

ANNUAL CONFERENCE SESSION SUMMARIES

OPENING SESSION

Michel Prin (Son Hi-fi Video, Montréal) spoke on the subject of "Disadvantages of compact discs", displaying a skeptical attitude toward them, despite the immense commercial success of these new sound recordings. These disadvantages include their inappropriateness for certain genres, folk music and jazz, or other live performances recorded and sold locally, for example; the unpredictability of their longevity; their distressing effects after extended listening on people (predominantly women) who are sensitive to high frequencies; and the great variance in quality of playback equipment. He suggested that their popularity may be due mainly to their lack of noise, in contrast to LP's played on inferior or neglected equipment, rather than to the greater clarity and wider dynamic range claimed for them by enthusiasts.

GLENN GOULD MEMORABILIA at the NATIONAL LIBRARY

Stephen Willis described the collection purchased in the fall of 1984. It consists of master tapes of Gould's radio and television programs, correspondence with people in North America and Europe, his own writings, and his library of books, scores and recordings.

Explaining the unusual features, he pointed out that Gould retained carbon copies of his letters, preserving both incoming and outgoing correspondence. He was a prolific writer for radio, television and magazines, and saved boxes of scripts, from the initial drafts (up to 30) to final versions. He appeared in magazines from High fidelity to Rolling stone on subjects as diverse as the Beatles, Petula Clark, and Elizabeth Schwarzkopf. He also saved whole newspapers and magazines which contained reviews of his performances and recordings. His scores and books are not annotated: he worked in his head, memorized works before he approached the piano, and corrected himself while listening. The National Library has also acquired Gould's Steinway 318 upon which he made most of his recordings between 1970 and 1980. The mechanical action will be preserved as Gould had regulated it. Also conserved are several of his hats, coats, scarves and other accessories.

Willis described Gould as a composer and as a listener. Gould identified with the sixteenth-century musician. During that period few people listened who did not perform and vice versa. The musical functions of composing, performing and listening diverged during the eighteenth century. According to Gould, the advent of recording altered this state: through recorded music the performer began making artistic decisions which had previously only been made by the composer. Furthermore, the performer becomes the composer by recording and modifying interpretations. The listener may participate by adjusting a machine.

Willis observed that the two main themes which occurred consistently throughout Gould's life were those of counterpoint and isolation. He loved solitude, was completely wrapped up in music while young and thus cultivated few friendships: in performances he played for himself alone. Gould's fascination with counterpoint accounted for his frequent inclusion of Bach repertoire in his programs and for his interest in composers such as Byrd, Gibbons and Berg. He developed contrapuntal radio documentaries in which two, three or four voices overlap or are played simultaneously, with one predominating. Frequently his choice of subject was the Canadian north, the dark night of the soul, or the effect of isolation.

In order to illustrate Gould's philosophical attitude towards music, Willis played two interviews with him. Gould explained that he had discontinued his career as a concert artist at the age of thirty-two because he did not view that life as being relevant to the twentieth-century artist. He decided to come to terms with music in the studio, where he was free to concentrate on it, and to manipulate it as he chose.

COMMITTEE MEETINGS

1. **Publications:** Jane Baldwin has agreed to be chair. A series of publication-on-demand occasional papers is under consideration, and guidelines for CAML expenditures on publishing are still needed.

2. **Program:** Suggestions made for sessions at next year's conference in Winnipeg (May 31-June 2) included "Recon", methods of organizing collections of ethnic music materials, use of microcomputers and other new technologies, and the activities of Manitoba composers.

NEW COPYRIGHT LEGISLATION

Claude Brunet, a Montréal lawyer and copyright expert, spoke on this problematic topic. Present federal legislation was adopted in 1924 following a three-year parliamentary debate, and has undergone only minor amendments since then. Works are protected by a series of rights, listed exhaustively in the act, including the right to publish copies, reproduce, perform in public, make a sound recording, convert from one category to another, broadcast, and to authorize any of the above rights. Brunet claimed that if a librarian informs someone that a photocopy costs ten cents the librarian has authorized the making of a copy, a right the librarian does not possess. He cited a case in Australia, in which the mere presence of a photocopy machine culminated in a university being sued for copyright infringement - dramatic warning that the violation of copyright law is a major criminal act which can result in fines or imprisonment.

Authorization to perform a musical work must be obtained in writing from a performing rights society such as CAPAC or PRO who represent their creator members. Societies in each country have reciprocal agreements with foreign societies. Most Canadian music is protected by these arrangements.

Brunet pointed out that copyright protection extends for fifty years after a composer or author's death. If works are published posthumously the copyright will last for fifty years after the publication date. Works which have not been published, sixteenth century music or folklore for example, are still protected. He suggested that it is relatively easy to avoid a violation. For example, if teachers wish to tape recordings in the schools, they can be granted a licence in return for a fee to the performing rights societies.

Brunet made it clear that the copyright laws desperately need revision, as they

no longer reflect cultural realities in view of recent technological developments such as TV cable distribution, computer-assisted creations, videotapes, etc., and of issues such as the resale of art works. Copyright responsibility is now under the jurisdiction of the Minister of Communications, after a period in Consumer Affairs. Recently, a white paper formulated by the previous Liberal government was approved by the present Conservative cabinet, reflecting the urgency of the situation. A sub-committee now dealing with the question, consisting of 3 Conservative MP's, 1 Liberal and 1 NDP, must strike a balance between protecting creators and providing access. Their report is expected by late August, and the government is intent on tabling a new act in the spring of 1986.

Brunet described some of the conflicts: composers and other creators request public lending right payments; archivists and librarians are striving for the right to reproduce for preservation, the right to disclose information, and the right to publish works that seem to be protected by copyright in perpetuity; broadcasters wish to obtain rights to make ephemeral recordings in order to cover time zones, to allow a work to be heard simultaneously in various locations; educators wish to photocopy and to tape recordings for examinations, etc. In addition, the committee must agree on a new definition of a musical work! The old copyright act defines musical works as "melody or harmony, or a combination of both reduced in writing", thus excluding much contemporary music.

Brunet gave a very informative lecture on this controversial subject. His final ominous words were "Go and sin no more".

WHAT IS IAML?

Kathleen Toomey (McGill University) chaired a session on "The international aspects of music librarianship". She described the history of the International Association of Music Libraries from its beginning in Florence in 1949. The initial goals of the organization included co-operation between libraries, bibliographical projects, interlibrary loan, conservation, inventories of collections, microfilming projects,

and cataloguing standards. Other speakers described the major bibliographical projects: **Helmut Kallmann** (NLC): RISM; **Maria Calderisi Bryce** (NLC): RIPM; **Rita Vine** (University of Calgary): RILM, and **Stephen Willis** (NLC): RIDIM.

MUSIC ON-LINE

WHAT CAN BE SEARCHED, WHAT CAN BE FOUND?

Richard Janke (University of Ottawa) surprised us by listing an extensive number of data bases available on-line for music searches, in addition to the well-known RILM Abstracts. He discussed as examples, ERIC, Automated business information, Sociological abstracts, America: history and life, Historical abstracts, Magazine index, Ecer/Excep child, Philosopher's index, Predicasts, and Arts and humanities citation index.

Janke cautioned that a search is too narrow unless it is made across several data bases, and noted that the most important on-line systems for searching music are BRS, Dialog, and Questel. He discussed and illustrated on-line some of the basic principles of searching, i.e. CROS on BRS in order to determine which data base contains most information on a desired topic. He stressed the importance of Boolean searching and of approaching a subject via various strategies. He reminded people not to incur the costs of printing out abstracts until they had confirmed their relevance. He mentioned the availability of the low-cost "BRS after dark" to patrons willing to run their own searches after instruction. He reminded us of the importance of absorbing information sheets on data bases: the same search strategies will not succeed with each data base due to different codes, variation in terminology, etc. Janke illustrated this on-line, by doing random searches on subjects from ethnic music to statistics on the sales of compact discs. He demonstrated the advantage of a user-friendly system by searching on Colleague.

Janke advised CAML members involved in searching to be aware of changing trends in the marketing and distribution of on-line systems. He predicted that with counseling, more people will carry out their own searches

in their offices or at home. He also pointed out that Medline is available on videodisc, a way of avoiding "down" systems, resulting in more efficiency.

Janke's talk gave us an insight into the intricacies of on-line searching and should inspire people to broaden their searches over a larger number of data bases. We were all able to view his demonstrations because of the provision by the University of Montreal Library School of three screens.

PRESERVATION OF MUSIC MATERIALS

Gilles St. Laurent (NLC) gave a fascinating talk on the preservation of early recorded sound materials at the National Library. He began with a historical survey of early sound recording techniques, from Edison's invention of the cylinder in 1877. He discussed the questions of varying stylus size, and RIAA equalizing equipment in recovering the sound from acoustic 78 rpm recordings, and played several examples including a restored version of Goodbye Broadway - Hello Montreal, by the Dumbells.

Bill Guthrie (University of Western Ontario) described how he and his staff had coped with the flooding of their library's basement, successfully using air- and freeze-drying techniques.

RECENT RESEARCH CAML/CUMS JOINT SESSION

Edward Philips, University of Ottawa, gave an analytic paper Structure as a key to design in tonal music: a beginning, using baroque and classical examples to investigate this relationship.

Lucien Poirier, Université Laval, spoke on Consideration sur l'orgue et la littérature d'orgue au Canada de la Confédération à la fin de la première guerre mondiale. He suggested that the number and complexity of arrangements for the organ at this time affected performance, teaching and even organ design, to the detriment of original composition.

Frederick Hall, McMaster University, gave a lecture entitled Fairies, Temperance and War: Sources for 19th-century songs to English

texts, describing and illustrating in performance the types of broadsides, ballads, popular and art songs investigated in his recent CMHS publication.

Bryan Gooch, University of Victoria gave a paper titled A Shakespeare music catalogue: What's in a name?, detailing progress in the catalogue (11,000 items documented to date) which he and his colleagues are presently creating.

Special thanks for their work to make this year's CAML/ACBM conference a great success must go to Alison Hall, president, Monique Lecavalier, local arranger, our guest speakers, and the CAML board.

-Debra Begg
University of Ottawa

CAML PUBLICATIONS de l'ACBM

1. **Musicians in Canada; a bio-bibliographical finding list / Musiciens au Canada; index bio-bibliographique.** 2d. ed. Ed./Réd. Kathleen M. Toomey, Stephen C. Willis. 1981. 185 p. \$18.00.

2. **Union list of music periodicals in Canadian libraries / Inventaire des publications en série sur la musique dans les bibliothèques canadiennes.** 2d. ed. Ed./Réd. Larry C. Lewis. 1981. 293 p. \$10.00.

3. **Répertoire bibliographique de textes de présentation générale et d'analyse d'oeuvres musicales canadiennes (1900-1980) / Canadian musical works 1900-1980: a bibliography of general and analytical sources.** Direction Lucien Poirier. 1983. 96 p. \$7.00

Also available:

Canadian music: a selected checklist 1950-1973 / La musique canadienne: une liste sélective 1950-1973. Ed./Dir. Lynne Jarman. 1976. 170 p. \$10.00 (U of T Press)

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