

# CAML Annual Conference, 2002

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There was a distinct feeling of *déjà vu* returning to Toronto in the relatively short space of time that has elapsed since the mammoth Musical Intersections gathering in 2000. It also put added pressure on our Toronto members who once again had to go through the cycle of organizing and hosting yet another conference. Still, we can be proud and thankful for their efforts on our behalf. The sessions were consistently rewarding, including those with our CUMS colleagues. There were also tours of the Canadian Music Centre's Chalmers House and the Faculty of Music Library at the University of Toronto, noon hour and evening concerts, and an excellent banquet at Hart House.

Dr. David Beach's opening remarks were, alas, slenderly attended, as everyone seemed to be catching-up over their morning coffee. (Our neighbours to the south are often amused at how the Canadians "stick together" at the MLA conference. I'm not sure they realize how few music librarians there are in Canada...and how infrequently we actually get to see one another!) CAML President Brenda Muir then welcomed the CAML attendees and the conference began.

**Dispatches from the Outposts** Lucinda Walls, Chair, Queen's U

**Russian Music Archives Abroad: A Report on the Fifth International Conference at the Moscow Conservatoire** Alison Hall, Carleton U

Hall had responded to an inquiry from the Taneev Library in Moscow regarding Russian material in other countries. Her research at the National Library of Canada unearthed a somewhat surprising amount of material in several *fonds*.

The *Alfred Laliberté Fonds* (Québec composer, 1882-1952) holds several Scriabin manuscripts (Laliberté was an admirer of Scriabin, and they met and corresponded), as well as items from Piatigorsky, Rachmaninoff, Medtner, and three letters from Shostakovich.

The *Fonds Nicolas Koudriavstev* comprises the papers of impresario Nicolas Koudriavstev (1896-1980) who forged a cultural exchange between Russian performers (via the Soviet *Goskontsert* agency) and North American audiences. He brought the Kirov, the Bolshoi, Rostropovich and other luminaries to North America. Baryshnikov's defection from the Kirov while on tour in Toronto was the end of Koudriavstev's career.

Not only did he lose a small fortune in fees and ticket sales, Goskontsert retaliated by cancelling other concerts at the last minute.

Additional Russian material in Canadian libraries includes a 1957 letter to Glenn Gould (who was touring the Soviet Union at the time) signed "from your Russian admirers;" Kenneth Peacock's field recordings of the Doukhobors; the *Heinz Unger Fonds* at NLC; and the *Stravinsky Fonds*, given recently to UBC by Dr. Colin Slim.

Hall recounted her visit to Russia as an invitee of the Taneev Library. Three people are invited annually and totally supported during their stay (with flats at the conservatory, meals, etc.). Past attendees have come from the U.S., France, Great Britain, Germany; Hall was the first Canadian invitee. She found Moscow "amazing, exhausting and very interesting." There were several scheduled events: the Glinka Museum, with an exhibition of Russian music through the ages; concerts at the Bolshoi-Saal; Prokofiev's *The Gambler*; and a five-hour tour of the Kremlin.

**From Notes to Bits to Dots: A Sunday Driver, or, Collectors Moving Slowly** Geoff Sinclair, CNIB

Unlike a conventional music library, where one buys and catalogues music according to one's collection policy, a braille collection is quite different. The need to convert to braille poses an immediate "stop sign" due to copyright restrictions. Copyright exceptions may offer either a "green light" or a "caution." It may be permitted to make the braille conversion in Canada, but then one may *not* be permitted to sell the braille score to the U.S. market.

There are certainly many impediments for a Canadian braille music library, among which are the copyright problems, the use of literary contractions or condensed braille, the differing European format, and the extremely slow pace and high cost of producing a quality edition (a \$20 book will cost \$2,500 and take 4 months to transcribe). There is no Z39.50 standard for a Web-Blind Catalogue and cataloguing styles differ between the U.K. and North America. The Toronto CNIB Library holds 18,000 music works, of which a mere 1,800 are on their OPAC.

Despite the impediments, there are also some exciting opportunities: software being designed by a Russian named Vadim (described as an "MIT-type") holds great promise; scanning and OCR also offer some solutions to the difficulties inherent with braille formats; ILL can be a godsend!

The CNIB Music Library is the second largest in the world, and primarily serves piano teachers and students: 80 percent are "Mom & Pop" clients; 20 percent are academic users. (The braille music collection in Montreal was transferred to Toronto following the 1980 PQ referendum.)

**A Canadian Musical Dichotomy: Operatic Renaissance Versus Symphonic Angst** Timothy Maloney, Chair, NLC (Summary by Desmond Maley)

This was a fascinating discussion that could have gone on longer than the allotted 75 minutes. Maloney opened with a lengthy statistical analysis of the performing arts in Canada that contrasted the dismal state of most professional orchestras with the robust health of opera companies. Once Elizabeth

Whitlock (Orchestras Canada) and David Parsons (Ontario Arts Council) took the floor, they painted a more nuanced portrait that showed the orchestra/opera dichotomy was not as black-and-white as media reports have suggested. In fact, there are many small- and medium-size orchestras that are doing very well. Still, the visual thrust of opera is “sexy,” while the big-city orchestras are struggling with a number of tough issues. These include sagging attendance, large payrolls, long seasons, static programming, and a conflicted union-management relationship. The public also has less leisure time and there are more alternatives. (Nowadays most music listening is done in automobiles.) Solutions include encouraging more single subscriptions to concerts (the cost of season’s tickets is heavy), better training and recruitment of board members and arts administrators, more community involvement by orchestras, bringing a theatrical and visual dimension to orchestral music, and programs that introduce classical music to school-age children.

**Dance as Social Communication** – Kathleen McMorrow, Chair, U Toronto (CUMS session)

McMorrow introduced the speakers and the session, quoting Charles Schulz’s immortal Snoopy: “To dance is to live!”

**Beyond the Visceral via the Raving Cyborg: Locating Dance Spaces Between the Semiotic and the Symbolic**  
Charity Marsh, York U

Marsh discussed rave culture as a partying style, and concentrated specifically on the highly-desirable state of “mind-dancing,”

which she described as a physically motionless, trance-like state induced by the music. This *jouissance* is described by “ravers” as being euphoric, blissful, ecstatic, and childlike—although many will also say that the experience is indescribable. The electronics of the rave: the powerful bass, with an absence of words, create a connected body which is disconnected from the mind. [Social planners, police and parents are concerned about raving, while ravers look upon them as anti-youth.] The rave causes concern on the part of social policy planners, parents and police—an anti-youth framework.

The “cyborg” represents multiple fears and desires, a struggle between the semiotic and cyborg body. The cyborg can represent both empowerment and oppression. The rave can be a useful space for women, offering alternative articulation. Ravers who are moved by the music become raving Cyborgs. This is more than a moment of escape as one loses one’s self within a collective: the mind-dance occurs when one accesses a meditative space through music.

On a personal note, I couldn’t help wondering how this truly differed from the rock music-drug scene of the 1960’s. As I was too young to participate in the 1960’s drug culture, and am now too old to rave, I must confess to a distinct sensation of having missed the point!

**Where’s Waldo? The Invisible Dance of the Eighteenth-Century Parisian Opera Ball** Richard Semmens, UWO

Semmens managed to bridge the gap of centuries represented in this session, by

reminding us that “escape from everyday” is not necessarily anti-capitalistic. Rave culture may indeed be a reaction against society and its rules, and mind-dancing may well be induced by the strength of the bass beat: instrumental music is perceived to be more powerful than vocal music, generally speaking.

Public balls were held in Paris at the rate of 14-17 per year during the winter season. Dance at formal balls maintained the social order and were central to the proceedings. Minuets were danced one couple at a time, having been rehearsed and coached by a dancing master, and the order of the dancers followed the established social hierarchy. Noble masked balls maintained order. To gain entry, one had to raise one’s mask and present a ticket.

Opera balls are mentioned in journals and diaries, but dancing is never mentioned. There are even references to particular musical works being performed at opera balls (Feb. 14, 1765), so why is dance seemingly invisible at these balls? There were no conventions at opera balls; one had only to pay the six-pound admission. There were no designated dancers and the event was held in an empty theatre. Eighteenth-century commentators make no mention of social status or of dance. The action is not at the centre of the hall, but rather at two ends of the room. An elaborate cat-and-mouse game of unmasking others while maintaining one’s own anonymity seemed to be the order of the evening. There is equality of the genders while both are masked and gendering has its heyday at this time: women dress as men, and men as women at these masquerades

However, by the 1770’s, women only wore disguises: there is no “chase” as the men are undisguised; the masked women are passive. Wanton revelation of one’s identity is equated with promiscuity.

**Constructions of musical meaning** Stephen McClatchie, Chair, U Regina

**Toward a Theory of Intertextuality in Performance Under the Late Romantic Aesthetic** Alan Dodson, UWO

Dodson described listening to Murray Perahia playing the Bach *Goldberg Variations*, and a co-listener saying “Turn this off! This is wrong! This is *not* how it’s supposed to go!” It transpired that Glenn Gould’s performance was the yardstick by which all other performances were measured.

Rhythmic subdivisions, measuring of trills (or not), mannerisms of nineteenth-century forebears, and hands not being together all serve to identify a performer with a particular composer: Bach by Gould, Rubinstein with Chopin. Such models create an “anxiety of influence” as opposed to the cult of genius, where there is less cause for anxiety: creative re-use of Handel is considered prestigious.

Kevin Korsyn discusses transcription and mis-reading: a performance is also a transcription. An ontological view holds that a performance is a weak misreading of an autonomous work. In the case of living composers, the possibility of ascertaining composer’s intentions exists; however, Bach is no longer around for a consultation.

## **Hypertextuality and the Cover: Two Versions of "With a Little Help From My Friends" Paul Sanden, UWO**

Sanden compared the Beatles' version as sung by Ringo Starr on the 1967 *Sgt. Pepper* album, with Joe Cocker's 1969 recording. Starr's rendition is simple; Cocker's version is slower, much louder, expands the metre from duple to triple, and became a counterculture totem of the late 60's psychedelic style. The song is extended by Cocker through repetition and the addition of a chorus to more than double the Beatles' duration. It becomes an "acid lullaby" with pitch-bending, amplification and the addition of reverb.

## **Documenting Canadian Jazz and Popular Music** Rob van der Blik, moderator, York U (Summary by Desmond Maley)

Van der Blik introduced journalists Mark Miller, Michael Barclay, and Larry LeBlanc, all of whom have written extensively on Canadian popular music and jazz. LeBlanc, who has edited *Billboard* since 1991, described the steps involved in producing the Canadian pop music CD anthology, *Oh! What a Feeling*, a compilation of Juno Award-winning hits. His saga included lost masters, changes of ownership, different versions of the same piece, and variable responses from the artists. (Joni Mitchell was between managers at the time, and therefore declined to participate in the first edition. She did, however, in the second.) All of the proceeds went to charity.

Miller, who is Canada's most prolific jazz author, ironically described his work as a "labour of interest." Cultural nationalism (including his) may be waning, but nonetheless

that was what propelled him into the field. He noted the editorial policy of the *New Grove Dictionary of Jazz*, which decreed that no musician could be mentioned unless the person was also accorded a biographical entry. The result was that virtually all Canadian musicians were excluded. Miller said his most recent book, *The Miller Companion to Jazz in Canada*, is the bookend to his career of Canadian jazz writing. His new interest is the American artists who toured to Europe and decided to stay there.

Barclay, who edits *Exclaim!* and has recorded with Black Cabbage, wrote his new book, *Have Not Been the Same: The CanRock Renaissance, 1985-1995*, because he was concerned the story would be not told otherwise. His research method involved personal interviews, especially by telephone. LeBlanc maintains massive files (and green bags) of clippings and recordings in his home basement. Miller also keeps files, including of all his interviews, and does his research in libraries scrolling through newspapers on microfilm. LeBlanc noted there is huge interest in American pop music in Germany that is available on the Internet.

## **Balancing Professional Training and the Liberal Arts** Sandra Mangsen, Chair, UWO

Mangsen, who replaced John Doerksen as chair, described the rethinking of BA and BSc programs at UWO, where students are to be empowered to combine majors/minors as they wish. (The Provost will also give additional funding if one faculty can attract students from the others.) While a student at Oberlin, Mangsen studied sociology and mathematics; there were distribution requirements in French literature and biology, and the sociology

concentration did not occur until the third year. While NASM prescribes more courses outside of music for accreditation, the B. Mus. program specifies focus, focus, focus!

### **Overload: Competing Practical and Academic Demands in Music at UBC**

John Roeder (UBC) has spent 15 years at UBC. He related the story of a whining horn major, a self-described sensitive artist whose academic course work was interfering with his meditation and driving him to consume meat! He was encouraged to persevere: his enthusiasm was rekindled and his vegetarianism was regained! We are in danger of producing students who have skills only, but who have no appropriate attitudes and values. (Spending four years in a practice room does nothing to enhance one's communication or people skills!) Since 1985, science and arts are the most popular disciplines for incoming students. The quality of playing is rising, and there is an increasing sophistication as non-music courses are filled with straight-A arts students. Incoming students must be able to write a good essay and possess theory skills; pianists are often ahead of the game in this respect. Students are encouraged to choose analysis excerpts from large works they are performing. Local professionals are brought in to teach classes in ergonomics, self-promotion: faculty tend to teach what and how they've been taught. Students must be taught to think comprehensively. Rising tuition costs mean that students need to work part-time.

### **Music in the Liberal Arts and Sciences College**

Gary Tucker (Mount Allison) teaches theory, twentieth-century music and runs the

computer lab. An examination of core values resulted in the cessation of music education and engineering at Mt.A. Abandoning the concept of majors and minors meant a lack of "streams," but is perceived as being more flexible in a small institution. Students stream themselves, by deciding which future options require course-support and prerequisites. So far, there does not seem to be a deficiency at graduation: Mt.A. graduates are still being accepted into graduate programs at other institutions.

Mount Allison has 11 full-time faculty and 5 sessional instructors for 100 students. The faculty are multi-functional and encourage by example. Being geographically isolated means that you are busy as a soloist, chorister, and ensemble-player; you make your own culture. If anything, there should be fewer curricular hoops, but they should be placed higher. It is important to give students time to think. They must not give in to the isolating tendencies of music (locking oneself away in a practice room) and be taught to practice efficiently.

### **Innovative and Collaborative Approaches to Music Instruction**

Caryl Clark (U of T, Scarborough) outlined some of the differences between music classes at Scarborough and the Edward Johnson Building. There are no private lessons at Scarborough, but of 5,500 enrolled students, 1,200 take music courses in jazz and popular music. There are 50 music majors. A course in drama and music can be offered via several collaborative courses: music, drama, art history, art studies. A technology and media group studied the *Barber of Seville* by writing reviews, analysing the opera, doing score and character analysis, compiling a bibliography. Students can be performers in a

variety of ways: director, set designer, set construction, costumes, and Web page design. A multimedia presentation can become an artwork and a performative context for a class, involving authorship, ownership and collaboration. Collaborative teaching with a literary theorist was astounding, covering English, German and comparative sources; studying *Salomé* and the veil offered opportunities to study history and politics. The 1960's radicalism brought fringe into the mainstream: the performance art process is not a product, the process is the art. Even in spectatorship, the audience is a participant in the process.

### **Music History as a Bridge**

Stephen McClatchie (U Regina) has had experience in several different camps, as a UWO graduate, and as a faculty member and administrator at Regina. He views the study of music history as means of relating to the rest of the course structure in the humanities, and as means of developing critical thinking, oral and written skills.

#### *1. Rethink the music history curriculum and its integration*

Have a wider humanist project and include one course on world music/popular music study. Include cultural studies and humanist concerns. Convey to performers that the history of a work doesn't stop with the death of the composer: works travel through history. Learn the history of other art forms.

#### *2. Benefit by opening upper-level electives to non-music students*

Women in Music and Canadian Music courses are not necessarily wedded to notation. A

study of feminist and gender theory can be good for music students. Cross-list courses: opera with theatre.

#### *3. Create trans-disciplinary courses*

MA or MFA in Interdisciplinary Studies. Offer courses in Fine Arts and Ideas with *Hamlet* as a "hook": the use of music in Shakespeare's plays, metaphor/phenomenal, programs in Liszt; look at Ambroise Thomas's version...where *Hamlet* lives!

Mangsen concluded the discussion by pointing out that cellist Yo Yo Ma studied not music but *anthropology* at Harvard. Ma also confessed to being "unbelievably lazy" while studying German, French, Chinese, math, and anthropology. While we may say, "He's not like our undergraduate students!," we must still get away from micro-managing our students. Higher, faster, louder! should *not* be the dictum.

Studying performance at university? Why? How? We must give up the notion of a definitive reading of a work and be appalled when anyone says, "That isn't how it goes!" Rather, can the student play the instrument and give a defensible performance? We have to stop rewarding the safest readings of works. Encourage students to perform works by their peers; encourage improvisation; make opera a whole-day session. Students must also be encouraged to think about Plan B or C should their performing career fizzle.

### **Tour of the Canadian Music Centre**

One of the perks of conference attendance are the special tours made available, often at

reasonable or no cost. This Toronto meeting was no exception, and offered a tour of Chalmers House, home of the Canadian Music Centre which plays such a prominent part in Canadian musical life. Executive Director Elisabeth Bihl and Sam King (CMC Library) graciously spent the morning of May 27 giving us a grand tour from the Boardroom to the “archival bowels” to the rooftop patio!

Digitization at the CMC has been ongoing for some time, with sound being digitized since 1999: video is the next phase, and is scheduled for 2005. Digitization of scores is a time-consuming and painstaking process, and occasionally inconsistencies necessitate contacting a composer to decipher particular notes and/or passages: messy scores by deceased composers are problematic. How to “package” material for a wide variety of users is a constant concern. The OnDisC system is under investigation as a means to offer delivery of sound to universities and colleges by 2003; the interface exists, but not the content. The CMC maintains extensive vertical files of clippings and program notes: the former are *not* catalogued, but rather stored in chronological order; the latter are grouped by the title of the work. Audio Archivist John S. Gray explained the process of transferring sound from tape to digital format.

#### **CMC Digitization Project Sam King, CMC**

King is in charge of the Ettore Mazzoleni Library of the Canadian Music Centre’s National Branch in Toronto. Canadian composers are now juried annually (formerly this was a two-year schedule) for membership as CMC Associate Composers. The library receives scores, photos, recordings, program notes, reviews and and reference texts;

essentially the library accepts anything the composer is inclined to send. Since 1999, four staff members at the Montreal branch have been scanning from 10-15 scores per month, depending upon the number and presence of parts. So far, 2,606 titles have been scanned, with the expectation that the project will take at least two more years. As the recipient of a 2002 Canadian Heritage grant, the CMC plans an ambitious interactive “education” Web-page with detailed new biographies and program notes.

Licensing and permissions continue to make the provision of digital audio a difficulty for everyone, and CMC regularly consults legal counsel in this area. Certainly, in the case of published printed music, copyright rests with the publisher; unpublished material is less problematic. Sheet music from Canada’s past *may* be out of copyright. Rights for digital audio are complicated by the fact that there are multiple copyright holders. Print media are being digitized into PDF files, having been scanned as a graphic file; in future, they hope to offer PostScript format files as well. However, recordings are still the main method of attaining familiarity with a work, and increasing a work’s popularity. The ability to offer digitized sound files will go a long way toward popularizing Canada’s musical heritage, past and present.

**Music cataloguing through the ages** Brenda Muir, Chair, NLC

**Music Cataloguing: A 30-Year Perspective** Carol Ohlers, York U

Ohlers prefaced her presentation with Jesse Shera’s two Laws of Cataloguing:

1. No cataloguer will accept another cataloguers's work.
2. No cataloguer will accept his or her *own* work, six months after the fact!

Ohlers took us down the "memory lane" of her cataloguing career: from manual typewriters to IBM Selectrics, electric erasers, Polaroid cameras (to photograph cataloguing cards for copy cataloguing), UTLAS, and fiche to NOTIS/SIRSI, *etc.* Cataloguing rules have also changed in an ongoing fashion, moving from ALA's *Author-Title Rules*, AACR in 1967, AACR2 of 1978, 1988, and "the green book" in 1998. Over time, the "form of name" changed from the vernacular to something impenetrable (Peter Warlock is found under Philip Heseltine); uniform titles were changed from the most common title, *Sleeping Beauty*, to the Russian form, *Spiashchaia krasavitsa!* Subject headings have also evolved in a confusing fashion: the formerly comprehensible Jazz – Duets has become Jazz - 1941-1950.

Sources for existing cataloguing have also changed dramatically from print-based to electronic: *Canadiana*, *LC Pre-1956 Imprints*, *NUC Music and Phonorecords*, *NUC 1956-*, *LC Music Catalog Fiche* (issued quarterly), LC Online, and OCLC. Presently, one is as likely to use LC's *Music Cataloguing Bulletin* or *Cataloguing Service Bulletin*, pose a question on either MLA-L or CANMUS-L, and/or scour the Internet for information on obscure musical groups or styles. And, in cases where one has a produced-in-Japan CD, in-hand, one can often find the English-language information from the record company's Web site (where the CD has Japanese-only information available). The

times have certainly changed how we do our work.

### **The Role of a Music Thesaurus in Tomorrow's OPAC** Alastair Boyd, U of T (Summary by Desmond Maley)

Boyd's paper, which will be published in a forthcoming issue of *CAML Review*, insightfully discussed the inherent ambiguity of "subject" searching for music. After all, music per se is *not* a topic, but a form, genre and medium. This difficulty is further exacerbated by the inconsistencies of the *Library of Congress of Subject Headings*. For instance, the LC subject heading of a work written for clarinet, piano and soprano would be "Songs (High voice) with instrumental ensemble." Small wonder that so many of our patrons flounder when searching! Boyd then related the efforts of Harriette Hemassi and the MLA Working Group on Faceted Access to Music to develop a music thesaurus that would facilitate online search retrieval. He also called for the reinstatement of the MARC code 048 field, which LC discontinued in the early 1990s, that allowed cataloguers to list the precise medium of performance.

**Members' Research** Diane Peters, Chair,  
Wilfrid Laurier U

**Two New Motet Psalms by William Lawes**  
Gordon J. Callon, Acadia U

Callon is known for his online Score Archive ([ace.acadiau.ca/score/links3.htm](http://ace.acadiau.ca/score/links3.htm)) and the Acadia Early Music Archive ([ace.acadiau.ca/score/archive/ftp.htm](http://ace.acadiau.ca/score/archive/ftp.htm)). His research into the music of William Lawes led to his work as consultant for a recently-broadcast (May 2002) BBC documentary

*William Lawes: Musick Maverick.* By chance, Callon discovered two settings (“Cease Warring Thoughts” and “O Blest Estate, Blest from Above”) by William Lawes in a manuscript source, which had been overlooked by Peter Le Huray – the images of the manuscript pages demonstrated how easily this could have happened! Surviving sources are few, as the contents of Durham Cathedral were burned during a particularly cold winter; sources prior to 1660 from Durham are simply non-existent. Publications of William Lawes’ music after his death in the civil war (Siege of Chester, 24 September 1645) by his brother Henry Lawes are fraught with errors and incorrect figures in the bass. Callon’s edition of William Lawes’ *Collected Vocal Music*, 4 vols. (*Recent Researches in the Music of the Baroque Era*, 120-123) published by A-R Editions, is expected by September 2002.

### **Editorial problems in translating medieval Arabic narratives about musicians**

Suzanne Meyers Sawa, U of T

Meyers Sawa solicited input regarding the editing of her project: translation of a massive compendium containing the stories of poets and musicians from the late eighth- and ninth-century Baghdad and Damascus. The subject matter is controversial: women play a prominent role in society and are often the story tellers, sexuality is freely discussed, and people drink wine at feasts! She highlighted the importance of the chain of transmission in establishing the veracity of accounts, and the difficulty in grouping and indexing all of the particulars. Details regarding performance practice are given in the narratives; names are long and complicated, but require thorough and complete listing.