

CAML on Vancouver Island

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) /
Canadian University Music Society (CUMS) Conference
at the Congress of the Humanities and Social Sciences

University of Victoria, June 6-9, 2013

By Desmond Maley

With contributions from Kyra Folk-Farber and Peter Higham

Overall, this conference was among the most enjoyable I have attended. The sessions were consistently interesting and informative. There was fellowship and renewal with colleagues and friends, plus the opportunity to meet new members. Who cannot delight in the University of Victoria's setting on Vancouver Island? The campus is congenial and compact, with beautiful walks like the Mystic Vale and the Finnerty Gardens only a short distance away. The occasion also marked a milestone: the retirement of CAML's longest-serving active member and conference attendee, Kathleen McMorrow from the University of Toronto. This is not the place to summarize her accomplishments, for which she received the Helmut Kallmann Award in 2006. Suffice it to say that the conference organizers are to be commended for the title of the opening session, the first presentation of which was drawn from McMorrow's work. Finally, a tip of the hat to Kyra Folk-Farber and Peter Higham, who provided the summaries of the sessions that conclude this report. Folk-Farber attended the CAML session on Hot Topics, while Higham went to the CUMS session on "Music(ological) Publishing," where McMorrow was one of the presenters.

CAML/CUMS Plenary Session I: 'She came, she saw, she archived': A Tribute to Kathleen McMorrow, Librarian, Faculty of Music Library, University of Toronto. Richard Green (Ottawa), chair.

Green opened the session with a spirited salute to McMorrow, whom he described as "Canada's music librarian extraordinaire."

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Tim Neufeldt (University of Toronto) paid homage to McMorrow's archival work. Over the course of her career she has painstakingly developed some 40 *fonds* of composers and performers in Toronto. Neufeldt drew attention to McMorrow's foray into boxes of papers that had survived a number of institutional transitions only to languish in a small room at the Music Library. They proved to be valuable source documents of the musical culture of Toronto in the nineteenth and early-twentieth century, in particular of the Toronto Clef Club, which Neufeldt described in detail.

In contrast, Carolyn Doi (University of Saskatchewan) discussed the life and career of David Kaplan, who has donated his large collection of instruments, compositions, and memorabilia to the University of Saskatchewan. Born in 1923, Kaplan has been a force in the Saskatoon music community since his arrival from Chicago in the 1960s. In the mid-1980s, he founded a Klezmer band for which he has written or transcribed 350 works, representing about half of his compositional oeuvre. His musical research has taken him across the world. Doi detailed the challenges of housing and cataloguing the collection.

Finally, Robin Elliott (University of Toronto) introduced his talk by quoting Jacques Derrida ("there is no political power without control of the archives") and R. Murray Schafer (from his cultural manifesto "Music in the Cold"). He then examined three artifacts of cultural significance: a Canon written by Beethoven in 1825 for Theodore Molt, a German musician who visited Beethoven in Vienna but subsequently returned to Quebec, where he had a prominent career; Glenn Gould's piano chair, which epitomizes both his art and eccentricity, and has become an *objet d'art*; and Maple Cottage in Leslieville, Toronto, the legendary (and disputed) compositional birthplace of Alexander Muir's patriotic anthem, "The Maple Leaf Forever."

CAML Session I: The Technical Session

Andrew Hankinson (McGill University) traced the growth of optical music recognition (OMR) systems for printed music from the artisan era to the networked, international partnerships of today, such as the [Music Encoding Initiative](#). Analysis tools such as pattern searching and pitch levels (searching by interval) are still lacking. Hankinson described the OMR workflow developed for a scanned version of the [Liber Usualis](#), the Roman Catholic service music and text. The [Single Interface for Music Score Searching and Analysis](#) (SIMSSA) website at McGill gives details of this project among others.

CAML Session II: The Copyright Session

Kyla Jemison (Canadian Music Centre/University of Toronto) reviewed the history of copyright for film music in Canada and the United States, including legislation, composers' rights to fees for the public performance of their works, "sync rights" (payment to the composer/performer for music with image), and licenses for music in film. She noted that the music supervisor

normally has responsibility for fee payments in the production of a film. *And Now...The Soundtrack Business*, an interactive DVD published by the Canadian Guild of Film Composers in 2004, is a good primer on the subject.

Kyra Folk-Farber, who is studying at University of Toronto's iSchool, detailed her plans for an investigation of attitudes of classical musicians towards copyright in the digital age. Copyright is an issue that should involve all stakeholders in the community, including consumers. Folk-Farber plans to do a survey as well as conduct a focus group on intellectual property, digital availability and access, legal implications, and community support. She noted the role of librarians as facilitators (*Atlas of New Librarianship*, 2011) in this process. Folk-Farber was the recipient of a travel grant from CAML to present her paper, "Classical Musicians & Copyright in the Digital Age: A Preliminary Investigation," which is published elsewhere in this issue.

Monica Fazekas (Western University) and James Mason (University of Toronto) presented a thorough overview of Canadian copyright legislation and case law. They noted that recent federal copyright legislation (Bill C-11) takes an expansive view of users' rights and fair dealing. The landmark CCH case (2004) set out six criteria for fair dealing (purpose, character, amount, alternatives, nature, and effect), which in turn became the precedent for subsequent case law. They discussed the sliding scale between not-for-profit and for-profit usage and emphasized the importance of due diligence. They concluded by conducting an informative question-and-answer session with the attendees (e.g., Q: Can I make copies for handouts? A: Yes, it is permitted under the library exception of Bill C-11).

CAML Session III: Lecture/Recital

Entitled "Qanun @ The Edge: Is It Finished?," this thoughtful talk and musical performance by George Sawa (Toronto) shone light on the qanun, a string instrument that was once highly esteemed in the Middle East, but is now in eclipse. The qanun has a rich repertoire both as an accompaniment for voice and as a solo instrument. Sawa discussed his own introduction to the instrument and visits to instrument makers in Egypt. Accompanied by percussionist Suzanne Meyers Sawa (University of Toronto), he played recordings and also performed and improvised on pieces that demonstrated the instrument's technique and expressive qualities. Because of the qanun's traditional association with belly dancing and hashish smoking, the reputation of the instrument has suffered as social mores in Middle Eastern countries have grown more conservative. Scott Marcus's book, *Music in Egypt* (2007), was noted as a useful source on the subject.

CAML Session IV: The Profession Session

Cathy Martin (McGill University) gave a wide-ranging talk on library initiatives to reach out to the McGill music community. The initiatives encourage students to *faites comme chez vous!*

(do as you would at home), emphasizing the idea of library as “a home away from home.” In the spirit of the Personal Librarian Program at Yale, Brian McMillan (McGill University) developed a letter-writing project to send individual welcome letters to the members of the incoming music class. Student feedback indicates they feel reassured by this personal approach and are prompted to send library-related questions in response. The library as a place of participation is encouraged through student performance events after hours. With the Professional Music Collection Project, graduate students are provided the opportunity to select a score and/or recording for the library. There are zones for noise levels (normal, whisper, quiet) and collaborative environments are provided through open tables with plug-ins (instead of study carrels).

Karson Jones (Toronto) addressed consolidation and licensing in the music publishing industry, with a focus on art music. Jones traced the history of print-music publishing which began with Ottaviano Petrucci in Venice in the sixteenth century. Critical editions and scores did not appear until the late nineteenth century with the rise of musicology. Jones prepared an elaborate chart of music publishers that revealed the extent of the oligopoly formed in the late twentieth and early twenty-first century. Ownership of most publications effectively resides with a handful of major players in North America and Europe, such as Music Sales Group and Schott. Current trends include rights management and licensing, self-publishing, and a born-digital “fourth era.”

Rob van der Blik (York University) asked what sound recordings libraries should be collecting in the twenty-first century. He noted his personal subscription to [Rdio](#) which gives him access to one million CDs at a cost of \$5.00 per month, as well as the high quality sound he gets from his new Hegel DAC. In contrast, loans of recordings at York’s library have plummeted. There is no longer a reserve system. (A Led Zeppelin boxed set was formerly the most heavily loaned item in the library system.) Van der Blik suggested that the future of collecting lies in the recording as artifact. The liner notes are valuable, and the cover and other objects that may be included create an aesthetic impression. Technologies and formats are constantly shifting, and not everyone is a fan of the MP3 (Neil Young, for example). All of this suggests that libraries continue to have a role to play in terms of preservation and access.

CAML Session V: Hot Topics - A First-Timer’s Perspective

Contributed by Kyra Folk-Farber

What better opportunity could there be for a library and information studies student and aspiring music librarian than the experience of attending the annual CAML conference, held this year in Victoria? Not only did I meet inspiring professionals who represented music libraries from across the country, but I also heard first-hand accounts of current developments and challenges in the field. Among the highlights of the weekend was the Hot Topics Session, led by

Brian McMillan. As a first-time CAML conference attendee, I tried to pay close attention to the issues being discussed.

The session started with a discussion of the tumultuous year at Library and Archives Canada (LAC). Having read about LAC in the news and having discussed it in my classes, it was very interesting to hear other perspectives. Students should be encouraged to use the collection: although not particularly accessible for the casual researcher, it is still a wonderful resource for scholars. In the wake of ferocious budget cuts and the closure of the Music Division, though, advocacy is required and will likely be most effective in the current climate if the focus is on music's economic impact.

The session then moved to a discussion of embedded librarianship and its significance in building rapport with students. Attendees also talked about Rdio's significant limitations, and it was pointed out that the same kind of expertise librarians bring to Google must also be brought to Rdio and other streaming services.

Next, the group discussed the physical and conceptual place of the reference desk. It was mentioned that the "generalist" trend does not work with music collections; "Ask a Librarian" and other virtual reference programs work because librarians can refer the patron to the appropriate specialist. Some argued that the service desk is not the place for librarians but for staff who can contact a librarian when he or she is needed for a reference question.

The topic of faculty concert recordings brought up several important questions: Should these recordings be kept in circulation? Should they contribute to electronic collection development as they arrive, and if so, should a hard copy also be kept? Should these recordings be available for streaming? Who should have access to them?

Throughout the conference, we heard talks that delved into several of the issues brought up during the Hot Topics Session, and this dynamic group discussion helped me, as a first-timer, process and understand the differing perspectives on these important matters. I imagine the experienced professionals in attendance gained some new insights as well.

CUMS Session XII: Music(ological) Publishing

Contributed by Peter Higham

I attended the CUMS session titled "Music(ological) Publishing" which followed the first plenary session of our joint Conference, "A tribute to Kathleen McMorro, Librarian, Faculty of Music Library, University of Toronto," especially to hear the response given by, and to McMorro. The other two presentations of the session were equally engaging.

Kimberly White (McGill University) spoke about and provided illuminating examples of nineteenth-century (female) opera stars whose celebrity status were furthered by the sheet music publication of popular tunes written in dedication to these singers. The songs often portrayed aspects of the singers' traits and identity while displaying their likeness on the sheet music covers, and thus promoted the distribution of popular sheet music. This practice is also seen as a unifying factor among musical and social facets.

Christina Gier (University of Alberta) focused her presentation on the performance style during World War 1 of the celebrated singer, Elsie Janis. She represents the "new woman" by performing right within the wartime camps with a new character of femininity at once innovative and pushing boundaries in her stage persona, while privately remaining "decent and moral."

Kathleen McMorrow's presentation was an extension to her study presented a year earlier in Montreal to the Conference of the International Association of Music Libraries. Here, by examining the 250 doctoral dissertations accepted by Canadian universities over the past twenty years, she indicated some of the changes, the diversity, and the interdisciplinary nature of academic music studies within Canadian university postgraduate music programs. In the several graphs displayed she enumerated the number of dissertations per university, general dissertation subjects by year, approach (historical, theoretical or cultural), time periods of subjects, and Canadian topics. In noting 131 professional scholars and their 1700 publications more graphs indicated primary research areas and primary research periods. Because studies of earlier years are of a more general nature, direct comparison with McMorrow's results for the twenty-year period is not possible. However dramatic the changes have been over the twenty-year period, it is not an exaggeration to suggest that librarians like Kathleen McMorrow have assisted, if not been an inspiration to those doctoral students.