



CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES
ASSOCIATION CANADIENNE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX

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SPECIAL ISSUE: HONOURING HELMUT KALLMANN

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Dedicated to the memory of Dr. Helmut Kallmann

CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. **Contributions are invited for articles, reviews, and reports pertaining to music in Canada, music librarianship, and music-related topics of current interest. Deadline for the next issue: October 31, 2012.**

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MESSAGE FROM THE PRESIDENT / MESSAGE DE LA PRÉSIDENTE

Dear Readers,

I am pleased to introduce this special issue of the *CAML Review*, in memory of Dr. Helmut Kallmann who passed away February 12, 2012. I would like to express my appreciation to all of the contributors, with a special thank-you to Maria Calderisi for her efforts in contacting former colleagues and friends of Dr. Kallmann. As well, my thanks and congratulations to Cathy Martin, *CAML Review* Editor, and Cheryl Martin, Associate Editor, for soliciting, compiling, and editing such a wealth of reminiscences, and for putting together this wonderful issue.

I was privileged to get a sneak preview of the articles herein, and it was an honour to engage with the stories and reflections that our contributors took the time to write. Within these pages you will learn more about Dr. Kallmann as music-maker, mentor, colleague, researcher, and friend. Maria Calderisi touches on all these facets of him in her memoir. Robin Elliott, Dina Namer, and Joan McGorman share memories that portray Dr. Kallmann's love of making music at the piano. Several former colleagues from the National Library of Canada (now Library and Archives Canada), Joan Colquhoun McGorman, Gerald Parker, and Marlene Wehrle, describe Dr. Kallmann as a mentor whose dedication to music research in Canada was inspirational. Klaus Keil pays tribute to Dr. Kallmann's many years of work for RISM (Répertoire International des Sources Musicales). Robin Elliott, Mark Miller, Elaine Keillor, and Tim Maloney reflect on Dr. Kallmann's work on the *Encyclopedia of Music in Canada*, while Elaine Keillor also discusses Dr. Kallmann's work with the Canadian Musical Heritage Society. Robin Elliott, Elaine Keillor, and Jay Rahn all remember Dr. Kallmann's influence on them as graduate students studying Canadian music. It is humbling to read about

Chers lecteurs et chères lectrices,

J'ai le plaisir de vous présenter ce numéro spécial de la *Revue de l'ACBM* en mémoire de M. Helmut Kallmann, décédé le 12 février 2012. Je tiens à exprimer ma gratitude à tous les collaborateurs de ce numéro, particulièrement à Maria Calderisi, qui a déployé beaucoup d'efforts pour communiquer avec les anciens collègues et amis de M. Kallmann. Je remercie et félicite également Cathy Martin, rédactrice en chef de la *Revue de l'ACBM*, ainsi que Cheryl Martin, rédactrice adjointe, pour avoir recherché, compilé et révisé autant de documents évocateurs pour créer ce numéro merveilleux.

J'ai eu le privilège et l'honneur d'obtenir un aperçu des articles qui s'y trouvent, et de réfléchir longuement aux histoires que nos collaborateurs ont pris le temps de rédiger. Ces pages vous révéleront M. Kallmann le musicien, le mentor, le collègue, le chercheur et l'ami. Maria Calderisi nous présente toutes ces facettes de sa personnalité dans ses mémoires. Robin Elliott, Dina Namer et Joan McGorman racontent les souvenirs qu'ils gardent de M. Kallmann, qui prenait plaisir à faire de la musique au piano. Plusieurs de ses anciens collègues à la Bibliothèque nationale du Canada (désormais Bibliothèque et Archives Canada), Joan Colquhoun McGorman, Gerald Parker et Marlene Wehrle, décrivent M. Kallmann le mentor, dont la consécration à la recherche musicale au Canada les a inspirés. Klaus Keil rend hommage à M. Kallmann pour ses nombreuses années de travail pour le RISM (Répertoire International des Sources Musicales). Robin Elliott, Mark Miller, Elaine Keillor et Tim Maloney réfléchissent à la participation de M. Kallmann à l'*Encyclopédie de la musique au Canada*, tandis qu'Elaine Keillor nous entretient des activités de M. Kallmann

one person influencing and enriching so many others' lives. I hope you enjoy this special issue honouring one of our association's founders and one of Canada's pioneering music historians.

The International Association of Music Libraries conference, held July 22-27, 2012, in Montreal, was a great success! During the reception at the Grande Bibliothèque (BAnQ) on July 23rd, CAML was delighted to present the 2012 Helmut Kallmann Award to Dr. Robin Elliott. Watch for coverage of this presentation and of the conference as a whole in the next issue of the *CAML Review*.

Janneka Guise
Head, Eckhardt-Gramatté Music Library
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auprès de la Société pour le patrimoine musical canadien. Robin Elliott, Elaine Keillor et Jay Rahn se rappellent tous combien M. Kallmann les a influencés quand ils étudiaient la musique canadienne au cycle supérieur. Nous nous sentons bien petits devant cette personne qui, à elle seule, a su influencer et enrichir autant de vies. J'espère que ce numéro spécial en l'honneur de l'un des fondateurs de notre association et des pionniers de l'histoire de la musique canadienne saura vous plaire.

Le congrès de l'Association internationale des bibliothèques, archives et centres de documentation musicaux, qui s'est tenu à Montréal du 22 au 27 juillet 2012, a été couronné de succès! Au cours de la réception qui s'est donnée à la Grande Bibliothèque (BAnQ) le 23 juillet, l'ACBM a eu le bonheur de remettre le Prix Kallmann 2012 à M. Robin Elliott, Ph. D. Vous en lirez davantage au sujet de cette remise de prix et du congrès dans le prochain numéro de la *Revue de l'ACBM*.

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HELMUT KALLMANN: A LIFE IN CANADIAN MUSIC

Helmut Kallmann, co-founder of the Canadian Music Library Association (predecessor of CAML), who died in Ottawa on 12 February 2012, in his ninetieth year, was the preeminent pioneer of Canadian music research. His *A History of Music in Canada 1534-1914* (University of Toronto Press, 1960) was the first work in its field to introduce historical perspective, tracing musical life back four centuries. As a member of the editorial triumvirate of the ground-breaking *Encyclopedia of Music in Canada / Encyclopédie de la musique au Canada* (University of Toronto Press, 1981; Fides, 1983), as founding chief of the music division of the National Library of Canada (now Library and Archives Canada), and as chair of the Canadian Musical Heritage Society and editor of two of its twenty-five volumes, he was uniquely influential in the establishment of information and preservation mechanisms for Canadian music.

Kallmann came to Canada in the early years of World War II as an internee at a camp for “enemy aliens”; most were anti-Nazi refugees and many settled in Canada and went on to contribute significantly to the country’s cultural life. Documentation indicates that camp officials commended Kallmann, then seventeen, for organizing the camp library.

During his bachelor of music studies at the University of Toronto, Kallmann was struck with the dearth of source material on Canadian music and musicians, and began to compile lists of names and dates and to collect programs and articles and especially sheet music wherever he could find them. Within months of his graduation, he wrote to Willi Apel, whose *Harvard Dictionary of Music* had just appeared, pointing out a few errors and offering data on the music of Canada, a topic ignored in the *Dictionary*. Apel’s response was cordial, and Kallmann’s career as a contributor to international reference works on music was launched.

He was hired as a clerk in the CBC Toronto music library, and within a few weeks of his appointment was assigned the editorship of a new edition of the *Catalogue of Canadian Composers*. Convinced that composition was a central feature of any musical society, he became the voluntary archivist for the Canadian League of Composers upon its formation. With other music librarians in the mid-1950s, he organized the Canadian Music Library Association as a national professional body, and also began regular correspondence with the newly-created International Association of Music Libraries (IAML). His growing reputation as the prime researcher of Canadian music and musical life led to invitations from US, English, and German publishers. He became a prolific writer.

He applied his organizing skills to the CBC library collection, and was promoted to head of the library in 1962. In 1970, when the National Library in Ottawa decided to create a music division, the first subject with that distinction, Kallmann was the logical choice to direct its formation. He remained in the position until his retirement in 1987, having seen the collection and the staff grow remarkably, and having mounted public exhibitions and

supervised the publication of catalogues. Again it was within only a short period of his appointment in Ottawa that he was approached to work on the *Encyclopedia*, with the result that the 1970s and 80s became his busiest and most productive years. In the year of his retirement, he was named a member of the Order of Canada, and the IAML journal *Fontes artis musicae* published a special number in his honour (vol. 34, no. 4).

By that time, he was engaged with colleagues in producing *The Canadian Musical Heritage / Le Patrimoine musical canadien*, a multi-volume anthology of historical Canadian music in all genres, from the eighteenth century to the mid-twentieth. By the series' completion in the late 1990s, his vision had brought reference materials and musical sources in the country into structures that were both more comprehensive and more accessible than ever before.

A NEW COLLECTION OF KALLMANN'S WRITINGS

In 2013 Wilfrid Laurier University Press will publish *Mapping Canada's Music: Selected Writings of Helmut Kallmann*, jointly edited by John Beckwith and Robin Elliott. The composer John Beckwith was a close friend of Kallmann's from their student days at the University of Toronto over sixty years ago, and a collaborator in several of his projects. The musicologist Robin Elliott holds the Jean A. Chalmers Chair of Canadian Music at the University of Toronto, and is a frequent author on Canadian musical topics; he worked with Kallmann on the second edition of the *Encyclopedia*, and in July received the 2012 Helmut Kallmann Award from CAML. The new volume, begun (with Kallmann's knowledge and approval) in the fall of 2011, incorporates critical and research essays, reports, reflections, and personal memoirs. Items have been selected from a variety of published sources; several have not previously been published. The co-editors have benefited from access to Kallmann's extensive personal files.

Most of the writings in the new book deal with various aspects of Canadian music. Two of them—"The Making of a One-Country Encyclopedia" and the title piece, "Mapping Canada's Music"—are Kallmann's reminiscences of his professional work. The Beckwith-Elliott selection also includes items of a more personal nature, notably a long essay written during his retirement in which he recalls his life growing up in a Jewish middle-class family in 1930s Berlin. To date it has only appeared in German; the English version has not previously been published. Along with shorter accounts, one dealing with his internment years, and another with his sense of ethnic identity (a Jew, educated first in Germany, and a Canadian citizen), this article affords moving evidence of an extraordinary life.

HELMUT KALLMANN (1922-2012): A MEMOIR

BY MARIA CALDERISI

Anyone can read the brief biographical notes on Helmut Kallmann in the *Encyclopedia of Music in Canada* and in other published sources, and be amazed by the length and breadth of his writings as listed in *Musical Canada: Words and Music Honouring Helmut Kallmann*, the *festschrift* edited by John Beckwith and Frederick A. Hall and published by the University of Toronto Press in 1988. But I like to think that it is in the hearts and memories of those who came to know this gentle, modest man by working with him and sharing with him his interest and passion for keeping the record, for collecting and preserving Canada's musical heritage, that Helmut Kallmann's spirit lives on.

Elsewhere in this issue you have an overview of his activities and achievements, along with several testimonials and personal stories. So I shall limit myself to my own experiences shared with him or directly resulting from his encouragement and support.

First of all, I would not have become a music librarian had it not been for Dr. Kallmann, as he was most respectfully called by most of his directors and co-workers at the National Library of Canada. Near the end of my belated music studies at McGill in 1972, my favourite professor—after whom McGill's Marvin Duchow Music Library is now named—had dropped the idea of librarianship in my ear. Various enquiries led me to Ottawa to ask Helmut what he thought about the future of music librarianship in Canada. Based on his prognosis I enrolled in a specialized Master's programme at the University of Michigan, and, by the time I graduated in 1973, Helmut had convinced the National Library that he needed a reference librarian to attend to the increasing demands upon the Music Division, then only three years old. The rest, as they say, is history.

Of course I knew about his reputation in the field of music in Canada and was familiar with his publications, but I was not prepared for the extent of his research finding-aids which had made their way into the card catalogue drawers: flimsy paper slips with references to Canadian music publishers, sometimes quite skeletal, others with a full range of dates and addresses as found in a city directory; periodical indexes; biographical notes; picture indexes; and so on, not to mention the banks of filing cabinets with clippings and brochures and others with illustrations and photos, all arranged by individuals, groups or subjects, all with cross-references galore. Feeding these finding-aids and files was a large part of my responsibilities, besides the usual library activities such as reference services and developing the printed collection—which itself extended well beyond the usual to concert programmes and pamphlets. Gradually I was drawn into the “quicksand” of fascination and dedication, along with this most unconventional of bosses, who then granted me study leave to return to McGill for a Master's degree in Musicology. My thesis subject was Helmut's suggestion—music publishing in pre-Confederation Canada.

And along the way, also gradually, we became friends as a result of working so closely together. I learned about his tragic past, his early removal from a safe and loving home in Berlin only to find himself declared an “enemy alien” and thrust into communal living in internment camps in England and Canada, and the subsequent loss of his entire family. I say gradually because Helmut did not reveal his life story in one telling, nor did he dramatize his tragedy. Rather, he liked to talk about his parents, especially his lawyer father who was a music lover and Helmut’s first music teacher. He learned the entire Köchel catalogue at an early age, matching numbers to compositions and keys, and when he was ten or so, he organized his father’s miniature score collection, by composer and opus number of course! The only time I heard a catch in his throat was when he spoke of his younger sister, Eva. He was even able to talk about the positive aspects of his internment, and the musical activities of his fellow “prisoners” who helped with his interrupted studies and put him in charge of the library! He was always positive, bore no grudges towards his old homeland, or to his new one, and his life’s work is ample evidence of that.

I had already joined CAML—of which he was co-founder—as I had MLA, but Helmut encouraged me to get more involved which I did, becoming a board member of both associations and eventually president of CAML. With the International Association of Music Libraries (IAML) conference in Montreal in 1975 I began my activities in that association, again with Helmut’s blessing and support. He believed strongly in the benefits of national and international networks, and especially in the exchange of information and collaboration on special projects. He was the first Canadian to correspond with IAML by contributing Canadian locations of pre-1800 publications to RISM (Répertoire international des sources musicales) soon after its inception in the early 1950s. As his duties at the Library became more demanding, and with the beginnings of planning for the *Encyclopædia*, he passed the torch, so to speak, to those of us who had been inspired by his ideology and dedication. I took on various positions in IAML, served 12 years on the board, including three as president, and remained actively interested even beyond my retirement in 1995. Helmut was pleased about that. Although he attended few conferences after the 1970s, he was always eager to hear reports on the people he knew and the activities of both the Canadian and the international organizations.

The fourteen years I spent working for and with Helmut at the National Library were rich and productive indeed and I remain ever grateful. But we had some lighter moments too. He would whistle a theme and ask us to guess its origin; as like as not it would turn out to be the second violin part from a Haydn string quartet! Music was such an integral part of his makeup that he could hear the old familiar repertoire in his head at any time he chose and hum along on some inner voice. His greatest joy, beyond his family, was playing his piano. He also loved being in nature; he photographed the trees in front of his house every season, marking the changes from year to year. He was happy to share any new family photos, or letters from old, old friends, ex-internees or schoolmates, or from the City of Berlin, grateful for his corrections regarding its tramway system (!) and eager to make whatever belated reparations it could. We talked about politics and travel, language and history, and, of course, music. So many little and great things that

make up a person! We remained close friends until his death in February and I shall remember him always with deep affection.

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**MARIA CALDERISI** was Head of the Printed Collection and Reference Services (Music Division) at the National Library of Canada from 1973 to 1995. She was President of CAML (1976-1978) and of IAML (1986-1989), having also served on various committees and commissions within both organizations. She was also a delegate to IFLA on behalf of IAML and the Music Library Association (MLA). She is author of *Music Publishing in the Canadas 1800-1867 / L'édition musicale au Canada 1800-1867* (Ottawa: National Library of Canada / Bibliothèque nationale du Canada, 1981) and of several articles in the *Encyclopedia of Music in Canada*. She was also a contributor to *History of the Book in Canada / Histoire du livre et de l'imprimé* (Bibliographical Society of Canada, 2004-2007) and was guest editor of *Fontes Artis Musicae*, 48/2 (2001), devoted to the 50th anniversary of IAML. She is married to Nikolas Bryce, former librarian of the National Arts Centre Orchestra.

# A TRIBUTE TO HELMUT KALLMANN

BY ROBIN ELLIOTT

I first met Helmut Kallmann when I was a graduate student at the University of Toronto. When I decided to do a Canadian music topic for my doctoral thesis, my supervisor sent me to Ottawa to speak with the Chief of the Music Division of the National Library of Canada (as it was then). "If anyone else is working on this topic, Helmut will know about it," I was told. "If you get the green light from Helmut, that is all the approval I need for your thesis proposal."

Indeed, Helmut was a walking encyclopedia of music in Canada before the paper one came into existence. If the subject had anything to do with Canadian music, he either knew about it, or knew whom to ask to find out about it. Single-handedly at first during his 20 years at the CBC Toronto Music Library, and later with a wonderful team that he gathered about him at the Music Division, he ensured that the musical heritage of this country would be carefully preserved. Beyond amassing an incredible collection of musical Canadiana, he also ensured that it would be made known through the fine publications that he shepherded into being for the Music Division and the Canadian Musical Heritage Society, and through his unstinting work for two editions of the *Encyclopedia of Music in Canada*.

Everyone who cares about the musical life of Canada owes Helmut Kallmann an enormous debt of thanks for what he achieved in the course of his career. His work as a scholar and a librarian was born out of a passionate attachment to music as sound. My fondest recollection of Helmut is of reading through Mozart Violin Sonatas with him in Toronto when he came for a visit. His delight in our music making was sincere, genuine, even childlike in its innocent pleasure. It was one more thing to love about this modest, retiring, gentle man whose passion for sound brought to light the musical heritage of an entire nation.

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***ROBIN ELLIOTT** is a professor of musicology and an Associate Dean at the Faculty of Music in the University of Toronto. He is actively involved in teaching at the undergraduate and graduate level and in the supervision of doctoral theses, in addition to his administrative work and research activities. He has published widely on various subjects within the field of Canadian music studies.*

PARTICIPATING IN THE MEMORIALS FOR HELMUT KALLMANN (1922-2012)

BY ELAINE KEILLOR

Based on the author's remarks and participation at the Memorials for Helmut Kallmann held in Ottawa on 14 February 2012 and in Toronto on 10 April 2012.

Helmut Kallmann's book, *A History of Music in Canada, 1534-1914* (1960), made its appearance in our home soon after its publication. I can recall that my mother was so thrilled to find the section on her former teacher, W.O. Forsyth.

My first personal contact with Helmut happened a few years later. By that time I was a graduate student at the University of Toronto and had decided to do a major research paper on W.O. Forsyth. While I was rummaging through my mother's papers to find information, I came across several clippings that she had snipped from the *Toronto Globe* in the mid-1930s. These were write-ups, each on a different Canadian composer with a listing of compositions.

Helmut Kallmann had taken up his new position as head of the Music Division at the National Library of Canada (now known as Library and Archives Canada) in 1970. I decided to write him to find out if he knew about these particular articles.

Imagine my delight when shortly after I received a long hand-written note from Helmut, thanking me profusely for bringing this information to his attention. He reported that he and his staff had been able to track down the whole series and as a consequence obtained much information that had not previously been known to him. Soon I was involved, along with other graduate students across the country, in writing entries for his new big project, the *Encyclopedia of Music in Canada*.

In 1977 I arrived in Ottawa to take up my new position at Carleton University. My duties included teaching Canadian music courses at both the undergraduate and graduate levels. At that point Helmut's book was no longer in print, so I had to find ways of exploring Canadian music topics without any textbook. I was soon making regular trips to the National Library, and Helmut would give me wonderful ideas about what to have students do to procure more information on Canadian music.

In 1982 a group of us involved with teaching and researching Canadian music met to discuss the lack of availability of pre-1950 written compositions. To fill that lacuna we formed the Canadian Musical Heritage Society. Over the next two decades, Helmut was the centre of that organization as we tracked down and sifted through compositions in all genres. The resulting 25 volumes published by the Society included only some 1500 works of the approximately 35,000 that we managed to discover. At our meetings, usually held at Carleton University, Helmut would gently give us direction and advice.

His editing skills were legendary, for the essays and notes that accompanied each volume in the series and for the music scores.

His mentorship to me and his contributions as a committee member on theses of my graduate students are just some of the wonderful memories I have, when I look back at the privilege of working with such a knowledgeable but modest individual. The last written message that I received from Helmut is one that I will always treasure. It expressed his pleasure at reading once again what he called my "fine book," *Music in Canada*, which had come out in paperback (2008). Of course, I would not have been able to even attempt to write such a book without his previous research, particularly for the *Encyclopedia*, along with the wonderful musical resources he had accumulated at the National Library.

To honour his memory at the Memorial in Ottawa, I chose to play two Canadian piano pieces. The first was a movement from the *Suite for Piano*, written by Leo Smith, probably in the 1930s. Smith was one of Helmut's professors when he was a student at the University of Toronto. In 1981, the centenary of Leo Smith's birth, Helmut organized a special exhibition of Smith materials. Then he decided that there should be a concert of works by Leo Smith. I was one of the musicians involved in performing several works: some of Smith's songs with soprano Gloria Jean Nagy, chamber music for cello and piano with cellist Joan Colquhoun, and the *Suite for Piano*. The CBC recorded the recital on 26 November 1981 for later broadcast. For the Memorial in Ottawa, I chose to play the slow second movement of the *Suite*.

After Kallmann's retirement from the National Library, John Beckwith and Fred Hall put together a book in his honour, entitled *Musical Canada* (1988). It included four new compositions, three for piano and one for voice. As my second selection at the Ottawa Memorial, I performed the piano composition by Cliff Ford, who was the executive director of the Canadian Musical Heritage Society at the time. Cliff decided to write a *Fantasy* based on the ballad, "Summer and Winter," by J. P. Clarke, a composer in whom Helmut had taken a particular interest. Clarke (1808-1877) was the first person to receive a Bachelor of Music degree from a Canadian university. He is also the first Canadian composer for whom a number of scores in various genres have survived. I suspect that Helmut also favoured Clarke because by 1847, he was conducting complete symphonies of Mozart and Beethoven in Toronto.

In any case, I think Cliff tries to also give a musical picture of how Helmut carried out his investigations on Canadian music. The opening shows him trying various paths to find more compositions. Later on, there seem to be "eureka" moments when he has found a new publication or manuscript. Helmut sits down at his piano and plays a bit of the newly found work, and then he is off searching for another.

At the Memorial for Helmut Kallmann held in Toronto, I had the honour of performing another piano composition written especially for the Beckwith/Hall book. John Weinzwieg had known Helmut since the 1940s, and particularly wished to honour him for his tireless work in documenting, collecting, and promoting the music of Canadian

composers past and present. Weinzweig told me that his piece used idioms from jazz, specifically the percussive and rhythmic character of stride piano that had developed in the 1920s and '30s. He said that he could use the word "Stride" in the title, but wanted to add something that would more clearly connect it with the work accomplished by Kallmann. I suggested the siglum CanOn, used for the National Library of Canada in the volumes of the Canadian Musical Heritage Society. As a result, the piece is entitled *CanOn Stride*. In my opinion this piece gives us a sense of Kallmann, actively involved in the musical developments of North America, and particularly of Canada, his adopted country.

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**DR. ELAINE KEILLOR**, *Distinguished Research Professor Emerita Carleton University, has supervised the creation of four websites dealing with First Peoples' culture and music, including Native Drums, Native Dance, Path of the Elders, and First Encounters. In May 2012, Gala Records released her four-CD recording, Sounds of North: Two Centuries of Canadian Piano Music, dedicated to the memory of Helmut Kallmann.*

# HELMUT KALLMANN: MENTOR, COLLEAGUE, FRIEND

BY TIMOTHY MALONEY

*Read at a memorial service for Helmut, February 14, 2012, at Thorncliffe Place Retirement Home, Nepean, Ontario*

With the loss of Helmut Kallmann, Canada is a poorer country today. He enriched it for over 70 years, patiently and painstakingly showing us that our musical heritage mattered. His pioneering work led to the creation and preservation of national collections of Canadian sheet music, sound recordings, periodicals, and other publications, as well as archives containing the manuscripts and personal papers of our leading composers and musicians. These documents became source materials not only for his own research, but for that of numerous other scholars who followed his lead in recognizing that the history of music in Canada was a legitimate field of enquiry. The seeds he sowed as a librarian, archivist, curator, historian, lexicographer, and editor, among other activities, have borne fruit for over half a century in the form of histories, biographies, encyclopedias, score anthologies, recordings, documentary films and broadcasts, exhibitions, and university courses devoted to the music of Canada.

In the 1990s, when the National Library of Canada began digitizing some of its “collections of distinction” and making them universally accessible via the Internet, administrators turned multiple times to the music division, which the then National Librarian, Marianne Scott, used to call “the jewel in the crown.” Today, much-consulted Web sites such as *Sheet Music from Canada’s Past*, *The Virtual Gramophone*, the *Canadian Music Periodical Index*, and *The Glenn Gould Archive* all celebrate collections that owe their existence to Helmut’s vision and initiative.

Beyond his crucial activities in collection-building and scholarship, Helmut played another significant role in fostering the development of music librarianship in Canada through his organizational work with what is now known as the Canadian Association of Music Libraries (CAML), and by establishing ties to its international counterpart, IAML. The profession of music librarianship in Canada flourishes today thanks to Helmut’s exemplary leadership, and he has set the bar very high for us, and those who will follow us, to aim for. We salute him as a mentor, colleague, and friend, and we will greatly miss his gentle spirit and humility.

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TIMOTHY MALONEY has been the head of the music library and an adjunct professor of music at the University of Minnesota for the past decade. Before that, he was Helmut Kallmann’s successor as the director of the National Library of Canada’s music division, a post he held for 14 years. A former president of CAML, the Encyclopedia of Music in Canada, and the Canadian Music Centre, he has edited the Canadian Winds/Vents canadiens journal for over a decade and recently contributed over a dozen entries to the forthcoming second edition of the Grove Dictionary of American Music.

HELMUT KALLMANN: INSPIRATION, GUIDE AND FRIEND

BY JOAN COLQUHOUN MCGORMAN

It was an honour for me to know and work with Dr. Helmut Kallmann at the National Library of Canada (NLC).

When I began my career as a music librarian at the NLC in 1978 Dr. Kallmann encouraged me to continue to be a musician as well as a librarian. He invited me to his home to play my cello with him at the piano. A few times we also played piano trios. He loved to play chamber music and was so knowledgeable about it!

In 1981 Dr. Kallmann organized an exhibition celebrating the centennial of the birth of Leo Smith, a Toronto composer and teacher with whom he had studied at the University of Toronto. He also planned a concert of Smith's music and asked me to perform several of the pieces for cello and piano. We enjoyed practicing them together, although Elaine Keillor performed with me at the Leo Smith Memorial concert on November 26, 1981, in the NLC auditorium.

In 1982 Dr. Kallmann was asked to speak at the International Association of Music Libraries (IAML) conference about the *Encyclopedia of Music in Canada*, which had been published the previous year. (Although Dr. Kallmann had been the Canadian representative to IAML even before there was a national branch and had been involved with RISM and other IAML projects, he did not attend IAML conferences regularly.) I was very pleased that we were scheduled to travel on the same flights to the conference in Brussels, and Dr. Kallmann was a very congenial companion on the long journey. During the flight he showed me a Baedeker Guide to Belgium, 1903 edition, which he had purchased in a used bookshop. After landing in Brussels we took the train into the centre of the city. Using a map in the Baedeker, Dr. Kallmann guided us to our hotel a few blocks from the station. Later in the day he used the same antique Baedeker to guide us on our walk to the registration and the IAML opening reception. He knew that the streets, train station, parks, hotel and historic buildings we saw in Brussels in 1982 were well documented in the 1903 guide book. This experience emphasized to me how well he understood and valued history.

Dr. Kallmann and I were scheduled to travel to IAML together for a second time in 1985. I was certainly looking forward to having his companionship again. It would have been a particularly poignant journey for him to Berlin, the city of his birth. Unfortunately, he had to cancel his plans to attend IAML that year due to his wife's illness.

I am very glad that Dr. Kallmann encouraged me to be involved with the Canadian Association of Music Libraries (CAML) and IAML. He was a great inspiration to me as a music librarian, and in life. I was also very fortunate to have been able to renew my friendship with him after my return to Ottawa in 2007 and to see him frequently in his last few years. Our conversations often included the ongoing work of CAML and IAML. Since Dr. Kallmann had been very involved with planning the first IAML conference in Canada in 1975, he was especially pleased to know about the plans for the 2012 IAML conference in Montreal.

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**JOAN COLQUHOUN MCGORMAN** was a music librarian at the National Library of Canada from 1978 to 1988. After beginning as a music cataloguer she was Head of Music Cataloguing, 1981-1986, then Head of the Recorded Sound Collection, 1986-1988. She served on the CAML Board from 1981 to 1988 and was President of CAML from 1985 to 1987.

## THE GENTLEST OF GENTLEMEN

BY MARK MILLER

When Richard Green asked me in February if I would like to prepare a few remarks that could be read at the memorial service held at that time for Helmut in Ottawa, he did so with the suggestion that I was, as he put it, the “last surviving member of the EMC editorial team.”

That’s an alarming thought, and not entirely true, inasmuch as my fellow *associate* editors of the second edition of the *Encyclopedia of Music in Canada* (EMC)—Dr. Robin Elliott in Toronto and Claire Versailles in Montreal—are of course very much with us.

But yes, we’ve now lost all of the *senior* members of EMC’s *founding* editorial team—Mabel Laine first, then Gilles Potvin, Ken Winters last year, Pat Wardrop in January, and now Helmut.

I joined that team in 1975 as Helmut’s researcher at the National Library. We were . . . an odd match. I was still in university and very much beholden to jazz in particular, and to pop music more generally, and, as such, worlds away from the classical traditions that were so dear to Helmut’s heart. But he made me welcome, he trusted the research that I did for him, and he started me on a path to what would soon become *my* life’s work.

He was “Dr. Kallmann” to me in those early years, and “HK” on the editorial and research memos that flew back and forth between EMC’s Ottawa, Toronto and Montreal offices. In time, I came to feel that I could call him “Helmut,” and if he objected to my presumption of familiarity, he never let it be known. He was, always, unfailingly polite—the gentlest of gentlemen.

EMC was very much a product of its time—a time when cultural nationalism was in the air, and the funding to document the pride that we were beginning to take in this country’s achievements was readily available . . . a time, alas, that seems, on both counts, to have passed.

Helmut had long before understood the importance of Canada’s music history—and of documenting that history. His *Catalogue of Canadian Composers* from 1952 and his *History of Music in Canada* from 1960 were seminal works, both in terms of establishing the field of study *and* in terms of setting the standards to which EMC, in particular, would aspire. He was, therefore, the logical person to play a central role when John Beckwith, Floyd Chalmers, Keith MacMillan, Michael Koerner, and others, each in their way, set EMC in motion more than 40 years ago.

Helmut was of course abetted editorially in the first edition by Ken Winters and Gilles Potvin, and in the second by Gilles and to a lesser degree, Pat, Claire, Robin and me. Helmut, Ken and Gilles all had their own, designated responsibilities—Helmut’s was content, Ken’s was style and Gilles’ was Quebec—but in truth they freely assumed each others’ mantles. Those of us who worked on the first edition remember well, if ruefully, the “triangling” sessions that would find them in a room together for two or three days, once or so a month, going over every word of every article. Helmut was especially good when it came to details.

It is to Helmut’s great credit as content editor—and to Ken’s and Gilles’, too, in their respective roles—that EMC, from the first, held its door open to all musical activity in Canada, no matter the editors’ personal thoughts about any given aspect of it.

As a respectful aside, I have to say that I don’t think Helmut ever quite “got” jazz; more than once, he asked me if there were scores that he could follow . . .

But he understood the importance of making EMC all-embracing, all-inclusive. EMC was that much more valuable for it, and Canada has been that much richer for EMC.

It was a honour and a privilege to have worked with him on it.

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***MARK MILLER** is the author of 10 books about jazz, including several about jazz in Canada, and served from 1978 to 2005 as the jazz critic for The Globe and Mail.*

TWO AFTERNOONS

BY DINA MICHELSON NAMER

I met Dr. Helmut Kallmann on several occasions in Ottawa over the years, at concerts or social functions, but we had never really had an extended conversation. Each time we met I was sure that he did not remember me, nor did he know that I was a professional musician who had given concerts over a period of 40 years in Ottawa. In May of 2011, a mutual friend, Edith Pahlke, gave me a manuscript that Dr. Kallmann had written about his early years in Germany before the Second World War. For the most part it was a loving and joyful memoir of his parents and siblings, their practice of playing music in the home, humorous stories, memories of friends and neighbours. Of course, since Dr. Kallmann's family was Jewish, the end of the memoir was tragic, sorrowful and poignant. I was very moved by his story, in particular as it echoed the life my own parents had led in Europe before the war. When I expressed this reaction to my friend Edith, she suggested we visit Dr. Kallmann together to return the manuscript in person.

Dr. Kallmann and his partner Traute were living in an assisted living residence at the time. He appeared with her in the lobby, looking very frail, obviously unwell. He seemed to have great difficulty hearing or understanding the animated female conversation taking place around him. "How will I ever even make contact with him about the memoir?" I asked myself. We all sat down for coffee, we three women trying to engage him in conversation, but rather awkwardly, since Helmut seemed rather dispirited and remote.

Eventually, Traute mentioned that Helmut had donated his piano to the residence, and that it was located in the reception area downstairs. Would I be interested in reading through a few four-hand duets with him? Of course I accepted, wondering how this obviously ailing old gentleman would manage to play.

Downstairs was an elegant little grand piano and a stack of well-worn music from Mozart sonatas to Beethoven symphonies to Schubert duos. We sat down together, Helmut taking the bass and I the treble side of the bench. As soon as we began the first piece I saw and felt a complete transformation. Helmut launched into the music with enormous gusto, as if he had suddenly shed all his infirmities and was back in his father's home making music for sheer pleasure. At times he flew ahead, forcing me to make some very quick adjustments to keep things together, but his energy was obviously completely renewed. We stopped occasionally when things ran aground, but spoke very little, just quickly agreeing where to begin again, and off we flew! These were all old favourites in his repertoire and he seemed to forget everything but the music. At one point he stopped, looked at me quizzically, and said: "Very Good!" Traute tried to explain that I was actually a professional musician, but to Helmut the main thing was to keep going, just to keep making music! The session went on without a break for over an hour, all thoughts of age or illness forgotten.

The power of music was so apparent to the little group of us that day, experiencing something close to a rebirth in this wonderful man as he sailed through the beloved repertoire of so many years. Even without having known him well, I sensed the entire span of a life devoted to music in that one hour of fiercely energetic duet playing. We played once more about a month later, again reading through many pieces together almost wordlessly. Sadly, due to his increased illness and a medical procedure I had to go through during the summer, it was our last session. I will always be grateful for those two afternoons with this wonderful man.

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*Pianist and harpsichordist **DINA NAMER** has had an extensive career in both the United States and Canada, performing and recording a wide range of repertoire from Baroque harpsichord to contemporary Canadian piano works. Her formal studies were at the Eastman and Manhattan Schools of Music, from which she received her Master's Degree in piano performance. Her principal teachers were Robert Goldsand, Artur Balsam and Benar Heifetz. In addition, with the support of the Canada Council, she worked extensively with Menahem Pressler of the Beaux Arts Trio.*

*As an educator Dina has taught piano performance at Ottawa, Carleton and Queen's Universities in Canada. Currently she teaches piano, harpsichord and chamber music at Queen's University in addition to running a busy private studio. As a chamber musician, Ms. Namer has been a member of the Aulos Ensemble, the Ottawa Baroque Ensemble, the Kingston Baroque Soloists, and the Sh'ma Ensemble, a group devoted to performing works of composers who died in the Holocaust. Her work with the Aulos Trio culminated in the release of the CanSona CD entitled Playing Tribute, which features chamber works of several Canadian composers. More recently she collaborated with violist Lisa Moody in a CD release of Canadian works entitled Magdalene Wood.*

## HELMUT KALLMANN: MEMORIES AND TRIBUTES

BY KLAUS KEIL, GERALD PARKER, JAY RAHN, AND MARLENE WEHRLE

FROM KLAUS KEIL:

We would like to pay tribute to Helmut Kallmann.

RISM (Répertoire international des sources musicales) has in its archive many letters from Helmut Kallmann from between 1973 and 1987 (as far as I can find from a brief search). In a notice from 1987, he writes that his engagement for RISM had started more than 30 years ago, i.e. around 1957. The main part of the Canadian RISM records provided for series B 1 and 2, A/I (over 2000) and A/II (over 200) were sent by Helmut Kallmann.

I first made his acquaintance in 1984, when he visited the RISM Zentralredaktion in Kassel on a trip through Germany, which he made in spite of the bad experiences in his youth. I met him again at the IAML conference in Ottawa in 1994.

In the last letter, dated 1987, from my predecessor Joachim Schlichte to him, Helmut Kallmann's retirement was discussed. RISM benefited greatly from his contributions.

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KLAUS KEIL is Director of the RISM Zentralredaktion, Frankfurt am Main, Germany. He studied theology and musicology with Helmut Hucke, Ludwig Finscher, Hans Heinrich Eggebrecht, Winfried Kirsch and Klaus Hortschansky in Frankfurt am Main and Freiburg im Breisgau. He began working freelance with the RISM Zentralredaktion in 1982 and in 1988 he became a research associate. Since 1991, he has been the director of the RISM Zentralredaktion.

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FROM GERALD PARKER:

I worked for a few years with Dr. Helmut Kallmann. I was Edward B. Moogk's successor as head of the Recorded Sound Collection in the Music Division of the National Library (NLC), of which Dr. Kallmann (or "Dr. K") as I liked to call him) was in charge; before that I was head of the Music Cataloguing Section in the Cataloguing Branch of the NLC and I had had many occasions then, also, to work with Ed Moogk and Dr. Kallmann. As many have observed, Dr. K was a quiet and somewhat unassuming, retiring sort of man.

Dr. K was, however, quite (and rightly) proud of his work and of being such an absolute authority about Canadian classical and folk music, something which was incontestable. On Canadian popular music of then recent decades, however, Dr. K was only very generally informed and could be comically confused about it at times; I'll never forget his totally inapt description of Hagood Hardy's music! Because the work of collecting and documenting recorded sound in Canada so largely centred on popular music and jazz, and, for that matter, even on non-musical recordings, Dr. K took less direct interest in sound recordings than in Canadian music manuscripts, printed music, and books. I appreciated this, however, since he allowed such great latitude to the work that I (and Ed Moogk before me) did to preserve Canada's heritage of recorded sound.

I almost had forgotten how meticulous Dr. K was about his own and others' writing; he scrutinized all divisional correspondence very carefully, assigned his own filing numbers (a well-devised system) to each letter, and assured that any letters sent out in the division's name were accurate and well composed and also retrievable with reasonable ease, making the correspondence files useful as documentation of Canadian "musicalia". I had less interpersonal contact with Dr. K, but, like all of the staff of the Library and of the *Encyclopedia of Music in Canada*, I held him in great esteem.

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GERALD PARKER is a native of California, educated at the University of Massachusetts in Boston (B.A. in Music) and at Kent State University (M.L.S.). He served in professional positions at the New England Conservatory and at the Boston Public Library before taking up his first Canadian music library post at the University of Western Ontario. He then worked at the National Library of Canada and at the Université du Québec à Montréal. Upon retirement he moved to Rouyn-Noranda, QC, where he now lives. He has published widely in English and French, including in numerous prestigious American, Canadian, and British periodicals.

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FROM JAY RAHN:

Toward the end of the fall semester of John Beckwith's 1968-69 course on North American music at the University of Toronto's Faculty of Music, I decided to write an essay on the first Canadian English-language music publication, Stephen Humbert's *Union Harmony* (1801). Unknown to me, John contacted Helmut, who sent me a copy of the book and I spent the Christmas holidays analyzing and researching its author and contents. The essay later became the basis for my entries on Humbert and the *Union Harmony* in the first edition of the EMC. Most important, the contact with a real primary source fired my enthusiasm for basic research.

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JAY RAHN is Professor (Music) at York University. Among his publications on Canadian music are a life-and-works book on LaRena Clark (with Edith Fowke) as well as several analytical and historical studies of English- and French-language traditional songs of Canada.

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FROM MARLENE WEHRLE:

I would like to share a couple of reminiscences that show Helmut's lighter side. In 1971, I had a summer job in the Music Division at the National Library, just one year after Helmut's appointment as Division Chief. On arriving at the office one day he told his staff that, while listening to CBC Radio that morning, he had been shocked to hear what he considered a less-than-beautiful recording of a singer. He decided that she must have been famous, since nothing else could justify the broadcast. He then gave a brief and quite comical imitation of what he had heard. At that moment a colleague from a neighbouring division walked by, giving Helmut a startled look. Without missing a beat, Helmut explained: "But it wasn't me, it was Kathleen Ferrier!"

One day shortly before Helmut retired in 1987, I was with him in his office that overlooked Wellington Street when, glancing out the window at the traffic below, he said "There goes my birthday bus!" "Birthday bus?" I enquired, while wondering if he was starting to lose his marbles. He explained that it was bus number 7822, which was the date of his birthday: 7 August 1922. He went on to say that he spotted it regularly, usually on a few specific routes, and had even ridden on it a few times. Of course, his attention to detail extended far beyond the world of music. Many years after leaving Berlin, he was able to provide his native city with details about streetcar routes that were in effect when he had lived there in his youth. It was only natural that he would note the numbers on Ottawa city buses, with a special fondness for No. 7822.

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MARLENE WEHRLE worked as a librarian at the National Library/Library and Archives Canada for over 30 years, in the Legal Deposit Office and the Music Division. At the time of her retirement in 2009, she was Head of the Printed Music Collection. She enjoys reading and needlepoint, sings in the Ottawa Choral Society, and volunteers with a therapeutic riding program.

CMLA / CAML: 15 PLUS 25 YEARS OF FLOURISHING

BY HELMUT KALLMANN

Originally published in the CAML *Newsletter*, vol. 24, no. 3 (1996)

CMLA/CAML: 15 Plus 25 Years of Flourishing

Dr. Helmut Kallmann, co-founder of the Canadian Music Library Association in 1956 and an honorary member of CAML, sent a message to be read at CAML's 25th anniversary meeting in Vancouver, reminiscing about his forty year affiliation with the organization.

Dr. Kallmann remains a staunch supporter of CAML. According to the *Encyclopedia of Music In Canada*, he chaired CMLA (1957-8 and 1967-8) and was responsible for CAML's initial participation in IAML and other projects too numerous to mention. Many CAML publications stemmed from his own research ie. *Musical Canadiana, a Subject Index* (1967).

Kirsten Walsh, President of CAML, read Dr. Kallmann's message at the Annual General Meeting which took place at the Vancouver Public Library on Sat., June 1st.

Canadian music librarians (I should add documentalists and archivists) are celebrating an important anniversary this year--oops, sorry, two important anniversaries. CAML is 25 years old, but CMLA, its predecessor, was formed exactly 40 years ago.

How our organization has changed over those years! New members, new music libraries (yes, and archives and documentation centres), new tasks and, above all, new circumstances.

I well remember our founding meeting at Niagara Falls in 1956, during a CLA conference. Ogreta McNeill, Lorna Fraser, Arnold and Maria Walter and I were driven by Lorna from Toronto. The date was June 12, 1956, and we went back the same day--early enough for me to take my wife to Spring Thaw! On the way back Mrs. McNeill mentioned something about a Social Credit meeting, whereupon Mrs. Walter let loose a warning that she should stay away from such a dangerous organization! We had had lunch at the conference hotel, together with 40 other librarians, and Dr. Walter gave an inspiring address.

Ogreta McNeill was our first (and also our ninth) chair. She later became our first honorary member and attended many meetings before her death at age 89, three years ago.

Our affiliation was with the Canadian Library Association, and membership in IAML was separate. Our numbers grew quickly and within a few years membership hovered around the 80s. How many were music librarians? Probably little more than half. There were general librarians, library (school) directors, and cataloguers; in our first year we also had four professors: Marvin Duchow of McGill, Richard Johnston and Harvey Olnick of Toronto and Lucien Brochu of Laval, the last three still living. One of our most enthusiastic members and a one-time chairman was the euphoric Father Auguste Morisset, the man who had a joke for every occasion. Then we had the super-efficient Jim Pilton, associate director of the Edmonton Public Library, who thought we should fold unless we offered a gigantic publication program. And that he drew up with precision and gusto! I attach two pages from the bulletins that he sent to the executive members from time to time. We certainly did produce publications, year after year. The Standards for Music Collections in Medium-Sized Public Libraries. The Bio-Bibliography. An Inventory of Music Periodicals in Canadian Libraries. The Subject Index to Musical Canadiana. Many Newsletters. The Centennial Project of preparing "data sheets" for all the early Canadian sheet music we could find. That one is still very music alive, presently in the process of computerization. Our awareness of Canadian music, current and historical, printed and recorded, certainly was raised. And it helped

tremendously to learn which library had a good collection of recordings, or specialized in complete editions, or paid attention to concert programs or Canadian. On the other hand library technology was still primitive, and I don't think we spent enough time agitating for increased attention to music by library schools.

One of the problems that members encountered was the dual annual fees to CLA and IAML. Many of the CMLA members saw no point in paying the rather hefty CLA dues, since their interest did not pertain to librarianship outside music. That is why, in 1971, when Lynne Jarman was the chair, it was decided to sever our affiliation with CLA and become the official national branch of IAML.

Another 25 years, and much has changed. Music collections have grown rapidly. Technology has become a prime concern, whereas our publishing project have been far and few. Budgets have decreased. Some of our members have moved away from the music library environment: Kathleen Toomey, Dale Ward, and Lynne Jarman-Hollander, for example. Two honorary members have passed on: Ogreta McNeill and Helen Creighton, also Father Morisset and Stephen Willis. Others have retired, among them

Maria Calderisi, Jean Lavender, Henry Mutsaers, Conrad Sabourin, Sister Louise Smith and, most recently, Hans Burndorfer.

Of the founding members in 1956, I seem to be the only one who remains a member. Among the most enthusiastic and contributing members of CMLA I remember Ogreta McNeill, Melva Dwyer, Lorna Fraser, and Rhoda Baxter. As to longtime CAML members, comparing the membership lists of 1975 and 1996, I find at least 11 on both: the 20-year club includes Sandra Acker, Claude Beaudry, Debra Begg, Maria Calderisi, Alison Hall, Helmut Kallmann, Kathleen McMorrow, Selima Mohammed, Cheryl Osborn, Sister Louise Smith, and Marlene Wehrle. Congratulations to all!

I am not worried about CAML's future usefulness. If you let your energy and enthusiasm slip, I will tell you off at the 50th anniversary meeting--I have every intention of attending! Good luck to the Association in the intervening years.

Fondly yours,
Helmut Kallmann

[Thank you to Debbie Begg for writing the introduction--Ed.]



L'ACBM : 15 ANS PLUS 25 ANS D'ÉPANOUISSEMENT

DE HELMUT KALLMANN

Initialement publié dans les *Nouvelles* de l'ACBM, vol. 25, no 1 (1997)

L'ACBM: 15 ans plus 25 ans d'épanouissement

M. Helmut Kallmann, cofondateur de l'Association canadienne des bibliothèques musicales (CMLA/ACBM) en 1956 et membre honoraire de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (CAML/ACBM), a fait parvenir un message qui doit être lu à la réunion du 25^e anniversaire de l'ACBM à Vancouver, dans lequel il se remémore ses 40 ans d'appartenance à l'organisme.

M. Kallmann demeure un féru partisan de l'ACBM. Selon l'*Encyclopédie de la musique au Canada*, il a présidé l'ACBM (en 1957-1958 et en 1967-1968) et était responsable de la participation initiale de l'ACBM à l'Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM) et à d'autres projets tellement nombreux pour qu'on puisse les mentionner ici. Nombre de publications de l'ACBM sont le fruit de ses recherches, c.-à-d., *Musical Canadiana, a Subject Index* (1967).

Kirsten Walsh, présidente de l'ACBM, a lu le message de M. Kallmann en anglais à l'assemblée générale annuelle qui s'est tenue à la Vancouver Public Library, le samedi 1^{er} juin 1996. La traduction française suit. (The English version was published in Volume 24, number 3 of the *Newsletter*.)

Les musicothécaires canadiens (je devrais ajouter les documentalistes et les archivistes) célèbrent un important anniversaire cette année--oups, je m'excuse, deux importants anniversaires. L'ACBM a 25 ans, mais l'association qui l'a précédée, l'ACBM, a été formée il y a exactement 40 ans.

Que notre organisme a changé depuis toutes ces années! Nouveaux membres, nouvelles musicothèques (oui, ainsi que des archives et des centres de documentation nouveaux), nouvelles tâches et, par-dessus tout, nouvelles circonstances.

Je me souviens clairement de notre assemblée constituante qui avait eu lieu à Niagara Falls en 1956, dans le cadre d'une conférence de la Canadian Library Association (CLA). Lorna Fraser nous avait conduits, Ogreta McNeill, Arnold et Maria Walter ainsi que moi-même, à partir de Toronto. C'était le 12 juin 1956, et nous étions revenus le même jour--assez tôt pour que j'emmenne ma femme au Spring Thaw! A notre retour, Mme McNeill avait mentionné quelque chose concernant une réunion du Crédit

social, au sujet de laquelle Mme Walter s'était empressée de l'avertir de se tenir loin d'une organisation aussi dangereuse! En compagnie de 40 autres bibliothécaires, nous avons déjeuné à l'hôtel où se tenait la conférence, et M. Walter nous avait livré un exposé inspirant.

Ogreta McNeill était notre première (et aussi notre neuvième) présidente. Elle est ensuite devenue notre première membre honoraire et a assisté à de nombreuses réunions avant sa mort il y a quatre ans, à l'âge de 89 ans.

Nous étions affiliés à la CLA, et l'appartenance à l'AIBM était distincte. Nos effectifs ont rapidement pris de l'ampleur et, après quelques années, le nombre de nos membres est passé à environ 80. De ce nombre, combien étaient des musicothécaires? Probablement un peu plus de la moitié. On y dénombrait des bibliothécaires généraux, des directeurs de bibliothèques (scolaires) et des catalogueurs; au cours de notre première année, nous comptions aussi quatre professeurs: Marvin Duchow de l'Université McGill, Richard Johnston et Harvey Olnick de la University of Toronto et Lucien Brochu de

l'Université Laval, les trois derniers étant encore en vie. L'un de nos membres les plus enthousiastes était le père Auguste Morisset, président une fois, euphorique, l'homme qui avait une farce pour chaque occasion. Ensuite, nous avons eu le superefficace Jim Pilton, codirecteur de l'Edmonton Public Library, qui était persuadé que nous devions cesser nos activités à moins d'offrir un gigantesque programme de publications, ce qu'il a réalisé avec précision et délectation! Nous avons bel et bien produit des publications, année après année. *The Standards for Music Collections in Medium-Sized Public Libraries, Musiciens au Canada: Index bibliographique*, un répertoire des périodiques musicaux dans les bibliothèques canadiennes. *Musical Canadiana, a Subject Index*, de nombreux bulletins. Le Centennial Project, qui consistait à préparer des «fiches de données» pour toute la musique ancienne en feuilles du Canada que nous pouvions trouver. Ce dernier demeure bien vivant du point de vue musical, car il est sur le point d'être informatisé. Notre connaissance de la musique canadienne, actuelle et historique, imprimée et enregistrée, a certainement grandi. En outre, elle nous a aidé considérablement à savoir quelle bibliothèque disposait d'une bonne collection d'enregistrements, ou se spécialisait dans les éditions complètes, ou encore portait attention aux programmes de concerts ou au contenu canadien. Par contre, la technologie des bibliothèques était toujours primitive, et j'estime que nous consacrons pas suffisamment de temps à tenter d'attirer l'attention des écoles de bibliothéconomie sur la musique.

L'un des problèmes vécus par les membres était la cotisation annuelle double à la CLA et à l'AIBM. Bien des membres de l'ACBM ne voyaient pas l'utilité de payer les cotisations plutôt élevées de la CLA, puisque leur intérêt ne concernait pas le métier de bibliothécaire en dehors de la musique. C'est pourquoi, en 1971, à l'époque où Lynne Jarman était présidente, il a été décidé de rompre notre affiliation avec la CLA et de devenir la filiale nationale de l'AIBM.

Vingt-cinq ans plus tard, les choses ont beaucoup changé. Les collections de musique ont grossi rapidement. La technologie est devenue une préoccupation majeure, alors que notre projet de publication est loin derrière et rare. Les budgets ont diminué. Certains de nos membres se sont distancés du milieu des bibliothèques musicales: Kathleen Toomey, Dale Ward et Lynne Jarman-Hollander, par exemple. Deux membres honoraires sont décédés: Ogreta McNeill et Helen Creighton, de même que le père Morisset et Stephen Willis. D'autres ont pris leur retraite, notamment Maria Calderisi, Jean Lavender, Henry Mutsaers, Conrad Sabourin, soeur Louise Smith et, plus récemment, Hans Burndorfer.

Au nombre des membres fondateurs de 1956, je semble être le seul qui soit encore membre. Je me rappelle, parmi les membres les plus enthousiastes et qui ont le plus contribué à l'ACBM, Ogreta McNeill, Melva Dwyer, Lorna Fraser et Rhoda Baxter. Quant aux membres de longue date de l'ACBM, si je compare les listes de membres de 1975 et de 1996, j'en trouve au moins 11 qui figurent sur les deux: le club des 20 ans comprend Sandra Acker, Claude Beaudry, Debra Begg, Maria Calderisi, Alison Hall, Helmut Kallmann, Kathleen McMorrow, Selima Mohammed, Cheryl Osborn, soeur Louise Smith et Marlene Wehrle. Félicitations à tous et à toutes!

L'utilité future de l'ACBM ne m'inquiète pas. Si vous perdez votre énergie et votre enthousiasme, je vais vous gronder à la réunion du 50e anniversaire--et j'ai bien l'intention d'y assister! Bonne chance à l'Association au cours des années à venir.

Un grand merci.

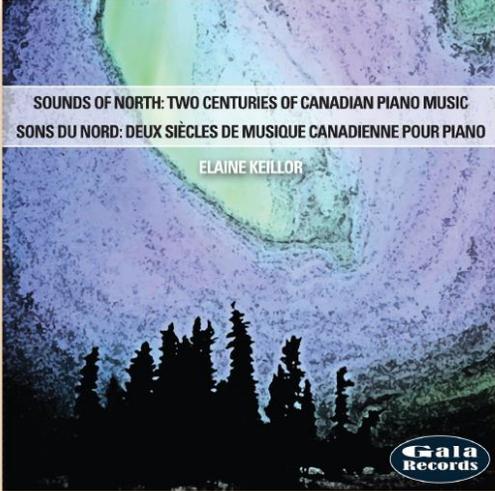
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Elaine Keillor