

## CAML CONFERENCE REPORT: Vancouver, 30 May--1 June 1996

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For some CAML members, the conference began on May 29: the CAML Board met for all of that day at the Music Library of the University of British Columbia.

### Ask CAML

The conference proper began on May 30 with a session we have featured at the last two conferences called "Ask CAML". Patterned after the U.S. Music Library Association's "Ask MLA" sessions, the chair gathers a group of experts on a particular topic or topics and the participants are invited to ask questions and to take part in the discussion. This year's topics were copyright, acquisition of sound recordings, and security issues for music scores and sound recordings. The session was chaired by Kathleen McMorro (University of Toronto), and the two participants were Jean McCarron (AV/Media Librarian, North Vancouver Public Library) and John Cull (Head, Fine Arts Dept., Vancouver Public Library). Also present were Jack Schuller from Festival Distribution and Darryl Mandrick from Kareena Services, both suppliers of sound recordings in British Columbia who provide services to libraries throughout Canada.

Jean McCarron began by telling us about what she buys for her collection and what sources she uses. She stressed that it is important to have a good jobber in Canada for definite orders, and it isn't necessary for them to know a lot about classical music if they have all of the information necessary to acquire the recording (specifically, the label and number). She also uses specialty stores and jobbers for recordings which are difficult to find or in specialized areas, and some US jobbers for labels which are not available in Canada. She goes to local stores to buy high-demand items or to use money at the end of the budget year, and has a library credit card to use for these purchases. Some participants commented that it can be frustrating to order sound recordings because the fill rate can be quite low, and certain types of recordings become unavailable quickly. One point that was made is that it's important to place an order as close to the source of a recording as possible: using a jobber or buying direct from the record company is the best way to acquire recordings in a timely manner.

John Cull then talked about Phase 2 of the Copyright legislation, which is about to be tabled. He went through the changes that will become law when phase 2 is passed, and how they will affect libraries. Single copies of copyrighted material for personal use which are made on a library photocopier are considered fair use. A library which clearly displays the copyright notice is not liable for inappropriate use of the copier. Copies made for archival purposes are also allowed. Multiple copies do not seem to be allowed at all. It may be legitimate for libraries to make copies for tests, exams, etc., under certain conditions. It is also alright to make one copy of a periodical article which is more than 12 months old for a patron, if it will be used for research or private study. The blank tape levy will be given to performing rights organizations. Someone commented that the payment of this levy seems to allow dubbing, although this is not explicitly stated. It is also not clear if libraries may make copies of sheet music for the public. The rules for material going out of copyright are also different: for printed materials, it's 50 years after the death of the last individual who holds any copyright on the material, and sound recordings are in the public domain 50 years after the creation of the master.

The topic of licensing rules for videos and multimedia was also explored. Some companies sell their products to libraries and then state that the product cannot be circulated to the public; others have peculiar rules for their products. It is unclear as to whether companies can make or enforce these restrictions.

John then talked about security issues for sound recordings, especially compact discs. Libraries are moving towards open access for sound recording collections because staff numbers have decreased to the point that it can be quite difficult to service a closed collection. Many libraries seem to be tattle-taping their CDs. It was recognized that some compact discs will be lost, and that the glue from the security label will likely eat through the surface of the CD, but in a public library collection which is often damaged, vandalized, or stolen, it may not matter as much as in a "permanent" collection. Some libraries have no security systems at all for their compact discs. Most people seemed to agree that the library is

going to suffer a certain loss of compact discs no matter what measures are taken to protect them. Some libraries emboss or engrave information on the centre ring of the compact disc; others use a Lumicolour pen to write on the CDs, and it doesn't seem to hurt the disc.

### Research Reports

Peter Higham (Mount Allison University) has done some analysis of Castelnuovo-Tedesco's *Vogelweide, op. 186*, a work for baritone and guitar. Much of this composer's work is unpublished, and his son Pietro holds the manuscripts. Peter was able to get a copy of the manuscript of this work, to study it and to perform it. It was originally written for Dietrich Fischer-Dieskau in January 1959, and demonstrates Segovia's influence. The text of the songs is by Walther von der Vogelweide. Peter also played selections from a recording that he had made.

Thomas Quigley (Vancouver Public Library) told us more about his bibliographic work on Johannes Brahms (he has published *Johannes Brahms : an annotated bibliography*, c1990). The notion of the "cute and prickly" hedgehog as an analogy for Brahms was dispelled; "The Hedgehog" was the name of Brahms' favourite restaurant. Recently, he's been looking for more Brahmsiana in the massive periodical indexes on cards at the Library of Congress and Northwestern University. The LC Index was begun by Oscar Sonneck in 1902 and was added to until 1943. The WPA Index was a Federal make-work project which ran from 1938 to 1942; it was originally housed at the Chicago Public Library until it was moved to Northwestern. Both indexes are important resources, and deserve to be made more widely available to researchers.

William Bruneau (University of British Columbia) is a social historian who is interested in Jean Coulthard's life in its broadest sense. He talked specifically about Coulthard's year in France (1955), and its consequences in her life and how it affected her compositions. In 1955-6, she received a grant from the Royal Society for a year's study in France. She received this grant at a point in her career when she had written enough, had sufficient connections, and could no longer be ignored! Coulthard met Nadia Boulanger in the fall of 1955, but said "she wasn't really much help to me." By Christmas, she was settled in the south of France and had begun her

opera *The Return of the Native*, and several other large works. It was a time of relaxation and energy, and also a revelation of how physical circumstances affect the act of creation. Bruneau's main interest is in how works are created in spite of difficulties and hurdles: was the composer constrained or helped by social structures? In terms of existing forms of biography, three were identified: old-fashioned narrative biography, with meaning imparted by the writer; structuralist and contextual biography, documenting lives shaped by motives, social circumstance and external forces; and a combination of the preceding, which Bruneau perceives as ideal.

Cheryl Martin (Metropolitan Toronto Reference Library) talked about her work in organizing the archives of St. Mary Magdalene Church, which includes some material on, about, and by Canadian composer Healey Willan, who was organist and choirmaster of the church for 47 years. Willan was a leading Canadian proponent of Anglo-Catholic traditions in the Anglican Church, and much of his sacred music was written for services at the church. Understanding the traditions behind Willan's compositions helps us to understand his music. We saw copies of some of the material in the archives, which include music in Willan's hand, programs, photographs, service and music registers, newspaper clippings, and correspondence. She's keeping the church and the choir archives separate at this point, although they are interrelated. Much recent material from the choir archives is outside the church, and many present and former parishioners and choir members have material at home that could be included in the archives if they were willing to part with it.

Brian Gooch (University of British Columbia), who also convened the session, discussed his efforts to trace settings of texts by John Donne. The prominent treatment given to composers means that librettists or text writers are sometimes ignored in bibliographic records; this makes it difficult to do bibliographical research. (The text of this paper is included in this issue of the *Newsletter*.)

After the research reports, we went on a tour of **UBC's Museum of Anthropology**, focusing on their music collection. The collection includes many examples of musical instruments of the native peoples of the west coast, plus instruments from around the

world. Our guide spent several minutes telling us about totem poles, and we were able to see the different types and examples from various tribes. One interesting thing about this museum is that they keep most of their collection in glass cases, so even if something isn't on exhibit it can be seen and the catalogue consulted for information. The research collection is arranged by tribe and by country, so that the items in the collection from a particular culture are grouped together. It's unfortunate that other museums have not followed this practice, since in some places 80% of the collection is in storage and almost never seen by the public.

Friday began with tours of the new **Vancouver Public Library**. Two of the groups concentrated on the public service areas, while one group visited the technical services areas and spent less time in public service areas. People on the technical services tour saw the cataloguers' workstations, which have Windows and allow switching between Dynix, the LC Cataloguer's Workstation, LCSH, and LCNA (plus WordPerfect and other software) quickly and easily. Consulting tools and verifying authorities is much faster and easier for them with this system. We saw the public and staff areas, and heard about the positive and negative aspects of what is undeniably an impressive structure.

#### **Focus on British Columbia Music**

This session was a highlight of the conference. Phil Thomas, a collector of folk songs for many years, spoke about the history of folk song collecting in Canada, especially on the West Coast. He was accompanied by Barry Hall in performances of several songs that have been collected by him and others in British Columbia over the past 100 years or so. His enthusiasm for folk songs, and for his work in collecting them, was obvious. Thomas has donated his papers to UBC, and is organizing them for the University.

Chuck Davis then talked about his work in compiling and editing two editions of *The Vancouver Book* (2nd ed. called *The Greater Vancouver Book*), and its musical content. The book covers all aspects of life in Vancouver and the surrounding area, and includes a history of concert life, musicians, and music. During his talk we were forced outside by a fire alarm, and so he continued on the steps of the Library, where we picked up a few extra listeners. He finished his talk

by asking Phil and Barry to perform a song which was popular around the turn of the century about a woman named Lottie who buys property every chance she gets ("Lottie buys lots of lots"), which was enthusiastically applauded by all within earshot.

#### **Jazz in the Library**

Convened by Rob van der Blik (York University), this session concentrated on jazz sound recordings. The first speaker was Tom Lord, who gave a demonstration of the online version of his work *The Jazz Discography*, which is being published in approximately 25 volumes by Cadence. Lord has contacts all over the world who send him information which is incorporated into the discography, and he estimates that when it is done, it will list more than 100,000 recording sessions, indexed by musician and tune. It was interesting to see how a work such as this is actually compiled.

Nou Dadoun of Black Swan Records in Vancouver then gave us his strategies for developing a jazz recordings collection. There is more jazz available than ever before, and many recordings are being issued on CD, especially since large corporations are buying up smaller companies and labels and reissuing their recordings. He suggested several strategies, such as: looking at the different periods in the growth of jazz and buying some representative discs from each era; buying discs which show the work of important figures in jazz and in the major styles; and looking at the major solo instruments and buying discs which represent the use of each one, by looking at the major instrumentalists. He also suggested some recordings, books, periodicals, and Internet sources for the acquisition of jazz recordings. This was a very good overview of a strategy for developing a collection. (A version of this paper will be included in the next issue of the *Newsletter*.)

#### **Tours of the Ford Centre and the Orpheum Theatre**

We had a tour of the new Ford Centre, which was showing *Show Boat* (just recently moved from Toronto). The theatre is quite new, and although we didn't get to go on stage, we saw the auditorium and the backstage areas, including the womens' dressing room (and got to look at their costumes), and Cloris Leachman's dressing room.

We then went on to the Orpheum Theatre, and had a

wonderful tour by Norman Young, the former head of the Theatre Dept. at UBC. He first gave us a bit of the history of the theatre, which was originally used for vaudeville and then as a movie theatre (complete with organ for silent movies). He led us up and down the stairs and throughout the entire building, including into the air conditioning equipment: he would have taken us into the roof of the theatre but couldn't get the lights turned on (some of us were quite relieved). He also duplicated what it would have been like to be in the chorus for a musical, and made us run down what felt like 10 flights of stairs onto the stage for a call (as a nun in *The Sound of Music*, no less). This was certainly the most physically demanding session of the conference, and probably the most fun as well.

The CAML banquet was held on Friday evening. We had a cake and sang "Happy Birthday" to CAML.

The first item on the program on Saturday was the **Annual General Meeting**. The unapproved English minutes are included in this issue of the *Newsletter*. Dr. Helmut Kallmann, one of CAML's founding members, sent a message which was read by Kirsten Walsh. The text of this message, in English and French, will be included in the next issue of the *Newsletter*.

After the AGM, Helen Alexander of the Vancouver Public Library showed us VPL's **Web page**, and other Web sites of interest to music librarians. It was an opportunity for us to see some sites that we may not have explored yet, and for some to explore the Web for the first time using Netscape.

The sessions after lunch were dedicated to cataloguing issues. The first session, convened by Lorna Young (University of Saskatchewan), included a discussion of **outsourcing of cataloguing**, a current issue of no small interest to music cataloguers. André Paradis and Vanessa Kim of ISM spoke about their outsourcing services for the University of Alberta and the University of Ottawa. It was an interesting presentation, but their attempts to convince us that it was faster, cheaper, and more efficient were met with some scepticism, at least on my part. They could not give us any paper examples of cataloguing done by the music cataloguer at ISM, could not discuss standards (for example, authorities or analytics) except in a general way, and were unwilling to discuss cost at all. I was left wondering why they

hadn't brought their own music cataloguer along, since she could probably have done a much better job at answering the questions which came up and of representing their music cataloguing standards and practices, and why they felt that they could state that their cataloguing was cheaper without showing us documentation of this.

Lorna had also asked Jim Whittle of the University of Alberta, which has a lot of their cataloguing done by ISM, for a report on how it was working out. Since it has been less than a year since ISM began to catalogue music for the University, he could not state definitively whether it was good or bad. He said that early results were positive in some aspects, but there were some unanticipated problems, especially with class numbers and some workflow details.

Lorna Young demonstrated the **LC Cataloguer's Desktop**, a Windows-based CD-ROM product which includes Library of Congress Rule Interpretations, Music Cataloguing Decisions, USMARC formats, and the Subject Cataloguing Manuals. Searches on the contents can be done through boolean, keyword, phrase, and proximity searches, and there are hypertext links everywhere. Cataloguers can customize their own versions of the files, adding notes and hypertext links, bookmarks, and highlighting; when a new version is received, the customizations are automatically transferred to the new version when it's loaded. For those of us who hadn't seen it, it was quite useful to see how it actually works.

Several members attended the session on **next year's conference planning**. The 1997 CAML Conference will be held with the Learned Societies at Memorial University of Newfoundland, June 7-11. Many people had ideas for sessions; other ideas may be given to any Board member. Peter Higham (Mount Allison University) and Cheryl Martin will coordinate local arrangements with librarians at Memorial University.

The new **CAML Board** met again briefly after the last session, to finish some items from the previous Board meeting.

It was an interesting and varied conference, with a lot of informative sessions. Credit goes to all of the organizers and participants for an excellent conference.