

CAML/CUMS Conference
Humanities and Social Sciences Federation of Canada

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Due to my inability to self-clone, I was sorry to have had to miss the Opening Concert of the CUMS/CAML program: UWO's retiring Associate Dean, Peter Clements, was being feted by his family, friends and colleagues that very afternoon; I had RSVP'd for that event several months in advance. The next hurdle was the Toronto Transit Commission (TTC) whose employees staged a wild-cat strike the following morning; I counted myself very lucky indeed – to have missed only the opening plenary session.¹ CAML attendees were very resourceful in finding ways to get to York, with several student members who tried their hand at hitchhiking!

Session 1 CAML/CUMS Keynote Address

Montreal: Disco City Will Straw (McGill U)
(Summary by Desmond Maley)

During the seventies and early eighties Montreal was a centre for disco, much of which was exported “underground” to Europe

where it was then branded as “Italian” (www.italodisco.net). Straw played examples from the 2004 Environ CD, *Unclassics*, a compilation of hip and disco music from the period by Morgan Geist (see <http://www.stylusmagazine.com/review/morgan-geist/unclassics.htm>). Straw also introduced the Quebecker Pierre Perpall, also known as Purple Flash, whose 1984 hit, “We Can Make It,” was said to have arrived too late and in the wrong country. This raises questions of where the centre and periphery of the empire is, in musical terms, or, as Straw put it, of “geographical marginality” and “weakened signals from the edge.” Italian pop by this time was dismissed as overblown and baroque, although much of it actually came from elsewhere. Hackneyed, splashy and sleazy are other words often used to describe this “decay” of forms. In Quebec, distortion was also used to hide the French words, thus avoiding the language issues of the Bill 101 era. At the time André Gagnon's disco pieces were labeled high end, while Perpall was low – yet the examples Straw played showed there was no real difference between the two. When it comes to this kind of music it seems to be more a question of dissemination than of origins. Perpall has since gone on to ply his trade on cruise ships.

¹Nearly all of this report was written by Lisa Rae Philpott. Two session summaries were contributed by Desmond Maley, and these are indicated in the report.

Session 2 Who's Right Is Copyright?

Convener: Brian McMillan (McGill)

Panel Members: Myra Tawfik (Faculty of Law, U Windsor), Brett Waytuck (Health Sciences Library, Queen's U), Jay Rahn (Faculty of Fine Arts, York U)

Myra Tawfik gave an overview of Canada's Copyright Act from 1924, with explanations of the Phase I (1988) and Phase II (1997) revisions. Phase III is in progress, and will deal with the Internet and the digitization agenda.

The formalization of copyright began in 1886 with the Berne Convention, which assigned minimum rights for literary and artistic works. The Paris Act revisions (1971) dealt with printed text, and incorporated new developments. (These are both "copyright-holder-centred.") Because Canada is a signatory to the WTO/TRIPS (Trade Related Aspects of International Property Rights), we are bound to the Paris text of 1971, which is fully enforceable. We must also follow the spirit of the Paris text, so our domestic legislation has to conform to these less flexible international agreements.

In 1996, the WIPO (World Intellectual Property Organization) ratified Internet treaties incorporating the Copyright Treaty, and the Performances and Producers of Phonograms Treaty under Berne. Canada has signed but not yet ratified these treaties (Phase III reform).

Much of our copyright difficulties stems from a clash of cultures at the international level. Berne represents *droit d'auteur* and aims to restrict public access; Canada's tradition is tied to the common law tradition of the United Kingdom. Canadian copyright

should be about a balance between the creator's rights and the public interest. As an example, CLA is dedicated to the public interest and creation/dissemination; CRIA (Canadian Recording Industry Association) holds the minimalist view, marketing products of the mind. The battleground is legislated limits on copyright: "free uses" (no permission/payment required, called "fair dealing") versus "compulsory licenses" which offer no permissions, but require payment (while keeping absolute control).

Fair dealing offers exceptions for research and private study. Critics and reviewers are permitted to cite, with appropriate credits – as are news reporters. Educational institutions, libraries and archives are expected to act without the motive of gain, and this language has been drafted in very specific, closed categories. Most exceptions require that there must be a collective license scheme.

Section 107 of the US Copyright Act, specifying fair use, differs from the Canadian principles because the US only joined Berne in 1989. The US fair use exceptions include criticism, commentary, education, teaching (including the making of multiple copies for classroom use), scholarship, and research. It is tied to the nature of the copyrighted work, and the effect of fair use on the potential market.

Tawfik discussed the case law example of *CCH Canadian Ltd. v. LSUC*, whereby fair dealing was broadly defined, and allowed libraries to invoke it when acting on behalf of patrons – independent of existing library exceptions. This interpretation of fair dealing defines research broadly to include commercial research, and refers to fair dealing as a user right; both copyright and user rights are treated equally in the decision.

How will CCH be interpreted by subsequent courts? Will it survive legal action? Does CCH comply with our various treaty obligations?

In contrast, Australia permits the copying of music, newspapers and books to I-Pods and MP3 players; citizens are permitted to record TV and radio programs for time-shifting purposes; schools, universities, libraries and other cultural institutions may use copyrighted materials for non-commercial purposes. Fair dealing conventions will not be replaced by fair use. The government intends to remain true to the existing copyright culture in Australia.

Brett Waytuck, who was unable to attend, offered his written questions regarding individual downloads and libraries, as tied to public performing rights. How do libraries deal with fees for access to online music? What do we do when it's necessary to migrate to a new format? Is there any hope of lobbying the industry for IP-access to music? Can there be online repositories of digital music freely available on the web? What about local holdings – or collections dealing with local history? Will they be forever tied to their creators/heirs? If you have such collections, be sure that the contracts transfer the copyright to the institution! Waytuck fears that peer-to-peer sharing will soon be a prohibited activity.

Jay Rahn teaches music theory at York University. He pointed out that academic freedom permits one to choose one's own subject matter, to track down sources, and participate in peer-reviewed activities, but that music copyright effectively quashes one's ability to study complete musical works in a classroom situation. Compiling course-packs has increased copyright awareness, and they

are convenient for other disciplines. But one cannot include a complete score for analysis/study by a music cognition class. Despite the lobbying efforts of CARL and CLA, music is not treated fairly, as there is no exception for copying of printed music. The levy on blank audiotapes (one must apply for a special certification number to avoid paying this levy) which produces royalties (thirty percent) on audio tapes – a semi-obsolete format, seems ludicrous, given the rise of CD-R and MiniDiscs. Wouldn't it be better to charge a fee of \$2/student – across the country – and offer access this way? We have been reactive; we need to be proactive. Granted, the CCH decision offers exclusions for research by individuals, but what about course-packs, listening and large classes.

CAML Cataloguing Committee

Daniel Paradis reported on the Resource Descriptions Access (RDA) meeting that he attended on behalf of the Canadian Cataloguing Committee. While there is a movement to simplify the rules for access points (Chapter 21), it was argued that music requires the special rules (see <http://www.collectionscanada.ca/jsc/rdapresentations.html>).

The rules found in Chapter 3, physical description, are also missing important features for us. There is as yet no final version of Chapter 3, particularly with respect to CD-ROM and DVD-ROM. Hybrid discs, with both CD and DVD-video on a single disc, are not covered. Section 5.5B1, the "extent of item for notated music," is also under discussion, as was recently the case on the MLA listserv.

Stacy Allison-Cassin reported on the Subject Access meeting she attended in Memphis. There is some interest in reviving the Thesaurus Project. The Library of Congress has solicited MLA's assistance with respect to split-genres within LC Subject Headings.

Joseph Hafner discussed MARC formats and form/genre codes relating to medium of performance. He also described "funnel," a new process whereby a group of libraries can contribute records to LC, such as creating and adding authority records. There is a minimum number that a funnel must contribute (200 records), and a funnel must add 100 perfect records before LC will approve it.

Tour of the Canadian Broadcasting Centre Music Library

The TTC strike complicated this event, but car pooling was organized to enable members to visit the CBC Music Library. Visitors' badges were distributed to permit access through the secured entrance. Nicole Blaine provided a comprehensive tour of the library proper, outlining the history of the collected formats (seventy-eights from the 1930s; prior to the move to the new building, there were separate libraries for recordings vs sheet music.). As there are no longer any regional CBC Orchestras, the sheet music collection is not active; however, they will purchase scores on-demand and will loan CBC-commissioned works (only) to organizations (including overseas). The CBC commissions five to ten new works annually. There are many miniature scores in the collection.

Recordings are classed by genre and filed by accession numbers: SK = soundtracks; CD = classical; XCD = Christmas; JCD = jazz;

PCD = popular music. Orange and red dots denote Canadian content at a glance, as programmers still like to browse the collections. The CDs are catalogued using RLMS (Record Library Management System), with album title and artist, plus all tracks and durations listed. There is a collection of mood music – which can have associated fees of \$50 for the use of a thirty-second-clip; there is also a 12,000-CD collection of production music. Reports to SOCAN require artist, title, arranger, etc., so the RLMS must be able to help produce the required information. There are approximately 160,000 CDs in the library, with 100-150 CDs received weekly. The French network maintains its own, separate library, and likely duplicates seventy percent of the Toronto collection.

The non-CD collection includes some 170,000 LPs and 30,000 seventy-eights. Codes used within these collections include: FML = FMQuality (classical); L = non-FM-quality; and PL = popular music. A "Dialectte" permits dubbing in-house, onto CDs or into MP3 format. Clyde Gilmour's collection, 12,000 LPs, and 3,000 Dymo-labelled CDs is catalogued; his desk remains in its original state – although his daughter described it as much too tidy when she visited!

Sheet music at the CBC Library is also filed by accession, in a "Half-Dickinson System:" CH = choral; CHM = chamber music; FT = foxtrots. The score backlog is organized by composer.

Approximately forty to forty-five percent of the CD collection is purchased, upon suggestions from the program producers; the remainder are gifts. CDs are purchased from Internet vendors (Amazon, etc.).

Following the library tour, we were divided into groups and toured through the CBC Museum. Being on the “Adrian Schuman tour” was interesting: he asked us as many questions as we asked him! The CBC Museum is a tribute to the technician, Ivan Harris, who volunteered his own time and gave his personal collection of CBC objects that he had saved over the years. Courtney _____, who has been Objects Curator since 1992, described Harris as having had a traveling museum. There is a fascinating assortment of objects, from a *Blattnerphone* (a steel wire-tape-recorder which required two people to lift the reel) to memorabilia from children’s programming from past decades: *Chez Hélène*, *Mr. Dressup*, and *The Friendly Giant*, Bob Homme. The collection of microphones alone was staggering!

A visit to the CBC Archives felt cooler than previously visited areas, but there are no temperature and humidity controls. The Radio Archive contains CBC broadcast programs and are a part of Canada’s heritage. Film makers regularly request dubs for the purpose of creating documentaries; scholars are frequent users of the Archive. Canada’s “Film Jubilee” was celebrated in 1927; the Archive was established in 1959. With respect to current programming, most of Radio One is archived; on Radio Two, programs such as “In Performance” and “Two New Hours” are archived, while samples-only of “Disc Drive” are archived. None of Radio Three is archived. Network broadcasts are kept in Toronto; regional broadcasters maintain their own archives. Tape was the dominant recording format by the late 1940s, with “OM” used to designate “original masters” and concerts taped in their entirety. There are sixteen-inch aluminum transcription discs, plus a number of plastic and vinyl discs, where broadcasts

were recorded as they went to air. During WWII, the transcription machine was big, with huge aluminum or steel discs used to transcribe Matthew Halton’s reports from the front. Much of the taped originals have been copied onto one-quarter-inch tape, or to DAT format: these are being transferred to CD-ROM. For the most part, original masters are being kept – as that format has proved to be more stable than subsequent formats (such as DAT and even CDs).

Much reformatting/dubbing remains to be done: there is a big gap in the 1980s (1988-89 is yet to be done), although there are summaries to help locate desired items. DTCD equals dubbed to CD; DTD equals dubbed to DAT. And, there is a food dehydrator on-site, for those occasions when a reel-to-reel tape must be baked to facilitate playback and dubbing. For those who expressed interest, tape stocks from 1986-88 seem to be problematic (in terms of the separation of the metal oxide from the carrier plastic), and 1998 seems to have been a bad year. And, the Archive retains only the broadcast matrix – and not the entire taped interview, although a few exceptions have been made to this policy.

The CBC Archives regularly licenses materials to the BBC, but when music and drama are involved the process becomes much more complicated due to licensing issues. A dial-up system was launched in 2000, with programming retained on a hard drive for a period of two years (after which time programming is archived to CD-ROM). My inquiry about the television opera, *Louis Riel*, by Harry Somers was met with a suggestion to contact Barbara Brown, as she deals with educational requests, but given that this is a stage production (and Actors Equity rules

apply), it may be not be possible to obtain a copy for educational purposes.

Session 3 Delivering Digitally at the CMC and CBC Convener: Stacy Allison-Cassin
Speakers: Nicholas Tustin, Amber Lin (CMC); Nicole Blain (CBC).

AVTrust Canadian Music Centre Audio Heritage Project

The Canadian Music Centre's Nicholas Tustin and Amber Lin offered an overview of its digital activities. With 17,000 scores and 10,000 recordings plus archival materials (programs, photos, publicity materials), there is ample opportunity for digitization; remote users, especially, want the ability to listen online. In 2005 alone, the CMC circulated 8,725 scores and parts; its web site logged 25,000 unique visitors monthly. For a Musical Memories sound project, title and composer access was required for a collection of broadcast recordings and interviews – details of the interviews were missing from the descriptions. From the preservation angle, non-stable media such as acetate tape and CDs required migration to a more stable format; CD-R was the most problematic format!

The Digital Score Archive was created in-house, with the impetus being the then looming threat of Y2K. Scores have been scanned to TIFF format, with blemishes cleaned up and then sewn together in PDF. By 2006, over 6,000 scores were digitized. Now it makes sense to merge the CMC Catalogue with the Digital Archive, so in 2004 a professional librarian arrived at the CMC (but there was still no Systems Architect); in 2006, an audio engineer was hired. A Digital Mass Storage System has been implemented to back up the CMC audio collection, with funding

from the AVTrust. Master copies are backed up into WAV files, and the CMC Catalogue will need to include interview information. CDs are being ripped as WAV files. CD-Rs are experiencing significant problems, in that they are becoming warped – with the edges lifting (likely due to the application of labels), with tracking errors occurring at the ninety percent mark. The fix to make the CD-R discs playable is the judicious application of heat, from a hand-held hair dryer, coupled with a particular freeware software program which reads/samples at 6x.

Once migration has been completed in accordance with IASA standards, and with appropriated consideration of copyright, it is expected that digitized access to sound files will be available by streaming to the regional CMC libraries. Public availability may be accomplished by offering a member-based archival jukebox to universities, orchestras and patrons of the CMC.

Digitization at the CBC

Nicole Blaine has been Manager of the English-language CBC library since 2004, where she has worked altogether for eight years. She described the pilot Virtual Music Library whereby CDs would be ripped and made available to producers and program directors. At present, there is approximately seventy percent duplication between the French-language library system (Disco 2 – which is full of “leading articles”) and the English-language library (RLMS). Not only are the physical CDs duplicated, but cataloguing is also duplicated and precious resources are being wasted. The vision is to merge the planned Virtual Music Library vision with current technologies (and perhaps wean users from browsing the shelves). To

this end, it will be necessary to evaluate the impact on the workflow of both librarians and producers and to determine a target architecture for a VML system.

Nicole described the ripping process as a type of Vulcan mind-meld whereby data is copied via the VML-ripper. It takes ten to twelve minutes to rip a CD to the system. There is a pair of servers, one in Montreal and one in Toronto, with nine terabytes of space available. (The smaller regional sites also require some space on the servers, and there are five teams of pilot participants including two from Sudbury and St. John's.) Formats include WAV, MP3, SND (mono) and SND (stereo). Some 24,000 tracks are available via the Galaxie satellite subscription service; 14,000 tracks have been ripped by librarians during May-June of this year, as an on-demand service to highlight new Canadian music.

What will the impact of a VML be on CBC and Radio Canada? Workflows? Browsing the shelves? The old Dalet workstations had some limitations, but the Dalet-Plus system (<http://www.dalet.com/radio.html>) will offer solutions. There will be a need to hire an outside company to deal with record jackets, liner notes and accompanying booklets. No doubt there will need to be focus groups, with representation from the record companies. Certainly, a shared virtual system will make more categories browse-able and the regional stations are ecstatic to have access to the complete library holdings online. There have been some mysterious sound-quality issues in Sudbury, perhaps related to the normalization of sound files? And, this past fall there were problems with Sony's DRM-encoded CDs. Issues regarding digital reproduction and/or broadcasting will be dealt with in consultation with CMRRA (Canadian

Musical Reproduction Rights Association), as permitting MP3 downloads for producers and broadcasters will be questionable with respect to copyright.

The benefits of the VML will be many. The ability to free up space by getting rid of regional duplicates is a huge benefit, as is the availability of a common database. Sharing resources means that a small station in Whitehorse can host a special broadcast by having access to a network-wide library of audio resources. Time savings are also envisioned, with a VML negating the need to replace CDs, and permitting librarians to concentrate on cataloguing - thereby offering improved subject- and genre-access to the audio collection. In addition, a VML will have further workflow implications, by offering the ability to prepare reports for librarians, producers and also to prepare logging-reports to SOCAN. Each track has its own metadata, and there will be the ability to add names of guest artists to specific tracks as deemed necessary. It will be possible to have a controlled table - to describe categories of music (e.g. Goth, heavy metal, etc.) to enhance subject headings and provide improved access.

Session 4 AAAA@York: Acquiring and Accessing the Avant and the Alt

Convener: Rob van der Bliet

Speakers: Carl Wilson (Globe and Mail), Rob van der Bliet (York), Stacy Allison-Cassin (York)

Wilson described the difficulties of a working music critic by asking "What kind of music do you listen to?" Loud? Sad? Gregorian mode? One must make claims about genre: Country - *not* Nashville! Metal.

The points of affinity are social, and often related to race and sexuality. There are marketing tools; form unites and identities can distract or be at odds with a genre. How to categorize music? Where does it “go on the shelf?” Musicians often describe “Two kinds of music: the good music and the other kind.”

Musicians often have an identity, but then you have the noise band “Wolf Eyes” whose motto is “bugger genre and bugger style.” Its appearance at the Victoriaville Festival (2005) with guest “Professor” Anthony Braxton resulted in *Black Vomit* (“hugely recommended” at <http://www.boomkat.com/item.cfm?id=22814>). Genre can be troublesome, and there is a certain thrill involved with the breaking of rules and barriers. Hybridizing results in new genres, and it can be a bloody process...country and folk and punk rock? Certainly there is much to discuss – regionalism, politics, etc., in the “bimonthly journal of alt.country” – whatever that is! The band Wilco (<http://www.wilcoworld.net/>) incorporated electronics and a horn section into its sound, backing out of the country genre and returning to its rock roots. Genre categories can have creative consequences, and the genre camps are mixing it up with groups like the Dixie Chicks and Big and Rich (country genre, with a tall, black rapper). The term “alt” is being replaced by “indie.” Alt implies grunge-rock; “indie” formerly meant an independent label. “Avant-garde” is now a pop style. It’s a social categorization, as much as a musical one. People are discussing “the work” in world terms, and the communities in which they move – as they are drawn into the never-ending genre game.

AAAA@York: Acquiring and Accessing the Avant and the Alt

Rob van der Blik & Stacy Allison-Cassin

The text of Rob and Stacy’s presentation is at: <http://www.yorku.ca/caml/aaaa>; it includes links to journals, vendors and gives an overview of preferred subject headings (not endorsed by LC).

Rob began by quoting grovemusic.com and Joshua Green (*Popular Music and Society*) on gothic music, and discussed the highlights of particular journals and vendors.

Stacy then discussed cataloging of popular music CDs at York U. Since CDs are accessioned, access points are extremely important, however LC Subject Headings do not provide much (if any) useful information to a user. Even selecting a name access-point can be challenging, given the paucity of information on some of the popular music CDs she encounters. Her favourite sources include: All Music Guide, Wikipedia (less so), MySpace Music, and individual band web sites. When faced with an all-black CD case, she had to ask “What *is* this? How do I categorize this?” This was a case where the label, supposedly the chief source of information, was completely useless! And, what is the name of the group? Death Prod? Deathprod? How do you categorize the group, Lau Nau? Folk music? New Age? What about the Akron Family? As new weird America?

When asked, “How do you guys judge what to collect?” Rob replied, “I wait.” He gets samples, reads *The Wire* to see what’s out there, and being discussed – and buys its named discs. And, while downloading is a possibility, one still needs the discs, with their accompanying artwork and label information.

Rob played part of a track, featuring Matthew Herbert's "Nigella, George, Tony and Me," which recreated a dinner, subsequently driven-over by a tank, and recorded, sampled and turned into a dance tune. Possible Subject Headings might include "Food Consumption – Songs and Music" and "Food Habits – Political Habits – Songs and Music."

CAML Web Site Forum

Joseph Hafner facilitated this discussion, which covered the history, uses, and potential users of the site. Suggested additions included: past history of the association, a list of past presidents, a list of past conference sites (by date), Canadian copyright information as it pertains to music, and a search box somewhere on the page.

CUMS Session A-Stream Session III: Transformations

Getting a "Handel" on Baroque Pitch: Geographical pitch standards in the vocal music of G. F. Handel and their implications for modern singers Catherine Arcand-Pinette, University of Western Ontario

Arcand-Pinette presented a convincing argument for present-day transposition of Handel's vocal music. Handel travelled widely during his career, and pitch varied geographically by as much as a semitone. Varying the key of a vocal work has implications for vocal sound and colours, and the wrong key can result in strained, uncomfortable singing. Citing Quantz, Bordoni and Burney, Arcand-Pinette offered the contemporary views on pitch and the diversity thereof. Describing the breaks or *passagi*, and change in the singer's physical production of sound, she discussed how

Handel cast his operas by choosing a singer and then wrote the music for that voice. He would amend or rewrite existing roles, and would custom-write arias for the individual singer.

Factors affecting pitch: place where the aria was written; year the work was composed; genre (chamber, church, opera), and whether instruments were involved (woodwinds were pitched low). Arcand-Pinette's study included Handelian arias and their keys. The sample included two or three arias per work studied, particularly arias sung by leading sopranos or prima donnas. She found little difference in arias, whether from opera or oratorio. She calculated *tessitura* – where the voice lies – by entering all of the notes into a spreadsheet and calculating particular notes as the percentage of the total. Notes which occurred more than ten percent of the time were designated common, with the *tessitura* being the interval between the lowest and highest common pitches.

Using Bruce Haynes' pitch standards summary, Arcand-Pinette gave the following pitch-ranges for "A:"

A+0 = 440 A+1 = 464 A-1.5 = 403
A-1 = semitone below 440

Rome and Naples used an A-2, a full tone below the A=440 that we know. Venetian pitch conformed to A+0 (or A=440). London, pre-1720 used A-1.5 (three-quarters of a tone lower than A=440); London after 1720 used A-1. Armed with this information, a singer will be able to form definite opinions about performance practice for the following works by Handel: *Dixit Dominus* (written in Rome, 1707); *Acis et Galatea* (Naples, 1708);

Agrippina (premiered in Venice, 1708-09); and *Rinaldo* (London, 1711).

Arcand-Pinette suggested that it is also possible to examine Handel's arias independent of the people/singers associated with them by the "sound evidence." Singing a particular phrase at three different pitches, beginning at 440, and then repeating it down a semitone each time can be quite instructive. She closed by reminding us that Handel was a vocal expert who avoided extremes of pitch and particular pitches if they occurred in vocal breaks. Changes in performance pitch have a noticeable effect on vocal sound, and modern singers are forced to sing arias at A=440, which may be much more appropriate at A=415. Modern orchestras cannot or will not transpose or tune down, but there seems to be ample evidence to suggest that performing practice should include the option. She advised singers to "Research your arias!" And find orchestras that play on gut strings. She questioned the conservatory practice of insisting that songs and arias be sung only in a published key; even Verdi was known to have written arias in a number of keys!

Keyboard Transcriptions of Handel's Overtures Sandra Mangsen, UWO

Mangsen explained the somewhat-revised topic for her paper, due to the need to ascertain the genesis of the proposed topic. (She described being in a boat in the midst of a sea of pasteboard.) In Handel's day, musical works were often arranged, copied, parodied, or otherwise reproduced and/or misrepresented. We like to consider a work in its pristine, unblemished state, and ignore transcriptions. However, the parlor performance requires transcriptions such as

Schumann's revision of Berlioz's *Symphonie Fantastique*, based on Liszt's keyboard transcriptions. Publishers like John Walsh issued "The Favourite Songs..." and the piano-vocal score was the primary means for both the music-loving public and collectors to become acquainted with musical works.

Printed music for Handel's *Rinaldo* was available for sale a mere two months after the premiere. Walsh, ever entrepreneurial, issued versions that would appeal to the music-buying public: with bass part, without bass part; with flute accompaniment, or without; as an instructional version (for the improvement of the hand - as illustrated by an example from the UWO Music Library's "Thomas Baker Collection"); within a collection of music "by Eminent Masters," and so on. Walsh's plates were also later used by Preston. The mixing and matching of plates between editions presents challenges to researchers.

Session 5 Preserving the Past for Future Researchers Convener: Richard Belford

Healey Willan and the Church of St. Mary Magdalene, 1941-42 Cheryl Martin (Royal Conservatory of Music)

Willan began his Canadian career as the organist at St. Paul's, Bloor Street, in 1913. Having a strong interest in Anglo-Catholic worship and plainchant, he was asked to assist his friend, Father Griffin Hiscocks, to find an organist/choir director at the Church of St. Mary Magdalene. This was 1921; Willan nominated himself for the position, and held it until his death. However, through her work in the SMM Archive, Cheryl discovered Willan's letters of resignation from the period August 1941 to September 1942, stating that

he wanted more time to compose. (Cheryl originally wanted to organize the SMM Choir's archives, but was asked to work on the church archives.) Having read Clark's biography of Willan, her interest was piqued by the inconsistencies of the public record – especially with her discovery of Willan's letters of resignation. She had also read David Greig's *In the Fullness of Time: A History of the Church of Saint Mary Magdalene, Toronto* in which Willan's absence is described as a conflict over who chose the hymns. Private conversations with long-time parishioners at the church suggested that extra-marital affairs were not uncommon events in Willan's life, given his "almost hypnotic personality." Perhaps Willan had been given an ultimatum. In any case, Willan's daughter, Mary Willan Mason shed little light on the circumstances, other than saying that it was a long time ago and that her father seemed to be tired all the time.

Cheryl contacted Library and Archives Canada to consult Willan's papers – and was told that she needed the permission of his heirs. Mary Willan Mason gave her permission, and Cheryl visited LAC (in fact, the papers are available for anyone to consult). Unfortunately, they were organized in alphabetical rather than chronological order, so she had to go through everything - and removed the rusting paperclips while she perused. There was nothing dating from the time of Willan's absence from SMM. Following Willan's death in 1967, the National Library made a plea for any Willan letters, but again, nothing from that period survives. No significant works appear to have been composed by Willan during this time, either. Only a set of love songs (written during July-August 1941) and an hour-long opera (begun pre-Christmas 1941, and finished by

February) appear to have been written during his hiatus from SMM; a service bulletin, dated Sept. 27, 1942, describes Willan as "Honorary Organist."

An interview with the widow of the then-rector (she would have been in her twenties at the time of Willan's departure from SMM) brought to light that Willan had written a letter requesting reinstatement to his position at SMM. But the letter was placed in a scrapbook that had been loaned to someone, which went missing thereafter. Was Willan unable to compose without the SMM choir? He was certainly close to his choristers; was there a cover up? (It seems odd that neither of the books about Willan contains footnotes.) A look at Willan's salary showed that his duties at the U of T garnered him \$4,000 annually, while his church duties brought \$90 monthly. Certainly the latter – which would have included playing for daily masses and choir practices – must have been onerous and time-consuming. In any case, the conclusions do not add up. This could have been a completely innocent career change for Willan; or not. His choristers were fiercely loyal to him; no dirt was forthcoming from them. It all seems reminiscent of a "Star Trek-NG" episode: "This will never have happened...." except for the science experiments, which aren't quite right. It certainly is difficult to find the truth, but the process is almost as interesting as the result!

RiPM and Nineteenth-Century Music Periodicals Kathleen McMorrow U of T

McMorrow gave a brief historical background on RiPM, including the "CanCon" connection (in the early days, RiPM was headquartered at UBC, and later McGill U). Of some 200 published volumes,

there is but a single Canadian journal, the *Canadian Music Journal*. In 1983, Helmut Kallmann had suggested ten Canadian titles to H. Robert Cohen, but Kallmann never prepared them. However, the incomplete state of survival of our music journals is appalling. RiPM's policy is only to digitize a journal where the complete publication run is available; Canada's spotty holdings of its early music journals will not be appearing in RiPM.

The Saskatchewan Music Collection Richard Belford, U Sask

Richard's career path has been extremely varied: librarian, piano tuner, double bass player. He has been at U Sask since 2002, and has recently been awarded tenure *and* a parking space!

He offered highlights of the Saskatchewan Music Collection, from Humphrey and the Dump Trucks (which has a fan club in the Netherlands!) to Wide Mouth Mason; and Little Island Cree to the Family Band/Heitt Orchestra; and "The Waskiesiu Waltz." The collection has become a research collection: church groups want to know "Who's in the choir?"; it has proven useful for genealogical research as well. The collection was begun privately by Neil Richards (1997). In 2001, the sound recordings and sheet music were deposited at the Education Library, and designated as a special collection. In 2002, a music librarian (i.e., Belford) was hired. This year has been exciting. Richard was invited to present a lecture about the collection at the U Sask fine arts research lecture series on the Saskatchewan centennial. Richard's talk, the ninety-third lecture in the series, was on Jan. 14, 2006, when the official display area was opened. There is now an SMC logo and a portable display.

Luck has played a part in the success of the SMC, with timing playing a crucial role: 2006 is Saskatchewan's centenary; 2006 is also City of Saskatoon's centenary; and 2007 will be the University of Saskatchewan's centenary. All of these milestones come with associated publicity opportunities, such as the lecture, which yielded interviews on CBC Radio (Afternoon Edition), CBC television (Community Profiles); Shaw Cable TV (feature) and an article in the *Saskatchewan Star Phoenix*. A display featuring Joni Mitchell, entitled "Songs of a Prairie Girl," garnered publicity as well.

Donations are the lifeblood of the SMC, and publicity helps to fuel the donations. "The Saskatoon Polka," written by a local barber, was received recently, along with thirty-seven other items. A retired Saskatchewan police officer invited Richard to visit his collection (stored on a farm in a twenty-five-foot refrigerated van, the "last stop" on a dirt road) to cherry-pick any items that might be of interest. The officer's collection numbers some 30,000 to 40,000 LPs, all in pristine condition; Richard selected 271 items for inclusion in the SMC.

York Archives and Special Collections

York's Archivist, Michael Moir, offered a tour of the Clara Thomas Archives, and prepared a fascinating display of the music holdings. Highlights included the handwritten lyrics – for the Lighthouse hit, "Sunny Days" – from York's Paul Hoffert *fonds*, items from the Music Gallery *fonds*, membership lists/information from the Toronto Musicians' Union, numerous photographs, printed music and letters. Moir is himself a bagpiper.

CUMS Session

Selling the War in Iraq: Television News Music and the Shaping of American Public Opinion James Deaville (Carleton) (Summary by Desmond Maley)

Deaville discussed music as the hidden persuader in US television news coverage of the American-led invasion of Iraq. Playing a number of television news spots, he discussed how music was used for “beds” (music underneath the broadcaster’s voice), “stingers” (music that opens segments and bulletins), and “bumpers” (music that leads to commercials). Fox Network had its “kick ass,” “juggernaut” music (as network executives described it) ready five days in advance of the war. One observer said the Fox product was like “Metallica playing Wagner.” Similar to the music of battle video games, the effect was to naturalize the violence. In contrast, NBC came up with war music that was symphonic and ennobling. Deaville also called attention to television journalist Peter Fish’s piece on “fallen heroes” (i.e., American soldiers killed in Iraq). The music was nostalgic and intended as solace. There is a need for more tools to assess TV music.

The Improvising Listener Charles Morrison (Wilfrid Laurier)

Morrison detailed his listening of Mendelssohn’s Octet, and how listening is an improvisational art. The modes of engagement and attention include association, aesthetic, recognition, attribution, quasi-listening, and concatenation. The listener navigates the modes to “improvise” the experience. There are multiple choices within the modes of listening in which freedom and constraint are at play throughout.

Live8: Locating “The Canadian” in Barrie, Ontario Karen Pegley (Queen’s U)

With Susan Fast (McMaster), Pegley is currently working on a book on benefit concerts. She discussed the Live8 benefit concert on July 3, 2006 which Bob Geldof declared was the greatest cultural event of our generation. The nine venues included Johannesburg, London, Philadelphia, Tokyo, Moscow and Barrie. She pointed out the different narratives that emerged between international and local coverage of Canada. There were elements of the Barrie benefit that were at odds with the conventional view that Canada is a generous, inclusive and peace-loving nation. While the Canadian musicians’ use of acoustic instruments had a “feminizing” aspect, there were practically no female participants in Barrie. Jann Arden walked off-stage in protest; and Céline Dion, who sang live from Las Vegas, was booed by some of the Barrie fans. The white, male rockers spontaneously concluded with a macho rendition of “O Canada” that had some of them punching fists in the air. Pegley also pointed out how Annie Lennox and Madonna, each clothed in white robes, sang in London to the accompaniment of harrowing pictures of starving African children. The effect was moving at the time, but in retrospect it seemed to personify the desire of first-world nations to pose as saviours of the third.

Session 6 Gifts: Blessing or Curse?

Convener: Diane Peters

Diane Peters (Wilfrid Laurier)

Diane opened the session, discussing the proverbs related to gifts: Never look a gift horse in the mouth; Beware of Greeks bearing gifts (which Google amended to: Beware of

geeks bearing gifts!). Gifts were the backbone of the Laurier collection; during the mid-1970s, quantity equalled quality. Diane spoke of policies, caveats, donor agreements, reciprocal agreements, gifts with strings attached and political issues. An often overlooked item (on the part of donors), is the cost of processing a donation: \$5-30 worth of staff time can go into evaluating a gift; Cornell University offers a guideline cost-figure of \$1,000 per 100 volumes. One must have the flexibility to dispose of unwanted/unneeded gifts in an appropriate fashion; library book sales involve much labour, and create a great deal of traffic for minimal financial return. Other avenues (for disposal/re-use) include Friends of the Library groups, exchange programs with specific libraries (in other countries), CBEC (Canadian Book Exchange), and private non-profit organizations who will send materials to third world countries.

Libraries seem to specialize in “passive receipt” as opposed to “active solicitation.” Fundraising is often beyond the scope of a librarian’s duties, given the presence of a University Development Office. One suggestion is to maintain a list of desirable, expensive items, should one be faced with the need for a quick and useful/appropriate purchase suggestion for a potential donor.

How can CAML assist with gifts? Perhaps we could maintain a register of active appraisers who are qualified to appraise music (scores, CDs, manuscripts, etc.). Guidelines for dealing with gifts that may qualify for CPERB (Canadian Cultural Property Export Review Board) status (and associated tax benefits for donors). CAML might be able to facilitate networking in terms of “who collects

what” in an effort to direct gifts to an appropriate library.

Lucinda Walls (Queen’s)

Lucinda outlined the challenges she faces, being the only librarian with six library technicians (Vivien Taylor retired three years ago, and her position has not been replaced). A proposed donation (600 LPs and 600 CDs) arrived the very next day, following the initial conversation. Practically the next day, additional hidden gift-backlogs were discovered (300 scores of nineteenth-century romantic parlour music). A deceased faculty member’s office contents came to the library. After vociferous complaining about the absence of a full-time cataloguer, the absence of a head of the unit, *and* the size of the backlogs, Lucinda was able to have the collection pamphlet-bound using end-of-year funds. (A retired cataloguer was available for project work between trips abroad.) The backlog was checked for duplicates (against existing copies; condition being the determining factor), and a sample of fifty scores was sent to OCLC, for the purpose of outsourcing the cataloguing of some 600 titles. A project was approved to send 200 scores/month for three months. At \$19.31/title, the total cost was \$11,586 for the cataloguing alone. There was no charge for duplicates, however there were charges for added editions. Shipping was expensive, as was binding: \$6.35/score + \$2.55 for a pocket (for a part). So, a violin and piano title cost \$19.31 for cataloguing, plus \$9.05 for binding and an additional \$0.15 for a tattle-tape. Total: \$28.36/title. (There was no calculation of the cost of library staff time.) By the end of May, there will have been an additional 590 titles, with “gift” and other notes “massaged” and added into the Queen’s Library catalogue. The

score are indeed being used; this gift has proved to be a blessing in disguise.

Marlene Wehrle (Library and Archives Canada)

Gifts are a true blessing at LAC, Legal Deposit being a primary means of acquiring Canadiana, given that the budget is often spent before year's end. LAC wants anything and everything that has a Canadian connection: books, songbooks, concert programs, publishers catalogues, posters, press releases, photos...everything plus *two copies* of everything. There are 4,000 "needed titles" that are known, and no doubt *much* that is unknown (but highly desirable), pre-1950. In particular, there are journal gaps to be filled. Books and scores have come as part of archival collections; there are signed, foreign scores from the Morawetz *fonds*. Every fall, the Friends of the Library hold a sale on behalf of LAC (tax receipts are issued for items that are valued from \$50 - \$1,000).

Donors often check AMICUS, to see whether LAC might hold a potential gift offering. Sheet music is only listed in an InMagic database; donors must contact LAC to determine interest. Lists of desired items and collection-focus are made available to dealers.

Brenda Muir (Library and Archives Canada)

As of April 2006, Brenda returned to the Music Cataloguing Team; she now gets to catalogue the over three years' worth of gifts she acquired during her secondment! Any sound recording, be it sound or video, with Canadian content, is of interest to LAC. In particular, gap-filling of titles produced by aboriginal artists/groups and small

independent labels, is sought after. Archival collections can be a can of worms given that they are often huge (over the \$10,000 limit) and old formats bring associated playback issues (do we have the right equipment) and may necessitate vault storage (climate controls). Questions asked include: Do we need it? Does it have Canadian content? Is there any national significance? What is the condition? What is the value of Ian and Sylvia's first acetate demo-disc? Dealers will often take things (extra copies of titles which exceed the requisite two copies) - as credit against future purchases. There are some 6,000 LPs in backlogs. The Music Memories Program will be offering online access to Canadian heritage recordings, via the A-V Trust: <http://www.avtrust.ca/avpt/avpt.php?display&en&52>.

Richard Belford noted the value of gifts for generating PR with groups and people outside the University. Costs of processing can be huge.

There was mention made of a \$600,000 figure to process the Musical Memories project.

Stewardship of gifts is crucial; should you declare a moratorium on the receipt of new gifts - until cataloguers are hired to deal with the gifts, you could be losing much community (and potential donor) goodwill. However, you might suddenly have two new cataloguers.

**Session 7 Music Libraries on the Move:
Planning and Organization** Convener:
Desmond Maley (Laurentian)

Cheryl Martin (Royal Conservatory of Music)

Martin gave an overview of the history of the RCM and its library. Begun in 1886, it was associated with the University of Toronto, becoming independent in 1991. There are five divisions at the RCM: RCM Examinations, Frederick Harris Publishing, Glenn Gould Professional School, Community School, and Learning Through the Arts. Of the five, only the first two make money; the others spend it.

Until 1991, the RCM used the facilities of the Faculty of Music Library, University of Toronto. That was a time-limited offer. After that time, the RCM Library was located in the attic of the Bloor Street building, with plywood box-shelving to hold the collection. In 1994, the Library was moved to the vicinity of Bloor & Dufferin (90 Croatia Street) for the duration of construction at 273 Bloor St. West. The return to the TELUS Centre for Performing Arts and Learning is planned for 2007.

There is to be lots of glass at the new RCM, with the Recital Hall being designed by the same architects who have designed the new Opera House. There is to be sixty new studios, a concert hall (inside an acoustical shell), a technology lab and a (state of the art) music library. Cheryl met with the architect for half an hour, at which point she was shown the plan, and really there is no plan. They are fund-raising for new shelving (to replace the yellow plywood shelves). Will there be a tattle-tape security system? What will be the configuration of the listening area? There are 20,000 LPs in the RCM collection: eighty

percent must be weeded, as there is only space for twenty percent of the existing LP collection. The Rupert Edwards Library will somehow fit within the acoustical shell of the concert hall, with no room for future expansion.

Keeping Flexible for the Future Brian
McMillan (McGill)

The earliest history of the Music Library at McGill may be found in an article by Marvin Duchow in *MLA Notes*, Ser. 2, v.18, no. 1 (1960): 34-39. At that time, the collection was scattered around the campus, with no music librarian. From 1972-90, the East Wing housed the collection in an area of 7,000 square feet – over one-and-a-half floors, and next door to a swimming pool. The office tower location was to be temporary, but functioned as the home of the Music Library from 1991-2005, with 14,000 square feet that housed three library seminar rooms, a student computer room, practice pods and storage. This location closed in April 29, 2005; the new library opened its doors on July 5, 2005. Fifteen years elapsed between the receipt of the first donation and the opening of the new library.

The third floor houses scores, reference materials, recently received journals, special collections and the loans desk for scores and books. The fourth floor is for A/V materials, with an A/V loans desk. There is space for laptop users, microphones and stands, I-Pod users and there are video viewing facilities. The fifth floor houses books and bound periodicals, the performance library, music students' computer room, two library seminar rooms and a graduate study room. McMillan's office was to have been Cynthia Leive's office, but with staffing changes, plans

were frozen for several years. Cynthia's office is now within the special collections space, along with a space for graduate students who are working with recording equipment and a large microscope. And, having a desk open to the public means that one must lock everything away - but there is hope for a wall for Cynthia! The sixth and seventh floors remain empty, fundraising for which is still ongoing.

Ten staff members perform multiple jobs in multiple places. The new space added six more carrels to the listening area, for a total of fifty-four stations. The LP space was effectively doubled, and included uncatalogued LPs. User carrels are multi-function, having been replaced with computer workstations which permit working and listening; there are also group listening stations. This is a welcoming, multipurpose space.

The reference area is the hub of the library, and tends to be noisy. The multi-purpose rooms are sound proof, and contain music stands to facilitate practising. Brian noted the variety of chairs, and stated the desirability to "find good ones!" There was a year-long battle against hardwood/rubber chairs which "scraped" and were exceedingly noisy. About fifty percent of the chairs have arms.

Accessibility features figure in the new library: the loans desk has both low and high service points: two McGill profs use wheelchairs and have no difficulty navigating the space. There are three internal elevators in the Music Library, and there are washrooms on each of the three floors.

An example of "librarians versus architects" is the black staircase. It takes up much room, and has very low headroom.

One year later, the A-V equipment has just been installed; they are still awaiting the installation of blinds. "We are pleased to be where we are!"

Transformation at LAC Marlene Wehrle (Library and Archives Canada);

The Public (later, National) Archives of Canada were established in 1872; the National Library of Canada was begun in 1953. On May 21, 2004, Libraries and Archives Canada was created: the Music Division is now the Music Section; the music space at 395 Wellington stands empty. Two hundred LAC employees have moved to a ten-storey cube building, Place de la Cité (PDLC) in Gatineau, Québec, which involves a 25-minute bus ride, or a shuttle bus to Gatineau, and a trip on Gatineau public transit. The Gatineau Preservation Centre was constructed in 1997, and houses archival materials, non-commercial sound recordings, and Canadian sheet music. The sound conservators are still resident in Ottawa, as are the monograph, commercial sound recording and video collections. The music reference collection was moved to PDLC, which complicates things somewhat. (The team that housed/moved the collections won an award for their efforts.) The public service/reference point (for all disciplines) at 395 Wellington is located on the second floor; the third is empty; while the fourth is music with rare books. The third floor will become consultation space.

Staff at 395 Wellington handles reference queries; Music still deals with specialized

requests. The commute is forty to forty-five minutes, which translates into one-and-a-quarter to one-and-a-half hours' additional travel time daily. The building itself is great, bright and spacious, with a processing room; cataloguing staff is on-site. There is optimal storage. As there are no public reference desk schedules, no collection responsibilities (i.e., moving, etc.), staff at PDL no longer have to make photocopies. (If you have requested copies, be forewarned there is a huge backlog and the wait times are increased.)

All in all, a terrific meeting with a very interesting program. It was a bit tricky to coordinate one's attendance with the CUMS sessions, given that their session times were not concurrent with ours. However, the concerts, tours and banquet were most enjoyable – congratulations and thanks to Stacy and Rob for their local efforts. Congratulations also to Kathleen McMorrow, recipient of this year's Helmut Kallmann Award!