

# CAML/CUMS Conference at the University of Lethbridge

Lethbridge, Alberta

May 12-15, 2004

By Lisa Rae Philpott

Music Library, The University of Western Ontario

Travelling to this year's conference required stamina and nerves of steel. Who would imagine that Winnipeg would receive *eight inches* of snow on May 11? As I had taken two days off, pre-conference, to attend my youngest niece's fourth birthday, I found myself literally in the thick of it! Mercifully, the Winnipeg Airport was plowed-out by the time my flight was due to depart on May 12, but the Trans-Canada highway was closed between Winnipeg and the Saskatchewan border. As a result, it took Glenn Carruthers (Brandon U) several days to reach Lethbridge.

Having arrived, however, it was hard not to be impressed by the southwestern Alberta setting of the University of Lethbridge. Nestled in foothills next to the Oldman River, it has a remarkable sense of place and a grandeur born of spaciousness. I suspect all attendees who stayed on-campus enjoyed watching wild deer traverse the coulee behind the residence; the prairie dogs' gambols were a much more public spectacle. I admired the architect's conception—by impressing naturally-coloured gravel into the concrete surfaces of many of the buildings, the buildings become one with their surroundings—a wonderful visual effect. And the university itself made a strong impression: an integrated facility with technology everywhere, a concert hall, a theatre, abundant practice rooms, well-maintained student residences, and a spacious library with large, custom-built study carrels.

**Prairie Collections (CAML)** Geoff Sinclair (CNIB), Chair

**The Richard Johnston Collection** Apollonia Steele, U Calgary

Steele suggested that she should change title of her talk to "Richard, our Hero!" She gave the history of special collections at Calgary, beginning with Kenneth M. Glazier's decision to collect the works and primary sources of contemporary Canadian authors; she noted that the acquisition of the Hugh McLennan papers garnered significant media attention. Richard Johnston undertook to do the same for music, acquiring the Morris Surdin Archive in 1978, and working tirelessly to acquire many new archival collections between 1979 and 1988. Calgary named its music archives after Johnston, the champion, innovator, leader and hero.

There are certainly problems with the acquisition of fonds: it is difficult to predict anyone's staying power over time; there is so much to acquire, and there is not enough staff (particularly staff with a music background). Calgary staff prepare fonds-level entries which appear in the Archives Network of Alberta and Canadian Archives databases. The 800-page finding aid to the Surdin Fonds is presently being proofread; a University of Manitoba student is working on the Howard Cable Fonds.

Steele remarked that the music archives is poised on the brink: it needs a champion, one who understands the importance of primary sources for inquiry-based research. Also, there is a pressing need to preserve the sound recordings collection.

Please visit the U. Calgary site to explore the remarkable breadth of the special collections' music fonds: <http://www.ucalgary.ca/library/SpecColl/musarc.htm>

### **The University of Calgary LP Collections** Marilyn Nasserden

Nasserden delineated the holdings and scope of the Calgary music collection, characterizing it as a medium-large research collection. There is no need to purchase Canadian repertoire, given that the CMC Prairie Region is located in close proximity. She received support to continue to develop the LP collection. It's necessary to search both the library catalogue and a FileMaker Pro database to locate all sound recordings in the university library. Gifts continue to be a valuable means of developing the collection: a donation from geologist Richard Lee contained some 6,600 LPs of oboe music; Dr. Sergeant's teaching of a folk music course became a gift of 2,100 LPs and 590 CDs. Notes regarding provenance of gifts are searchable.

### **Canadian Music Centre - Prairie Region** Stacy Allison and George Fenwick (in John Reid's absence)

Allison is the new Head of Library Services, National Branch, and Fenwick is the Administrative Assistant of the Prairie Branch

This CMC branch occupies space on the same floor as the U of C music collection. Its twofold mission is to service to its Associate Composers and to operate the Library. There is a strong, symbiotic relationship with the University of Calgary. Original copies of scores go to the CMC National Office, with copies sent to all regional centres. Copies of CBC radio broadcasts are kept and used onsite; vertical files are also duplicated in the regional branches. Online requests from users are routed to the nearest regional office for mailing purposes.

Allison is hard at work on the new CMC catalogue. Much of the old data has become corrupt; the new catalogue will be MARC-based. There is no catalogue subject access at the moment, and the new relational databases will require a thesaurus. There is a cataloguing backlog of a couple of hundred scores. In response to a query about the variable quality of the online composer biographies, Allison commented that the composers submit their own bios. And, the composers also decide which sound-samples are offered within the copyright restriction of twenty-nine seconds' worth of audio.

### **Canadian Sheet Music at the University of Calgary** Apollonia Steele

Sheet music is a recent addition to Calgary's collections. It is a problematic format, with sleepless nights spent worrying-over a collection contained on brittle paper. Sheet music has a wider community interest from a variety of viewpoints: lyrics, music, artwork, regional history, composers' photographs, etc. Calgary is compiling a basic listing, chronological and by composer; no first-line index...yet! Steele has found the

project to be great fun, finding bibliographic records on Amicus and WorldCat.

**In the Classroom: Music Bibliographic Instruction (CAML)** Desmond Maley (Huntington), Chair

**BI at The Faculty of Music, U of T** Suzanne Meyers Sawa (U Toronto)

Meyers Sawa offered a history of BI at the U of T over the past twenty-five years. There have been a variety of approaches from physical tours to structured assignments. Students learn to use electronic resources (e.g., an exercise using *New Grove Online*). From a list of composers and works, they must find a score in its original version, and find an English-language biography written since 1990 about a composer. With online assignments, Meyers Sawa insists that students print-out, mark and attach their search results to their submissions.

Music education is a discipline that lends itself well to some degree of graduate instruction. Meyers Sawa begins with the library catalogue, and offers a two-hour class session on ProQuest and finding digital dissertations. Integrated classroom instruction and the need-to-know are always the best means of delivering instruction. Graduate students in particular have been eager to attend drop-in sessions, which is a reasonable means of offering instruction on the *Music Index* and *RILM*. Non-structured sessions are often best, as research strategies don't always work. Finding early music in the library catalogue is difficult, so she offers two sessions for performers regarding series and collected sets, directing them to use WorldCat to verify what is contained in a particular set.

**Looking for Songs in All the Wrong Places? Or...Singers' Survival Techniques for the Music Library.** Lisa Philpott (UWO)

I played the PowerPoint presentation that I show (and revise) annually to Western voice students and faculty. This is an invited session organized by Torin Chiles, and scheduled during the first two weeks of classes with attendance required of Chiles' studio; other vocal students and faculty are also welcome. The time slot is Chiles' two-hour masterclass session, but as it is traditionally scheduled for a Friday afternoon at 3:30 p.m., I try to keep the time to just over an hour.

Voice students have a difficult time in the library, as classification and cataloguing rules do little to help them find desired repertoire. Beginning with how *not* to search for songs (illustrated by looking up Mozart as an author), I explain that libraries purchase collections of songs (rather than individual titles), and gives the reasons why title searches are useless in the UWO catalogue. I give the basic breakdown of the LC classification (M, ML, MT) plus the UWO-specific prefixes. Different genres of vocal music are discussed, in light of the fact that songs are classed by genre; the importance of providing as much information as possible—when help is required—is stressed.

A book truck of essential reference works is brought to the session, along with print copies of the Voice pathfinder. The reference works include bibliographies of voice music, thematic catalogues (Koechel-Mozart and Schmieder-Bach), volumes of song translations (ML 54.6), *New Grove Opera* (vol. 4 has Appendices: "B" lists arias and vocal ensembles in alphabetical order, and gives the name of the character who sings the

aria, the title of the larger work, plus the act in which the aria is contained), foreign-language dictionaries with IPA, Denys Parson's *Directory of Tunes* (the "up-down" book), Miriam Whaples's *Bach Aria Index*, and Barlow and Morgenstern's *Dictionary of Musical Themes*. Students are encouraged to memorize the appropriate LC classification numbers, and are strongly encouraged to ask for help sooner rather than later. The UWO Music Library's Opera Collection is mentioned, and online resources are highlighted via the Western Libraries' "Resources by Subject" pages at: [www.lib.uwo.ca/resources/singers/resources.shtml](http://www.lib.uwo.ca/resources/singers/resources.shtml).

The session closes with a demonstration of keyword searching in the Western Libraries' Catalogue, and the reasons why it is the *only* search to use in order to find songs (printed music and CDs) with any degree of success. The PowerPoint slides from this presentation will be available for viewing on the CAML Web site.

#### **BI at the University of Saskatchewan** Richard Belford (U. Sask)

Belford described the history of Music BI at Saskatchewan. Most CAML members will remember the Music Resources Web page created by Lorna Young in the early 1990s. U of S emphasizes regionality, and Belford's goal is for the Education/Music branch to be a local authority for information about Saskatchewan composers. Being a small institution, one must make optimum use of limited resources, therefore U of S cancelled its *IIMP* subscription, replacing it with the *Music Index*. He commented that most online tutorials are extremely basic, but the task of searching and finding music is advanced! The

U of S offers an Aboriginal portal which includes music and Personalized Access to Web Services (PAWS) to its students, staff, faculty and alumni: <http://paws.usask.ca/faq/>

Please have a look at the "music concept map" at the U of S site: <http://library.usask.ca/education/musicmap.html>

At the end of this session, questions were entertained. Meyers Sawa recommended that librarians need to take the initiative, like offering a week-long lunchtime seminar: "Music Research from Start to Finish" or guidance to a particular task. Belford commented that U of S offers Virtual Reference, with an option to cut-off offensive patrons. WebCT is very popular for offering instruction: the U of S's PAWS portal has links to WebCT.

#### **The Composer in Today's Marketplace (CUMS/CAML)** Edward Jurkowski (U Leth), Chair

#### **Composers-in-Residence** Alan Gilliland

Alan Gilliland is composer-in-residence at Grant MacEwan College. He previously spent five years as composer-in-residence with the Edmonton Symphony Orchestra (ESO). All in all, it has been a positive experience for him.

The composer-in-residence program was begun in the early 1990s by the Canada Council and extended to symphony orchestras, opera companies and choirs. A matching-funds program enabled those organizations to hire a full-time composer for two years, with the option for a third year. Gilliland noted that composer John Estacio was affiliated with the ESO for nine years under two separate grants; the orchestra funded him after the third year.

Gilliland is contracted to write two pieces per year: one short (five to ten minutes.), and one long (ten to twenty minutes). And, he appears at twelve children's concerts per year, of which six are for K-Grade I students, three for Grades II-VI, and the remainder for Grades VII-XII. Of course, Winnipeg is the shining example with its annual week-long New Music Festival.

The advantages of being a composer-in-residence include:

- unlimited access to an orchestra over a five-year period
- access to recording funds
- soloists want to play new music, and commissioning a new work affords them opportunities to play it with a variety of orchestras (e.g., clarinetist James Campbell commissioned Gilliland to write a *Jazz Concerto* for him)

The following four organizations are potential sources of funding for Alberta composers:

- The Alberta Foundation for the Arts (small and large projects)
- The CBC (small and large projects)
- The Canada Council
- The Edmonton Arts Council

**The Alberta Foundation for the Arts (AFA)**  
Al Chapman

The AFA's URL is: [http://www.cd.gov.ab.ca/all\\_about\\_us/commissions/arts/](http://www.cd.gov.ab.ca/all_about_us/commissions/arts/)

Chapman holds an MEd from the U of Alberta, and is the Music and Sound Recording Consultant to the Foundation. The AFA funds a great many projects, with two specific areas of interest to composers: music

projects (study grants, research grants) and a commissioning program. In terms of the commissioning program, the AFA considers a work's social and educational impact, and has funded works for a variety of ensembles (e.g., three saxophones, piano and violin, community orchestra, junior high band). Chapman examined the figures from 2001-04, and discovered that a high percentage of music-related submissions were successful and have received funding from the AFA. The panel representatives having come from the fields of music, film and theatre. For those whose projects have not received funding, he recommended they continue to apply: you are always up against a different pool of applicants and a different panel. There is no bias toward established composers, but rather to new up-and-comers. Chapman noted that the Canada Council is funding more Western Canadian applications. While the AFA may be viewed as conservative, he feels it must justify its decisions and choices, although it does not intend to act as a censor. Chapman also remarked about the importance of getting into the schools—wherein reside future audience members, players, and composers—as a means of improving your chances with a funding body.

**Canadian Music Centre** Stacy Allison

Allison, who spoke in John Reid's absence, suggested that grassroots support could use a boost, noting that the Prairie Music Awards/Western Canadian Music Awards did not have a category for either classical composition (that category has just been added to the 2004 roster) or performer. She suggested buying a membership to support the Awards.

The CMC functions as a service point to composers, in particular, the Centrediscs Distribution Service, markets independently produced CDs. The CMC gives composers opportunities to find performing groups, and sponsors “reading projects” such as the one with the Kitchener-Waterloo Symphony, that offer composers the opportunity to hear an orchestra perform their works. This has also aided in marketing, as the orchestra has then programmed several of these works. She mentioned “new music in new spaces” as a future project. The CMC Web site gets a great deal of traffic from Europe. The CMC is also aggressively seeking funding for special projects, and particularly hopes to offer services for composers under forty.

#### **Michael Matthews (U of Manitoba)**

Matthews has been at the university for nineteen years, and is a founder and artistic director of the GroundSwell new music series. He was recently appointed Composer-in-Residence with the Saskatoon Symphony. He questions the concept of the “composer in the marketplace.” Is the commercialization of composition an appropriate model? The term “marketplace” is loaded with connotations. The idea of the composer-in-residence is great, as it creates new orchestral music and gives the composer the opportunity to learn to write for this ensemble. However, couldn’t the idea be expanded so that the programming committee might solicit the composer-in-residence’s advice? It often seems that if a new work is programmed, the rest of the season consists of traditional fare. Certainly, the composer-in-residence gives some exposure to Canadian music, but Matthews finds that even many of his learned university colleagues cannot name any Canadian composers! The

idea of outreach needs to be further developed. Why isn’t it part of the curriculum? Arts groups receive such limited funding that it’s hugely expensive for them to devise and implement outreach. The government is abrogating its responsibility by downloading this task onto the backs of arts organizations.

Similarly, the new music festivals are a double-edged sword. They can create a ghetto whereby all new music is taken out of the regular concert season, and there is a “heavy-duty hit” of it only during the festival. Arts councils are the lifeblood of arts organizations, with a peer-reviewed/arm’s length relationship. There is no effort made to demand a particular style, but there have been historical concerns about perceived Canada Council funding proclivities based on geography (Central Canada has received more funding than Western Canada). The situation with provincial arts councils varies: some are healthy, some are not; some fund orchestral commissions, others do not. Some provincial councils received increased budgets; others do not.

Matthews spoke about the impact of arts councils’ funding of new music. On what basis do arts councils decide to fund works? They are spending public money, so how do they justify their decisions to their superiors? Do they consider the impact of a work, either in the short- or long-term? Canadians have a rich, diverse cultural tradition. Are arts councils funding only particular kinds of music? Level of difficulty is another consideration, especially when a performing organization gets but a single hour of rehearsal time for a new work of ten- to fifteen-minutes’ duration. A work must be fairly easy to put together in this situation, which is why Ligeti is not performed at the Winnipeg festival!

Both primary and secondary education is *the* great failure of the arts. It does not acquaint people with our cultural traditions. The notion of value is restricted to the marketplace, rather than spiritual or non-monetary values; there are many situations where the measure of commercial success is *not* appropriate. In the past, the arts have been supported by the church, then by the aristocracy, and now by arts councils.

Matthews noted that the CMC is opening a new office in Amsterdam.

### **Ongoing Projects (CAML)**

#### **What's Happening at the the National Library? Brenda Muir (LAC)**

Brenda described the changes afoot at the National Library of Canada, due to the 2002 legislation that created a "knowledge institution." The changes of information technology helped dictate this convergence, as clients didn't see the reason for two separate institutions (as in the formerly separate National Library and the National Archives). Both were in the business of providing access to information, and a single entity will have more clout than two individual ones. Now, all information about Canada will be available from a single institution, which will strengthen the visibility, relevance and access to the collections. The aim is to be Canada's leading knowledge and information management organization, to be innovative, and to strengthen cooperation with other individuals and institutions.

Royal assent has been given and proclamation of Bill C-8 is pending. The mandate is to be open and visionary in terms of Canada's documentary heritage. How will

this be accomplished? The process will take several years. A number of working groups have been assigned the same tasks (pairs of groups from each prior institution). The transformation team will plan and coordinate all issues and manage the process; there have been three phases of working groups so far. The Directions for Change document places the collections at the heart of the mandate, their preservation and growth being of prime importance. Again, this will be a new kind of knowledge institution, truly national, in one collection.

What will drive Libraries and Archives Canada? Access, which has traditionally been different for archivists, will move the focus to the client, while maintaining effective stewardship of Canada's documentary heritage. There will be a strategic approach to metadata, with a digital task force to address mainstream digital access.

Muir gave an account of the timing and variety of sessions in which staff have participated and offered input; as of April 23, the telephone and inter-library loan services of the departments have been merged, with a two-week turnaround for the latter. The Music Division staff will still provide reference, describe and care for the collection, and perform retrospective acquisition; the Music Cataloguing Team will move to Gatineau. Special Collections will be closed, and a *mediathèque* will be created. Music materials in the Archives may be pulled and moved to music. Reference service will be different, integrating external requests regardless of whether they occur via the Web, in-person, by post or by telephone. Onsite, greeting and orientation will occur on the main floor, reference "triage" on the second floor, including consultation, and the researcher may

work in a study room. There will be more levels and standards for reference service: A equals casual; B equals in-depth (up to ten days); and C equals in-depth, requiring the hiring and assistance of a specialist researcher. Archives have not had these standards/levels previously, and have fielded 80,000 questions annually. Music has no A-B-C levels: Marlene Wehrle fields the print questions; Brenda, the sound recordings; and Jeannine Barriault the archival queries. How would one perform triage for music, especially when so many queries involve two or more formats?

There are four catalytic initiatives affecting the future of LAC: metadata (levels of description and the improvement of access); digital collections (making things known), Amican (Amicus plus Mi-Can, the Archives database) and the transformation of the delivery of services (seventy percent of requests arrive via e-mail). And, the change isn't just organizational, it's physical, with the move to Gatineau.

### **B.C. Sheet Music Project Terry Horner (UBC)**

Horner has been at UBC for seven years, providing music reference and cataloguing services. His BC Sheet Music project received funding from CAML last year, and he took the opportunity to preview it at this year's conference.

The URL is: <http://www.library.ubc.ca/music/bcmusic/default.htm>.

The project has taken three years, involving the scanning and cataloguing of each item. The addition of MIDI files has added audio to the site. There is information about the composers.

There are approximately 155 pieces, representing the music and social history of the province, half of which are unique copies. "About this Site" has an FAQ and a list of missing works. There is a wide variety of material from songs with piano to dances (waltzes and two-steps), to songs about people, places and Ogopogo (check out the latter on the site). The addition of the Finale Viewer is a new feature: one can follow-along with the music as it is being played. All in all, this a handsome site with many nice features: the ability to enlarge pages is useful, and the choice of .JPG, PDF and Finale Viewer images is outstanding. The presence of technical specifications should be extremely useful to anyone who is contemplating mounting a similar project.

### **Music Copyright in the Digital Age: Roundtable (CUMS/CAML)**

Brett Waytuck (Saskatchewan Health Resource Centre) stated that the last major Canadian copyright review occurred in 1997; in 2002, an agenda was planned for 2004 (yet to come). There is no Canadian digital millennium act to allow us to achieve parity with the U.S., another goal being the desire to meet or exceed the WIPO standards. A comprehensive review is needed. He also discussed recent court cases involving copyright. Waytuck made it clear that the government (particularly the bureaucracy) is onside with the corporate agenda, and intends to move in this direction as soon as possible. This excellent presentation in PowerPoint should be made available on the CAML Web site.

Tim Lloyd, CEO of classical.com offered his version of "Digital Music 101" and the

concept of commerce versus copyright. The licensing of content is what is different.

In the 1880s, sound technology consisted of wax cylinders; Alexander Graham Bell hoped to bring concerts into homes. Now, we have MP3 technology. Kilobytes per second (KBS), at high speed, are required to produce quality sound transmission. Windows Media Audio (WMA) standards are also being developed. Sound waves are still responsible for high/low or soft/loud sounds. The air pressure is converted into an electrical charge. The problem with translating music into data, is that one ends up with huge files. Samples are 16 bits; stereo doubles the amount of information. Ten MB/minute is generally what's required. In comparison, CDs have 600-700 MB worth of space. Sampling removes the unnecessary data (the stuff we cannot hear) and some sounds are masked by other sounds. Essentially, sampling removes the extraneous bits.

### **Downloads**

- are owned by the user (generally)
- must be downloaded to be listened to
- need storage, as files are compressed to ten MB/minutes
- portable, generally
- higher quality
- 128-192 KBS close to CD audio-quality

### **Streaming**

- users listen to the sound, do not own it
- can be listened to immediately
- needs an Internet connection
- speed
- not portable
- lower quality (needs bandwidth: 22-64 KBPS is sufficient)

In terms of digital music services, MP3 is "it." Visit [mp3.com](http://mp3.com), [emusic.com](http://emusic.com), or [realnetworks jukebox](http://realnetworks.com/jukebox). Digital music copyright seems to be an attempt to impose a U.S. surcharge, and ban players. The second digital music initiative has caused chaos, with the RIAA suing [mp3.com](http://mp3.com). Major labels have all sorts of digital headaches, and were unsure of how digital music worked. Essentially, the companies owned the copyright, but didn't know whether they owned the digital rights as well. Lawyers said, "No, but give us money, and we'll get them for you!" But the physical sound carrier can be digital, so "Bingo! You had the rights all along!"

CDs are essentially master copies: the original copyright can be nearly impossible to trace. Why buy if you can always listen? That's how streaming works. It's not bought, just listened to. How do you price the number of listens? So that it equates to the former purchase? Should it be fifty-cents a listen? That's huge! How attached are we to ownership? That's the thing about [classical.com](http://classical.com): you can listen to something 1,000 times. In essence, legal services are preferable to illegal usage: streaming services are controllable, and fairly pay artists for their work. The difference between "free library services" and paid-for "consumer services" is that libraries want a different type of music, whereas companies want stuff that will sell. And, in either case, extra metadata is required to enhance search and browsability.

A [classical.com](http://classical.com) license covers all usage in-library, including audio reserves. There are no restrictions/limits on the number of listens: users can purchase downloads if they wish to do so. The service began in January 2003, with classical movements rather than tracks (essentially a pop-music term). After six

months, it was evaluated for its research value and three were identified: it is an aid to lifelong learning; offers remote access to faculty and patrons; and it supplements existing collections (at a similar cost to shelf space).

Classical.com is dedicated to meeting libraries' needs by offering a digital music service specifically to libraries. The classical.com board has decades of library experience, and has an external advisory board consisting of six librarians. They are committed to high quality service, offering static-URLs, and the music of some twenty-five commercial labels. They have just signed with BMI (a two-month process to get nineteen signatures). Classical.com actively seeks out music to match libraries' educational needs, and began with MLA's *Basic Music Library*. They also talked to librarians, asking "What do you want?" At the present, there are 27,000 classical recordings available, and 200-plus themed play-lists, which are customizable by library staff. The service has gotten high marks from a number of reviews.

Smithsonian Folkways has just signed with classical.com. There will be a world-music version of the service coming soon. In contrast to Naxos, which has its own catalogue, classical.com offers at least six versions of the *1812 Overture*, which is a representative sample of the good ones. It can also be a source for archival recordings.

Brenda Muir commented that the National Library of Canada often receives requests for digital copies of existing analogue recordings. Most requests are referred to the copyright owner, and generally all agree, with the exception of BMI.

Classical.com values its independence very highly, and is not beholden to content providers. It would be happy to accept music from non-publishers (say if universities wanted to offer their local music to a particular geographic area). But, this is a new industry, and it can take years to get licenses; conversations with publishers are evolving. In contrast, Apple is dealing with major labels to offer its licensed I-tunes, which are linked to Apple's proprietary I-pod. This will be a pay-per-tune service, with the music priced by length (99 cents for up to 5 minutes). At 22 Kbps, this will work over dial-up. Now, most people are not audiophiles, and their own equipment is not necessarily state of the art. At Juilliard, a comparative listening course offered a 64 Kbps service, which was effectively killed when accessed by five to ten people. With classical.com, there is a choice of 22 or 64 Kbps, and either the user or the library can make this selection.

**CAML Research Reports** Diane Peters (WLU), Chair

**Luigi von Kunits** Kathleen McMorrow (U Toronto)

While indexing the *Canadian Journal of Music*, McMorrow became acquainted with the scope of von Kunits' career. A violinist and expatriate Viennese, von Kunits' repertoire included Beethoven, Brahms, Bruch, Spohr, Vieuxtemps, Lalo and Saint-Saëns. As concertmaster, he toured with the Pittsburgh Symphony, giving a concert with the Mendelssohn Choir in Toronto. Leaving Pittsburgh in 1910, von Kunits returned to Vienna for two years. In 1912, he returned to Toronto to head the Canadian Academy / Toronto Conservatory / Toronto College of

Music. His string quartet gave the Toronto premiere of Schoenberg's First Quartet.

Von Kunits perceived a need for a forum for musical discussion, a critical journal. Over the six-year span of the *Canadian Journal of Music* (which he founded), von Kunits wrote over fifty editorial essays totalling more than 75,000 words. Many more articles were unsigned, but were unmistakably by von Kunits. (Who else would have heard Ysäye's debut in Vienna some thirty years previously?) He wrote on a variety of topics, often offering internal dialogues in a question-and-answer format, discussing the centrality of music, and at one point described rhythm as the "skeleton or backbone of music." In 1917, he commented upon musical prodigies, who are "growing like mushrooms after a summer rain!" McMorrow confessed to being charmed and fascinated by von Kunits' prose.

**Artie Shaw** Vladimir Simosko (U Manitoba)

Artie Shaw is now ninety-four years of age. He was the leading sax/clarinet player/sideman in NYC at age thirty-six. He wrote his own music, and his innovation of adding a string quartet to a swing band, notably in his "Interlude in B-flat," created a sensation when premiered. But it was his rendition of the standard "Begin the Beguine" that catapulted him to stardom, supplanting Benny Goodman. The burden of being a pop star playing the same music nightly was too much for Shaw and, sick of the inanity of it all, he walked out. He continued his career for another fifteen years in Mexico. Shaw was performing with his band during the bombing of Guadalcanal, and became deaf in one ear.

Shaw commissioned Norman Dello Joio to write a clarinet concerto—and recorded it,

with the composer at the piano—the acetate has never been released. Shaw is also a talented arranger, creating easy, interesting, and energized arrangements. In 1949, he wrote an arrangement of Ravel's *Habanera* for clarinet and orchestra which was recorded (copies are extremely rare). He has been contemplating reissuing some classical works, and was appalled when Simosko told him that Branford Marsalis had recorded this arrangement on the soprano saxophone—not because he (Shaw) got no credit for the arrangement, but because it was just "wrong" for the saxophone. Shaw himself was a deep, sophisticated soloist. Remarkably, while playing top-of-the-line clarinets (Buffet or Selmer), he used a stock mouthpiece and a plastic reed, saying "The sound is in your head!"

There is another side to Shaw: the writer and amateur scholar. He has written several books, one being *The Trouble with Cinderella: An Outline of Identity* dealing with the pop-idol label. His composition *Nightmare* (1937) is the first modal jazz composition. Most biographies portray Shaw as a pop-star, boozier and womanizer. When asked about his many marriages to film stars, Shaw quipped, "Who could resist?" Simosko's book goes a long way to dispelling the myths about Shaw and setting the record straight; Shaw himself wrote the introduction.

**Modern Indigenous Music and the Uses of the Media: Keynote Address (CUMS/CAML)** Beverley Diamond (Memorial U)

"I am the genii of entertainment," said Thomas Edison.

Native Americans were among the first recorded subjects, capturing fugitive sound. While cameras could be used to follow pathways across the lands (where the spirits of ancestors travelled), audio recordings have a mystique. The evidence of indigenous recording artists like Santu Thoni (a Beothuk descendant married first to a Mohawk, and later to a Micmac chief), who was recorded by Speck in 1910 (“Santu’s Song”), offers another window to the past. Santu gave Speck information about detailed social practices, dice and bowl games, and was alert and attentive to detail. Santu was a traveller, and sang three songs for Speck, not just one. The first had a discrete structure: phrases with cadences. The second has the flavour of Gregorian chant, a French influence, with stylistic similarities to Innu hymns. The third has a faster tempo in triple metre, sounding a little like “London Bridge,” and the move to a triple metre is also found in an Innu hymn. Santu represents a bridge of cultures, mirroring a hybrid heritage.

Diamond then described the Finnish Sámi phenomenon of *yoiks*. Dozens are recorded, from family specific, to yoiks on the death of royalty. You can have a yoik to a mountain. How? Well, you try to capture a quality, perhaps with vocal tremolos, or by using large intervals. Personal yoiks predominate in live concerts—probably only one-third are recorded—partly due to the fact that copyright, Sámi-style, gives the copyright to the subject of the yoik, *not* the creator!

*Roots/Routes — Take One—The Mediation of Ethno-cultural Roots/Routes*

Diamond played several recorded examples: Joy Harjo’s “Letter from the End of the Twentieth Century” (Muskogee); the

women trio Ulali’s “Going Home;” Mathis Oskal’s “Millennium Yoik;” and one by the Sámi artist Inga Juuso. Harjo celebrates heroes, both known and unknown; Ulali loves the blues. Oskal celebrates friendships, one yoik describes the annual moving of reindeer to the summer islands and the meeting of friends like Mahte Antte Mahtte (Oskal was the winner of the Sámi Grand Prix of Joikin, a CD from 2000 is *Njargon* DATCD-30).

How does yoiking differ from singing? Yoiking is an edgy sound, while singing is bland by comparison. Diamond played a clip of Inga Juuso—who is a “new Yoiker”—there was a flamenco influence in the work we heard.

*Now—Take Two—Mediation of Historical Roots/Routes*

Lucie Idalout’s CD, entitled *E5 770: My Mother’s Name* (Heartwreck Records, 2002), contains the radio broadcast voice of Lucie’s mother in the background. “E5 770” refers to a 1944 government policy, whereby people with difficult-to-pronounce Inuktituk names were given numbers instead. There is some throat singing in the background.

Ulla Pirttijarvi, a Sámi, heard an early recording of an old man—and she knew that she was related to this voice...and she was. Her CD, entitled *In Her Foremother’s Arms* (2002), juxtaposes old and modern recordings.

*Now—Take Three—Indigenous Music as Public Intellectuals (e.g., Bono)*

Wimmi Saari performed at Riddu, 2002. Saari is a Finnish man; he performs no personal yoiks, rather his yoiks present the

sound of an electric drill, or the sound of traffic and buses encountered on his way to work. A yoik is *not* dance music. Diamond played one yoik that included references to Texas, Clinton, George Bush(ey), and Yasser Arafat. She suggested that early recorded artists considered which song and style was to be recorded...and were both “rooted and routed.” Bear in mind that recording versus live recording involves different choices, some of which are the extent and variety of music presented. We need to understand our roles as mediators.

Consider friendships—deep and lasting, or not—versus politics. Consider the politics and aesthetics of art. Why and how do people relate to each other musically? Think about Schubert’s circle of friends in 1820 in Vienna versus New York City in 2002. The concept of kinship in nineteenth-century Germany redefined how people related to one another; today, the concept of place plays a factor: the Sámi Artists Association meets in NYC annually! Indigenous music may well be hybrid as a rule (consider *Santu*), and there is resistance to changing one’s cultural heritage or niche.

Diamond was asked whether she has ever been yoiked. Not to her knowledge...yoiks are not written down and change over time. They can be nuanced differently and, depending upon an audience or situation, the same text can be presented quite differently (the example being a yoik being performed when angry versus the same yoik being performed at a family wedding). Yoiks are circular, having no beginning or end. The rhythm and pointing can change. A Sámi child will have a name and a childhood yoik. A common question is *who* will give you your adult yoik, and when? (This can be a stressful thing.)

One 1970 yoik concert was notable because some of the audience members had to be removed—they wouldn’t stop responding to the yoiks. One is commonly yoiked at weddings, as in “to yoik the shoes off the groom,” a reference to a spendthrift daughter. Copyright, as mentioned earlier, belongs to the “yoik-ee” or subject of the yoik. A 1980 Sámi yoiker Eurovision concert caused much public criticism, as a yoik was used without permission...the fact that the yoik-ee might have been difficult to reach, being on the reindeer-herding circuit, would not be considered a valid excuse. Contrast this to the modern world’s copyright with reference to CDs: I am the author, I need no permissions to record a CD of my own music. Yoiks can either be spontaneous or created with care over a great deal of time. Kids are tested by their parents on their yoik knowledge. Even though one of Diamond’s colleagues has 700 yoiks on his hard drive, yoiks are made known primarily by word-of-mouth. She also discussed the recording of *Lucie*, noting that the use of vocables first, then repeated and followed by the text: the tune is always associated with the same text.

**Issues of Nationalism (CUMS)** Edward Jurkowski (U Leth), Chair

**Yrjö Kilpinen: Finnish Lieder and German Cultural Politics during the 1930s** James Deaville (McMaster U)

Kilpinen was the greatest and most productive lyricist of the 1930s. Known as the Finnish Schubert, he wrote some 750 songs and a series of cycles. Born in 1892, he studied at the Helsinki Music Institute. He also was a card-carrying Fascist, but his Nazi ideology is

rarely mentioned or acknowledged. Kilpinen was one of two foreign jurors for the 1936 Olympics Music Competition in Berlin, the other being Malipiero. The 1940 Olympics, scheduled for Helsinki, was cancelled. Kilpinen was scheduled to have been in charge of the Music Olympics that year. Unfortunately, there are few documents about him in translation.

The *Lied* is considered to be the bearer of German identity, the sum confession of the soul. Kilpinen was a virtual poster boy for the Nordic-Aryan lineage. His setting of German texts were praised for finding the “right and true tones.” Deaville played one example which contained nineteen suspensions in the piano introduction—an effort to convey serenity (hymn-like)? Following the Nazi era, Kilpinen was deemed an embarrassment, and was either ignored or written out of history. In 1992, the Kilpinen Centenary prompted a reappraisal, but the Kilpinen Web site makes no mention of his Nazism. In the UK, a Kilpinen Society was founded in 1935; one of the founding members was the impresario Walter Legge. *New Grove* describes Kilpinen’s songs as being “rather fine.”

It remains to examine Kilpinen’s compositional practices, and this may be an opportunity to examine music and politics in a fruitful dialogue. Kenneth DeLong suggests that Hugo Wolf might be a model for Kilpinen, or perhaps Josef Marx. Deaville noted that Kilpinen’s music was raised above that of the native German, Hans Pfitzner, by the German National Socialist Party. Recordings of Kilpinen’s songs were made by Gerhard Hüsch and also are available on the Bis label.

**Querying Nielsen’s Nationalism** Sarah Gutsche-Miller (McGill, Finalist, George Proctor Prize)

Carl Nielsen has been relegated to secondary status by English-language critics. His reception has been almost exclusively that of a national composer. Born in 1865, Nielsen attended folk schools, studied history, myth and music, thereby steeping himself in his cultural and political heritage. His symphonies and concertos are labelled as nationalistic, when in fact they are mainstream European.

Somehow, Nielsen’s national songs have become associated with his symphonic music. His Third Symphony (written 1910-11) was acclaimed as the one which best exhibited Danish character, and was a great success. It was said to embody the Danish landscape, the Andante being described as a “humid summer day.” There are appoggiaturas, acciaccaturas, conjunct melodic motion, with both diatonic and modal scales. There is a tonal focus, the harmony is triadic and modal. The second movement opens with horn calls, and the oboes play a circular melody. There is a folk “feel” to this movement, but it is not specifically Danish or Scandinavian. Gutsche-Miller played an example, diatonic with a modal influence (a flattened seventh). Her third example featured the horns, with altered fifths, no longer pastoral. Perhaps the allusion to folk culture is one of those dominant features with universal appeal? Somehow, composers from smaller countries are always considered to be nationalistic. Gutsche-Miller suggested that a “Nordic sound” is not a dominant feature of Nielsen’s works—rather they are neoclassic or examples of early modernism. Perhaps Denmark’s desperation for a national composer coloured Nielsen’s reception. Certainly his *Maskarade* is very

much like Mozart, with its opera buffa character. There is nothing “Danish” about it.

**Reports from the Field (CAML)** Richard Belford (U Sask), Chair

**MLA’s LCSH Workshop** Lisa Philpott (UWO)

I attended the post-conference workshop following the February MLA Conference. I suggested it might be best if I wrote up a report for a future issue of the *CAML Review*. (The session was somewhat intimidating for non-cataloguer, but reference librarians need to know about LCSH, too.) I was surprised to learn that choreographed works are entered as English-language titles...and asked the LC rep about this, since the LCSH rules specify that music titles must be entered in the “original language.” The response was, “I was *warned* that someone would ask me about this! It’s because choreography is not tied to language, so the decision was to catalogue dance titles in English.”

**Philips University (Marburg, Germany)**  
Diane Peters (WLU)

Peters spent two weeks visiting Philips University, which regularly participates in a student exchange program. Marburg was damaged slightly during WWII, but 150 medieval buildings have been fully restored. There is a ninth-century castle, and the earliest Gothic-style church; Marburg was also the centre of the Teutonic Knights. Philips University celebrated its four hundred and seventy fifth anniversary in 2002, and its alumni include Boris Pasternak and the Brothers Grimm; Heinrich Schütz studied Law there in 1609. Some 1,800 foreign students are presently enrolled.

Philips University has a two-tiered library system: older, smaller libraries and a new University Library built since 1960. The libraries hold 2.3 million books, incunabula and manuscripts, with an acquisitions budget of some \$3.2 million Canadian dollars. There is a Canadian collection, the Alan Coatsworth Collection of 40,000 books, 120 periodicals and maps of Canada; they have a strong collection of Hessen materials (Hessen being the state within which Marburg is situated).

There seems to be little cooperative cataloguing: technical services were coordinated in the 1970s; acquisitions are coordinated with Faculty. There are thirteen divisional libraries, and ninety-two *Fachberichts-Bibliotheks* which exist on their own, which causes much duplication. The library receives a great many requests, both e-mail and written, from foreign researchers. The catalogue, Pika, is a Dutch system; the acquisitions system is also Pika. They catalogue using field tags, and do not use MARC.

The central library is closed stacks. The “reading collection” functions like a reserve collection. There are multiple copies which may be borrowed for four weeks. Loan periods are specified by the government. There is nothing like LCSH. Instead, each library makes up its own headings. The cataloguer provides an item’s basic description, and a subject expert assigns the call number. Subject experts must have a doctorate. The OPAC has been available since 1987. Items from 1974-86 are listed online, with the exception of items from S-Z. Items dating from 1930-73 might be available in an online union catalogue from Frankfurt (listed by main entry); dictionary catalogues must be consulted for items pre-1929.

The job situation is quite regimented, with those in the civil service having to take a state exam that guarantees job security. Salary charts take into account whether one is married and also whether one has children. The work week is 37.5 hours, with a time clock: lunch is scheduled from 12-1:30. Diane was given a tour by a blind gentleman whose English was excellent. Her visit gave her the impression that libraries' problems are universal.

To conclude, it was a pleasure attending this conference. At the invitation of CUMS

President Ed Jurkowski, a Lethbridge city official (on behalf of the mayor) and the university's Vice-President (Academic), Seamus O'Shea, were on hand to greet us at the welcoming reception. The music making, which included a faculty recital, a concert of composition competition winners, and noon hour mini-recitals, met the standard of excellence we have come to expect at these gatherings. Kudos to Richard Belford for organizing a terrific CAML program, and to Danessa Picklyk for her work (on CAML's behalf) on local arrangements with CUMS's Brian Black, Deanna Oye, and Arlan Schultz.