signs is emphasized, but only consultation of the original reveals that in the musical manuscript, the B-flat signs place at the beginning of the lines have been scraped off to conform with the treatise's prescriptions.

The Mahler-Rosé collection at the University of Western Ontario: preservation and care of a legacy

-William Guthrie, UWO

The collection originated with Mahler's eldest sister Justine, and her husband

Arnold Rosé, who was concertmaster of the Vienna Philharmonic and Opera Orchestras until forced to flee, with their son Alfred, in 1938. Alfred moved first to the U.S., then in 1948 to London, where he taught until 1973. With the assistance of Richard Newman, a local music critic, Western acquired the collection as a donation in 1983, from Maria Rosé, Alfred's widow. A symposium was held in 1986 to celebrate, featuring papers by international scholars, and a performance of Mahler's Eighth symphony.

The collection includes 663 items of correspondence, covering years from the 1880s to 1910: 474 are autograph letters from Mahler, mostly to his sister, the others are letters to them from the musical elite of Vienna; they involve personal and professional matters. The musical manuscripts include some early Mahler songs in unique copies. They were received in 21 envelopes, each of whose contents were from the same period, but were not chronological. They have now been organized and listed chronologically within each group, given protective mylar coverings, and will eventually be microfilmed and kept in acid-free storage. Maria Rosé and Richard Newman have translated them all, and indexing is underway.

Memorabilia from the Rosé home in Vienna - inscribed books and scores, photographs, and period art works have been retained by Maria Rosé. Research access to the Mahler autographs is unavailable for at least two more years, in conditions imposed by Newman, Alfred Rosé's executor, and publicity of the collection in scholarly circles has been limited. In a later discussion, Stephen Willis noted that such restrictions may have to be accepted by Canadian libraries hoping to collect on an "international level", through donation for tax relief rather than purchase.

The Gerald Bales archive

-Edward Phillips, University of Guelph

Gerald Bales is a Canadian organist, and composer in a neo-classical style. Prof. Phillips is currently working with Stephen Willis of the NLC to organize Bales' papers on site, in his home, supported by grants for travel and computer expenses. They have begun work on the music -- compositions in manuscript, and manuscript or xerox copies of works by other composers dedicated to or performed by him or his wife -- entering full information on a work and its circumstances in traditional archive fields.

Other interesting materials to be surveyed include correspondence, photographs, and tape recordings from his long tenure as organist of St. Mark's in Minneapolis, where he introduced new and Canadian works in services and concerts. No sketches have been found yet: whether they were destroyed or never existed is still unknown. Conversations with the composer have filled in the sociological background, or brought to light forgotten works, such as uncredited film scores of the 1950s.

The Canadian Electroacoustic Community archives project

Ned Bouhalassa, CMC Montréal

The Canadian Music Centre, established in 1959 as a score library and promotion organization for associate composers, has not included deposits of the thirty years of electroacoustic works, so their study and performance have not been facilitated in the same way. The BC Music Project of 1982 was hampered by problems of deterioration and quality loss in copies, with the then-current analog 2-track tape.

The Canadian Electroacoustic Community began in 1986 as a means of communication among its now 125 members, issuing a bulletin and organizing congresses. The CEC and the Montréal centre of the CMC, which since its establishment in

1973 has had a history of cooperation with electroacoustic activities, began in March 1989 to cooperate in an archives project. Electroacoustic works are digitally transferred, at several sites across Canada, creating R-DAT deposit copies, from which analog cassettes for loan or purchase can be produced without any quality loss. Several hundred works had been deposited and catalogued in the first few months of the project.

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HALF-PRICE SALE!

Adorno, Theodor W. Berg: Der Meister des Kleinsten Übergangs. Österreichische Komponisten des XX. Jahrhunderts, Bd.15. Wien: Lafite, 1968. \$10.00

Brookhart, Edward. Music in American higher education: an annotated bibliography. Bibliographies in American music ; no.10. Warren, MI: Harmonie Park Press, 1988. \$20.00

Dreyfus, Kay. Music by Percy Aldridge Grainger. Percy Grainger Music Collection, Part 1. Parkville, AUS: University of Melbourne, 1978. \$20.00

Follet, Robert. Albert Roussel, a bio-bibliography. Bio-bibliographies in music ; no.19. Westport: Greenwood Press, 1988. \$24.00

Forrester, Maureen. Out of character. Toronto: McClelland and Stewart, 1986. \$12.50

Gatens, William J. Victorian cathedral music in theory and practice. Cambridge: CUP, 1986. \$22.50

LaRue, Jan. A catalogue of 18th-century symphonies, v.1, Thematic identifier. Bloomington: Indiana Univ. Press, 1988. \$17.50

McKinnon, James. Music in early Christian literature. Cambridge: CUP, 1987. \$22.50

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