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CAML Review, published three times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. [Author guidelines](#) can be consulted on the journal site.

La **Revue de l'ACBM**, publiée trois fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et la gestion d'archives de la musique, ainsi que la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*.

Editor / Rédactrice en chef :

Cathy Martin, Marvin Duchow Music Library, McGill University, Montreal, Quebec, H3A 1E3. Tel: 514-398-5874; e-mail: cathy.martin@mcgill.ca

Associate Editors / Rédactrices adjointes :

Megan Chellew, Collection Services, McGill University Library, Montreal, Quebec, H3A 0C9. Tel: 514-398-4174; e-mail: megan.chellew@mcgill.ca

Deborah Wills, Library, Wilfrid Laurier University, Waterloo, Ontario, N2L 3C5. Tel: 519-884-0710 x3384; e-mail: dwills@wlu.ca

Review Editor / Responsable des comptes-rendus :

Desmond Maley, J.N. Desmarais Library, Laurentian University, 935 Ramsey Lake Rd., Sudbury, Ontario, P3E 2C6. Tel: 705-675-1151 x3323; e-mail: dmaley@laurentian.ca

Review Editor / Responsable des comptes-rendus (as of vol. 45, no. 1 / à compter du vol. 45, no. 1) :

Brian C. Thompson, Department of Music, The Chinese University of Hong Kong, Shatin, NT, Hong Kong SAR, China. Tel: 852-3943-4220; e-mail: thompson@cuhk.edu.hk

Membership Secretary / Secrétaire aux adhésions :

Kyla Jemison, University of Toronto Libraries, Robarts Library, 130 St. George Street, Toronto, Ontario, M5S 1A5; e-mail: kyla.jemison@utoronto.ca

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Message from the President / Message du président

With this issue, the *CAML Review* marks two significant passages: one an exciting debut, the other a well-earned departure.

First, the debut: Thanks to the hard work and perseverance of Cathy Martin, *CAML Review* editor, and associate editors Deborah Wills and Megan Chellew, you will find the very first peer-reviewed article in this serial. While the *Review* will continue to meet the current information needs of the CAML membership through its well established sections and standard editorial practices, this new addition – a section for peer-reviewed articles – meets the changing academic needs of many among us. Increasingly Canadian music librarians and archivists seek publication venues that meet the most stringent editorial standards recognized by their institutions for career advancement. CAML is proud to offer a Canadian option to researchers who write about issues in music librarianship and archival practice. Potential authors should review the [submission guidelines](#) laid out on the *CAML Review* site. I extend my congratulations to Houman Behzadi, Music collections librarian at the University of Toronto, for the selection of his article to launch this new section. I'm sure we all look forward to seeing this new venture take off!

It is with a heavier heart that I note the departure of Desmond Maley, associate librarian at Laurentian University, as Reviews Editor for the *CAML Review*, a position he has held since 2008. And

Le présent numéro de la *Revue de l'ACBM* marque deux tournants importants : l'inauguration d'une nouvelle rubrique et le départ d'une personne qui a beaucoup contribué au bien de l'ACBM.

D'abord, la nouvelle rubrique. Grâce au travail acharné et à la persévérance de la rédactrice en chef de la *Revue de l'ACBM*, Cathy Martin, et des rédactrices adjointes, Deborah Wills et Megan Chellew, ce numéro contient le premier des articles à être évalués par les pairs. La *Revue de l'ACBM* continuera de répondre aux besoins actuels en information du lectorat de l'ACBM au moyen de ses sections bien connues et de son contenu éditorial, mais cette innovation, soit une section réservée aux articles évalués par les pairs, satisfait aux besoins didactiques changeants de bon nombre de personnes parmi nous. De plus en plus, les bibliothécaires et les archivistes de musique au Canada cherchent, en vue de leur avancement professionnel, à être publiés dans des revues reconnues par leur établissement d'attache pour leurs normes rédactionnelles des plus exigeantes. L'ACBM est fière d'offrir une option canadienne aux chercheurs qui se préoccupent des questions relatives à la bibliothéconomie et à l'archivistique de la musique. On recommande aux personnes qui souhaitent soumettre un article de consulter les [lignes directrices](#) affichées sur le site Web de la *Revue de l'ACBM*. Je félicite Houman Behzadi, bibliothécaire des collections de musique à l'Université de Toronto, pour l'article qu'il a choisi afin de donner le coup d'envoi à cette nouvelle section. Ce lancement nous enthousiasme tous, j'en suis persuadé!

C'est cependant avec tristesse que j'annonce le départ de Desmond Maley, bibliothécaire adjoint à l'Université Laurentienne, en tant que responsable des comptes rendus de la *Revue de*

before that, Desmond was this publication's general editor. Added together, his service amounts to 18 years of crafting the voice of CAML's members and disseminating it across the country and around the world. As a book reviewer under Desmond, I can attest to his eagle eye and careful parsing of every word. Please join me in thanking him for his unflagging commitment.

Other departures are noted, too, in this issue. In one 12-month span, between the summers of 2015 and 2016, the University of Western Ontario lost two leaders in our specialized field, Jane Pearce Baldwin and Cheryl Martin. Here at Western, we feel their loss keenly, and I thank Lisa Philpott for sharing her reminiscences of these women, who were both colleagues and friends.

In short, this is an issue that reflects the time of year: "Fast away the old year passes...Hail the new, ye lads and lasses." Transitions are a test of any organization. In CAML we are fortunate to learn from the example of our predecessors and build toward the future.

All my best to my CAML colleagues in 2017.

Yours,

Brian McMillan
CAML President

Director, Music Library
Western University
bmcmill2@uwo.ca

l'ACBM, un poste qu'il occupe depuis 2008. Auparavant, Desmond était rédacteur en chef de la *Revue*. En tout, il a consacré 18 années à polir les écrits des membres de *l'ACBM* et à les distribuer dans tout le pays, ainsi que dans le monde entier. Ayant été critique de livres sous Desmond, je peux rendre témoignage de son attention aux détails et de son analyse grammaticale rigoureuse. Les lecteurs de la *Revue* lui sont donc très reconnaissants de son engagement indéfectible.

Ce numéro souligne également le départ d'autres personnes. En 12 mois, soit de l'été 2015 à l'été 2016, l'Université Western a perdu deux leaders dans le domaine de la bibliothéconomie de la musique, soit Jane Pearce Baldwin et Cheryl Martin. Leur absence est vivement ressentie à l'Université Western, et je remercie Lisa Philpott pour les souvenirs qu'elle évoque de ces deux collègues et amies.

Bref, ce numéro reflète le temps de l'année où l'on tourne la page et l'on accueille le nouveau. Les transitions mettent n'importe quelle organisation à l'épreuve. *L'ACBM* a toutefois la chance de se tourner vers l'avenir et de bâtir sur les fondements qui ont été posés par ses prédécesseurs.

À tous mes collègues, mes meilleurs vœux pour l'année 2017.

Brian McMillan
Président de *l'ACBM*

Directeur de la bibliothèque de musique
Université Western
bmcmill2@uwo.ca

Traduction : Marie-Marthe Jalbert
Révision : Valérie Arboit

Tribute: In Memory of Cheryl Martin

by Lisa Rae Philpott

Cheryl Jennifer Martin of London, Ontario, died suddenly at University Hospital on July 15, 2016, age 56. Born in Niagara Falls on October 29, 1959, Cheryl was predeceased by an infant sister, her parents, and her fiancé Ed. She is survived by her dear cat Milly, and her brothers Dale and John. Cheryl held BMus., MA (Musicology), and MLIS (Librarianship) degrees from The University of Western Ontario. Her library career encompassed cataloguing, teaching, management, and metadata, taking her from London Public Library to the University of Western Ontario, Memorial University of Newfoundland, the Metro Toronto Reference Library, the Archives and website of St. Mary Magdalene Church (Toronto, as a volunteer), McMasters University Libraries, the Library of the Royal Conservatory of Music (Toronto), with a return to Western Libraries in 2009. A brief foray into banking with the Royal Bank (RBC) persuaded her that libraries were indeed her calling. Cheryl had just completed her term as President/Past-President of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) in June 2016, having held nearly EVERY position in our organization at one time or another—including nearly seven years of service editing *CAML Review*. She was also active in both the Music Library Association (US) as a MLA Shop volunteer, and the International Association of Music Libraries (IAML). At the time of her sudden passing, Cheryl was Canada’s representative on IAML’s International Inventory of Musical Sources project (a [memorial](#) noting some of her work as RISM Canada Coordinator has been posted on the RISM site), and she was the Deputy Chief Negotiator for UWOFA-LA, Western’s Librarians and Archivists union.

Despite numerous and significant health challenges, Cheryl maintained an active life and a positive outlook. She enjoyed travel and loved to explore her Mennonite roots in Ontario’s Vineland area near Niagara Falls. A voracious reader, avid researcher, and keen knitter, she was a much-valued contributor to Ravelry.com’s “Ivory Tower Fiber Freaks” group where she mentored colleagues and friends and took great delight in attending “meet-ups” with other ITFF members in her travels (Dublin, Toronto, New York, and Calgary, to name but a few destinations). She had high expectations of her friends and colleagues, demanding everyone’s best work, and had little

Lisa Rae Philpott is the Music Reference, Collections, and Instructional Librarian at Western University’s Music Library, located in London, Ontario.



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patience with those whose level of dedication did not match what she deemed necessary for the task at hand.

Cheryl liked rules—I suspect this made her an excellent cataloguer. She had a short fuse where bad drivers were concerned, and would not hesitate to pull over to report a license plate with a call to 911. Despite her passion for rules, though, sometimes they simply didn't apply to HER! Following her successful hip replacement in January 2016, she was to meet with her surgeon BEFORE she was to resume driving...of COURSE, she drove herself to that appointment!

Cheryl was irked by anyone who denied her an opportunity because of her declining mobility: her body might have moved slowly, but her mind was sharp, and she was savvy, perceptive and capable. She was aware of her physical limitations, and compensated for them with hard work and careful planning. She dealt with her many challenges with determination, and fiercely valued her independence. She had so many plans—genealogy connections to untangle, research projects to pursue, friends to meet, places to visit, cats to cuddle, and Scotch to sip. Giving in to her physical frailties was NOT an option for her, and death was definitely NOT on her radar, notwithstanding a family history of heart issues.

Classical music, Anglo-Catholic Anglican liturgy, friends, dark chocolate, single malt Scotch, coffee, Murchie's tea, accessibility of public spaces, genealogy, and cats numbered among her passions. Cheryl sang soprano in the Lyra German Choir in London, Ontario, from January 2015, and is greatly missed both musically and personally by her fellow choristers.

I know that Cheryl is mourned by a host of friends and colleagues; I shall personally miss her as my conference travel-companion and travel-organizer: her travel needs were sufficiently complex that I knew I would never choose all the appropriate options, so it was just smarter to let her make the arrangements for both of us, and call-in my credit card details. She recently said to me, "I don't think I'm high-maintenance!"—at which point I diplomatically bit my tongue...

A celebration of Cheryl's life was held on Thursday, October 6th in the Talbot College Atrium at Western University, gathering together her friends and colleagues from Western Libraries and the Faculty Association, former classmates, and colleagues from CAML and the Toronto Reference Library.

[Donations to your local cat shelter, the Heart & Stroke Foundation, or a charity of your choice would be appropriate ways to remember Cheryl Jennifer Martin.]

Tribute: In Memory of Jane Pearce Baldwin

by Lisa Rae Philpott

Jane Ann Pearce was born in Vancouver, British Columbia on April 1, 1952. Her childhood was spent in Deep River, Ontario and later Victoria, British Columbia, where she earned both her Bachelor and Master of Arts degrees in Music at the University of Victoria. There she met and married her husband Barrow Baldwin; they moved to Toronto, Ontario in 1975, where Jane attended the Faculty of Library Science (FLS), earning her Master of Library Science degree. While a library science student, Jane successfully lobbied the University of Toronto's library school administration to offer a special three-week summer intersession course in music librarianship, one which was taught by the late Carol June Bradley, followed by a two-day practicum at the Music Library of The University at Buffalo, with additional supervision by the late James B. Coover. During her second year in the FLS program, Jane served as the teaching assistant for their computer programming course. She became a member of both the Canadian Association of Music Libraries (CAML) and the Music Library Association (MLA) while a student and attended meetings of both organizations, eventually serving on the CAML Board as a Member-at-large, serving on the Publications Committee, and assisting with local arrangements for CAML's 1978 meeting in London, Ontario.

Jane was a "triple threat," excelling as flutist, librarian, and scholar. As a mentor, she influenced several generations of librarians: at one notable MLA meeting, four of us at the "First Time Attendees" session realized that Jane was a significant and common influence on our chosen career paths. Doubtless, there were others.

The University of Western Ontario Music Library hired Jane as a music cataloguer on May 16, 1978; within two years, she became the Music Reference Librarian. She taught flute at the Faculty of Music upon the death of faculty member Nicholas Fiori in 1979; prior to her arrival at Western, she taught several Music History courses at Wilfrid Laurier University. In 1983, Jane was awarded a Commonwealth Scholarship. She and her husband Barrow spent a memorable year in the UK, where Jane researched eighteenth-century music at King's College, University of London, and

Lisa Rae Philpott is the Music Reference, Collections, and Instructional Librarian at Western University's Music Library, located in London, Ontario.



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revelled in exploring the collections of the British Library. Together Jane and Barrow attended more than 100 concerts during their sojourn abroad.

As is frequently the case with highly capable music librarians, Jane's talents took her away from Western's branch Music Library to serve as Acting Systems Librarian, followed by a brief stint as Western Libraries' Acting Head of Collections Management—a position for which she successfully competed. She maintained her formidable flute technique by playing principal flute with the London Community Orchestra; she also played in the pit for numerous productions given by the local Gilbert & Sullivan society, and performed as a guest flutist for chamber music evenings at the home of the late Dr. James L. Whitby and Dr. Margaret Whitby.

Jane was poised to return to Western's Music Library as its Director in 1996, when she was diagnosed with a malignant brain tumor. She endured surgery, radiation, and chemotherapy treatments. Despite a dismal prognosis Jane survived an astonishing 19 years. During this period, she received the Canadian Association of Music Libraries' inaugural Helmut Kallmann Award (2000) recognizing her contributions to Canadian music librarianship, witnessed her daughter's marriage, and rejoiced in the birth of her granddaughter.

Upon receiving the news of Jane's death, Western's Dr. Richard Semmens offered this tribute: "How well I remember learning of Jane's remarkable academic preparation for the position she held at our Music Library, when I was just a young faculty member. I didn't really understand what an "afterpiece" was in the theatrical life of England in Restoration or Georgian/Augustan times. Jane's study with Curtis Price opened a world to me that I left unexplored, personally, until about 2008. My current (final?) book project, nearing completion, deals with a special variety of English afterpiece entertainment, the pantomime. Your sad message reminds me that my new book was kindled by the spark of inspiration a promising young, and brilliant librarian/scholar presented me with so many years ago. I had almost forgotten. I think my new study will be very good. It will be good, in part, thanks to Jane."

Music was the great passion of her life. With impeccable timing, Jane Ann Pearce Baldwin died on June 25th, 2015, while the joint IAML-IMS Congress was underway in New York City (and mere hours after I delivered my first IAML paper—Lisa). A concert in celebration of her life was given by music alumni, colleagues, and faculty members on September 20, 2015 in London, Ontario. Jane is survived by her brothers Geoffrey (Magda) and David (Vivien) and their children, her husband Barrow, her daughter Julia, son-in-law Andrew, her granddaughter Emily, and a host of friends and colleagues.

[Donations in Jane's memory may be made to The Mount Hope Fund, with cheques payable to St. Joseph's Health Care Foundation, 550 Wellington Rd., London, Ontario N6C 0A7.]

Compte rendu de la rencontre annuelle 2016 de la Section québécoise de l'ACBM Report on the 2016 Annual Meeting of the Quebec Chapter of CAML

par Christiane Melançon

Le 4 novembre dernier avait lieu la 8^e rencontre annuelle de la Section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM). Nous avons eu l'honneur, cette année, d'être accueillis par Bibliothèque et Archives Canada (BAC). Cette première rencontre de la Section en Outaouais nous a permis d'enrichir nos connaissances sur les ressources contenues dans les divers fonds d'archives, les modalités de travail des techniciens et bibliothécaires dans ce contexte particulier et d'apprécier un lieu unique : le magnifique Centre de préservation érigé en 1997. Malgré la distance à parcourir pour se rendre à Gatineau (vive le train!), la rencontre a tout de même réuni 24 participants enthousiastes.

Après un passage obligé vers la commissionnaire en fonction pour lui remettre une carte d'identité en échange d'une carte d'accès aux locaux, nous nous sommes sentis privilégiés d'être reçus dans cet environnement de préservation, puis accueillis avec un plateau de fruits, viennoiseries, thés et cafés.

La rencontre a débuté par une courte présentation sur le déroulement de la journée par le président de la Section, Marc-André Goulet (Bibliothèque et Archives nationales du Québec).

La première conférence, présentée conjointement par Mélissa Gravel et Guillaume

The 8th Annual Meeting of the Quebec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (QCCAML) was held on November 4th. This year, we had the honour of being hosted by Library and Archives Canada (LAC). This first meeting of the Chapter in the Outaouais region afforded us the opportunity to learn more about the resources found in various archival fonds, as well as the work processes of the technicians and librarians in this particular area, and also enabled us to discover the wonderful, unique Preservation Centre, built in 1997. Despite the travel required to get to Gatineau (hooray for the train!), the meeting brought together an enthusiastic crowd of 24 participants.

Upon arrival, the commissioner on duty provided us, in exchange for an identification card, an access card to the premises - we felt privileged to be invited into this preservation environment where we were welcomed with a platter of fruits, pastries, teas and coffee.

The meeting began with a short presentation by Marc-André Goulet (Bibliothèque et Archives nationales du Québec) detailing the events of the day ahead.

The first talk, presented jointly by Mélissa Gravel and Guillaume Lizotte (Université Laval), introduced us, on the very day of their inauguration, to the new thesauri of the

Christiane Melançon est bibliothécaire à la Bibliothèque de musique de l'Université de Montréal. / Christiane Melançon is the music librarian at l'Université de Montréal's music library.



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Lizotte (Université Laval), nous a fait connaître, en ce jour même de leur inauguration, les nouveaux thésaurus du *Répertoire des vedettes-matières* de l'Université Laval (RVM), traduits et adaptés du LCMPT (Library of Congress Medium of Performance Thesaurus for music) et du LCGFT (Library of Congress Genre/Form Terms) : les RVMMEM (*Thésaurus des Moyens d'exécution en musique*) et RVMGF (*Thésaurus de Genre/Forme*). Le contexte dans lequel on se heurte souvent aux limites de l'indexation des œuvres musicales, se fonde historiquement sur la forme et les moyens d'exécution. Cette façon de faire comporte cependant un faible niveau de granularité, causant parfois des maux de tête aux usagers (et au personnel de référence) qui recherchent des partitions en fonction d'un instrument et/ou d'un ensemble instrumental. Le RVMMEM comprend à ce jour 817 termes pour l'indexation détaillée des œuvres musicales, balisé par un guide des meilleures pratiques; la version anglaise du guide, le LCMPT, est déjà implanté dans quelques milieux anglophones. La démonstration des conférenciers nous convainc rapidement que l'utilisation de ce thésaurus permettra certainement de mieux répondre aux besoins des usagers de nos différents milieux. En effet, son principal avantage, manifestement très appréciable, est qu'il permet de mieux repérer les œuvres musicales selon une distribution d'exécution spécifique (violin, saxophone alto, contrebasse, par exemple). Le thésaurus, qui offre une terminologie permettant de décrire les instruments, les voix et les moyens utilisés pour l'interprétation d'une œuvre, se déploie en une structure à quatre volets : ensembles, interprètes, instruments et mediums divers, qui s'exprime dans le champ 382 du Marc 21—les notices bibliographiques et notices d'autorité (pour en savoir plus sur cette initiative, consulter le site web de la SQACBM à la [page de la programmation](#) pour l'année 2016 où a été déposée la présentation).

Répertoire des vedettes-matières from Université Laval (RVM), translated and adapted from the LCMPT (Library of Congress Medium of Performance Thesaurus for music) and the LCGFT (Library of Congress Genre/Form Terms): the RVMMEM (*Thésaurus des Moyens d'exécution en musique*) and RVMGF (*Thésaurus de Genre/Forme*). The context in which we often encounter limitations regarding the indexing of musical works is typically related to the descriptions of form and medium of performance. These offer little in the way of granularity which can cause headaches for users (and reference personnel) who are searching for scores for particular instruments or groups of instruments. The RVMMEM includes 817 terms to date for detailed indexing of musical works, accompanied by a best practices guide; the English version, the LCMPT, has already been adopted in some English institutions. Through their demonstration, the presenters quickly convinced us that the use of this thesaurus would certainly allow us to better serve users in our various settings. In fact, the main advantage, which we can all appreciate, is that it enables users to more easily find musical works according to specific instrumentation (violin, alto saxophone, double bass, for example). With its lexicon of descriptive terms for instruments, voices, and medium of performance for the interpretation of a work, the thesaurus is divided into four sections: ensembles, performers, instruments and diverse mediums which are noted in the 382 field of Marc 21—the bibliographic and authority records (to find out more about this initiative, please refer to the [2016 program](#) on the QCCAML website where the presentation has been posted).

After the break, Audrey Laplante (Université de Montréal) shared news about the

Après la pause, Audrey Laplante (Université de Montréal) nous a présenté l'état d'avancement des travaux du projet SIMSSA (Single Interface for Music Score Searching and Analysis), qui développe des outils de reconnaissance optique pour la musique et une interface très attendue qui permettra la recherche et l'analyse dans le texte musical de partitions provenant de diverses institutions. Ce projet audacieux et porteur est toujours en cours de développement mais nous pouvons d'ores et déjà savoir qu'avec brio, SIMSSA, sous la gouverne du chercheur principal Ichiro Fujinaga sera une réponse à deux problèmes récurrents qui se sont manifestés avec la propagation des partitions numérisées sur le web. D'abord, leur dispersion en plusieurs lieux virtuels et ensuite l'impossibilité de faire de la recherche dans le « texte » des partitions musicales ayant été numérisées.

L'équipe de chercheurs dont fait partie Audrey Laplante, rassemblée autour du projet SIMSSA, travaille à regrouper les partitions, à ce jour 67 324 documents, en provenance de plusieurs sites institutionnels (dont Gallica, Internet Archive, Harvard University Music Library, HathiTrust Research Center, etc.) pour donner accès aux fichiers sans les héberger grâce à l'International Image Interoperability Framework (IIIF) qui permet la recherche de contenu dans les partitions. Il s'agira maintenant aux bibliothèques et centres de documentation musicaux d'utiliser ce levier important pour assurer leur vitalité et leur visibilité en collaborant au projet par la numérisation de ses partitions et manuscrits musicaux.

Rachelle Chiasson-Taylor et Gilles Leclerc (Bibliothèque et Archives Canada) nous ont ensuite présenté une mini-conférence à propos d'une œuvre radiophonique faisant partie des archives de BAC, composée par Hector Gratton, élève d'Alfred Laliberté, sur un texte de Cécile Chabot, *Imagerie : Pastorale de Noël* (1943).

progress on the SIMSSA (Single Interface for Music Score Searching and Analysis) project, which is developing optical recognition tools for music and an eagerly-awaited interface that will enable search and analysis within musical texts originating from various institutions. This bold and ambitious project is still in development, but we can already surmise that SIMSSA, under the guidance of Ichiro Fujinaga, principal researcher, will be the answer to two recurring problems that have arisen from the propagation of digitized scores on the web: the fact that they are dispersed throughout multiple virtual spaces and, as well, the inability to search within the musical "text" of such scores.

The team of researchers gathered around the SIMSSA project, which includes Audrey Laplante, is currently working on bringing together scores (67,324 documents to date) from various institutional sites (including Gallica, Internet Archive, Harvard University Music Library, HathiTrust Research Center, etc.) to create an access point for these files without having to host them, thanks to the International Image Interoperability Framework (IIIF) which enables searching within a musical score. It will be up to libraries and documentation centres to use this important tool to ensure their vitality and visibility by contributing to the project through the digitization of their scores and musical manuscripts.

Rachelle Chiasson-Taylor and Gilles Leclerc (Library and Archives Canada) then presented a mini-conference on a radio work held in the LAC archives, composed by Hector Gratton, student of Alfred Laliberté, on a text written by Cécile Chabot, *Imagerie: Pastorale de Noël* (1943). The latter published many children's stories and was a poet, painter, storyteller, and friend of Gabrielle Roy and Rina Lasnier. We also had

Cette dernière, poète, peintre et conteuse, amie de Gabrielle Roy et de Rina Lasnier a publié plusieurs histoires de littérature jeunesse. Aussi, nous avons eu le plaisir d'entendre quelques extraits de cette œuvre—dont il ne reste que le manuscrit—sur une version enregistrée en 1990.

Maureen Nevins, elle aussi de Bibliothèque et Archives Canada, nous présentait ensuite quelques richesses insoupçonnées puisées dans leurs fonds d'archives. À ce jour, on compte plus de 325 fonds d'archives de musique à cette institution. C'est d'ailleurs ces archives qui sont le plus fréquentées pour la recherche, la réalisation de films, de documentaires historiques ou d'expositions. Madame Nevins nous référait à quelques exemples étonnants, témoins de l'importance et de la qualité de ces archives qui racontent notre histoire musicale depuis 1767, date du document le plus ancien, le *Livre de chants grégoriens* de François Borel. Aussi, un manuscrit de Beethoven en provenance du fonds Lawrence Lande, un autre de Nicolas Medtner trouvé dans le fonds Alfred Laliberté, une photo d'Igor Stravinsky dans le fonds Sir Ernest McMillan, une lettre de Kathleen Ferrier dans le fonds John Newmark, une photo de Maria Callas (fonds Léopold Simoneau et Pierrette Alarie) et une autre d'Horowitz (fonds Oscar Peterson). Tout ceci révèle des filiations et des rencontres que nous n'aurions peut-être pas imaginées. Sans réelle surprise cependant, nous apprenons que le fonds le plus consulté est... celui de Glenn Gould, qui comprend entre autres des documents sonores de séances d'enregistrements dont nous avons pu entendre des extraits. Pour le moins évocateur!

La pause dîner nous a permis de converser avec les collègues autour de boîtes à lunch tout à fait délicieuses. Puis, s'est amorcée l'Assemblée générale au cours de laquelle Marc-André Goulet a fait rapport des activités de l'année consistant essentiellement en l'organisation de

the pleasure of hearing a few excerpts from this work—of which only the manuscript remains—from a version recorded in 1990.

Maureen Nevins, also from Library and Archives Canada, then presented some of the little-known treasures found in their archival fonds. To date, there are 325 music-related archival fonds held at this institution. In fact, these are the archives most frequently accessed for research, film production, documentaries or exhibitions. Ms Nevins shared some astounding examples that bear witness to the importance and quality of these archives, which tell the tale of our musical history dating back to 1767, the Archives' oldest musical document, the *Livre de chants grégoriens* by François Borel. Others include a Beethoven manuscript from the Lawrence Lande Fonds, another from Nicolas Medtner in the Alfred Laliberté Fonds, a photograph of Igor Stravinsky in the Sir Ernest McMillan Fonds, a letter from Kathleen Ferrier in the John Newmark Fonds, a photograph of Maria Callas (Léopold Simoneau and Pierrette Alarie Fonds) and another of Horowitz (Oscar Peterson Fonds). All of these stem from affiliations and meetings that we might not have imagined. We learned, to no great surprise, that the fonds most often consulted is... that of Glenn Gould, which contains audio archives of recording sessions from which we had the opportunity to hear some excerpts. Quite evocative!

The lunch break allowed us to have discussions with colleagues over delicious lunch boxes. The proceedings of the General Assembly then began with Marc-André Goulet reporting on the Association's activities throughout the year, which chiefly revolved around the planning of the present annual gathering. Mélissa Gravel, treasurer of the Association, confirmed the healthy

cette journée de rencontre. Mélissa Gravel, trésorière de l'Association, nous a ensuite confirmé la bonne santé financière de la Section qui dispose d'un bon actif qui pourrait être utilisé, avons-nous discuté, pour favoriser une plus grande fréquentation par les étudiants de nos rencontres annuelles, pour financer les présentations de conférenciers externes à l'Association, ou bien pour offrir de la formation aux membres, bon sujet de réflexion pour les prochains mois ! Par la suite ont eu lieu les élections, trois postes devaient être comblés car venant à échéance, ceux de Marc-André Goulet, de Mélissa Gravel et de Christiane Melançon. Ils ont été comblés par Denis Thibault du Conservatoire de musique de Gatineau, Rachel Gagnon de Bibliothèque et Archives Canada et Christiane Melançon de l'Université de Montréal, qui reprendront le flambeau pour les deux prochaines années. Rémi Castonguay, de l'Université du Québec à Montréal, continuera son mandat. Comme à l'accoutumée les rôles seront répartis entre les quatre représentants au cours des prochaines semaines.

Au menu de l'après-midi nous avons eu la chance de faire une visite guidée avec Madame Suzanne Pagé-Dazé, agente de communication et coordonnatrice des visites du Centre de préservation de BAC situé à quelques minutes de marche du Centre de conférence. Nous découvrons un immense coffre de verre, de béton et d'acier qui fait une large place à la lumière du jour et où œuvrent plusieurs spécialistes à la préservation de notre patrimoine. Madame Pagé-Dazé nous fait découvrir les lieux en axant la visite sur les ateliers de transfert et de migration de textes, d'images, de sons. De plus, nous avons aussi pu jeter un œil à la bibliothèque personnelle de Glenn Gould et à une salle particulièrement inaccessible, abritant une collection de toiles qui témoignent des mœurs, des environnements, des modes de vie (transport, nourriture, habitations, vêtements, etc.) comme le feraient les photographies. Ce fut une visite

financial standing of the Chapter, which currently possesses funds that could be used, as was discussed, to increase student participation during our annual meetings, to support talks given by guest presenters to the Chapter, or to offer training opportunities to current members--food for thought for the months ahead! The elections were then held in order to fill three newly vacant posts: those of Marc-André Goulet, Mélissa Gravel and Christiane Melançon. These were filled by Denis Thibault of the Conservatoire de musique de Gatineau, Rachel Gagnon of Library and Archives Canada and Christiane Melançon from l'Université de Montréal, who will carry the torch for the next two years. Rémi Castonguay, from l'Université du Québec à Montréal, will continue his mandate. As usual, the roles will be divided among the four representatives over the next weeks.

On the menu for the afternoon, we had the opportunity to participate in a guided tour headed by Ms Suzanne Pagé-Dazé, Communications Officer and Tours Coordinator of the LAC Preservation Centre, which is located just a short walk from the Conference Centre. We discovered an immense building of glass, concrete and steel, featuring lots of natural light, within which many specialists work to preserve our heritage. Ms Pagé-Dazé led us through the venue, focusing on the areas where text, images and sounds are transferred and migrated. As well, we were able to visit Glenn Gould's personal library, and a limited-access room housing a collection of paintings that bear witness to customs, living environments, and lifestyles (transportation, food, housing, clothing, etc.) as would a series of photographs. It was a truly interesting, impressive and memorable visit.

We met up at the Conference Centre once again to attend the closing presentation of

particulièrement intéressante, marquante et mémorable.

Nous nous sommes ensuite réunis à la salle de conférences pour y entendre la dernière présentation de la journée. Joseph Trivers, bibliothécaire aux acquisitions (musique) de BAC nous a raconté comment se constituait la collection nationale de musique enregistrée, une collection directement tributaire de l'industrie canadienne du disque. Annuellement, on compte environ 473 à 713 nouveaux enregistrements canadiens (cet estimé à titre indicatif est tiré de rapports et de sources d'informations variés portant sur l'industrie canadienne du disque.) Comment sont-ils repérés ? Où peut-on les trouver dans un contexte budgétaire un peu famélique et où la technologie s'est de plus en plus démocratisée, favorisant un accroissement de la production musicale et de ses lieux de diffusion?

Cette journée a fait large part aux archives et une table ronde sur des sujets libres permettant des discussions ouvertes nous a permis de la clore sur une note conviviale. Nous avons pu en apprendre un peu plus sur le nouveau service de prêt d'instruments de musique mis en place par le réseau des bibliothèques de la Ville de Montréal, un service qui fonctionne très bien, pour preuve, les instruments sont tous déjà empruntés. Aussi, nous avons appris que la BANQ avait lancé, à la fin du mois d'octobre, le « Square », un laboratoire dédié aux 13-17 ans qui comprend un volet de production musicale. Un concours sera prochainement lancé, résultats à suivre !

Merci au comité organisateur de la journée, Marc-André Goulet, Mélissa Gravel, Rémi Castonguay et Christiane Melançon ainsi qu'à Rachel Gagnon de BAC qui a assuré un soutien logistique exceptionnel !

the day. Joseph Trivers, Acquisitions Librarian (Music) for LAC, explained how the national collection of recorded music is assembled; a collection stemming directly from the Canadian recording industry. On an annual basis, there are approximately 473 to 713 new Canadian recordings (this estimate is taken, for indicative purposes, from various reports and information sources on the Canadian recording industry). How are they to be found? Where can they be located in a restricted budgetary context and at a time when technology has increasingly democratized musical production and its distribution?

The day focused largely on Archives, and a round-table on various topics enabled open discussions which brought the day to a close on a friendly note. We were able to find out more about the new musical instrument loan service put in place by the network of libraries in the city of Montreal, which is working quite well, the proof of which is that all the instruments are already on loan. As well, we learned about "Square" a new laboratory at the BANQ geared towards 13-17 year-olds which boasts a musical production component. A contest will soon be launched, stay tuned for the results!

Thank you to the day's organizing committee, Marc-André Goulet, Mélissa Gravel, Rémi Castonguay, and Christiane Melançon, as well as Rachel Gagnon from LAC who provided us with exceptional logistical support!

Translation: Melissa Pipe

Building a Collection of Iranian Music at the University of Toronto Music Library

by Houman Behzadi

Abstract

This paper describes the process of building a collection of Iranian music at the University of Toronto Music Library. The initiative was a response to the noticeable interest in Iranian studies, and more specifically Iranian music, at the University of Toronto. Following an environmental scan, the author elaborates on the observations that identified the need for this project. The rationale for building the collection was further formed through a field trip to Iran, which provided an overview of the country's print publication and audiovisual production output. A number of opportunities and challenges encountered in acquiring music materials from this country are discussed and the methods used in the selection and acquisition processes explained. Subsequent to an account of the project's outcomes, the author outlines the current limitations of the collection and discusses areas for its further development and discoverability.

Keywords: diversity, music collections, music libraries, Canada, Iran, Persian, area studies, ethnomusicology, Iranian studies, collection development, selection, acquisition, vendors

Paper type: Case study

Introduction

Music is as diverse as the people and communities engaged in its creation and practice. In Canada, a country that encourages the formation of a cultural mosaic, the coexistence of many musical traditions has redefined people's engagement with global music. This, along with the internationalization of Canadian academic institutions, has diversified music scholarship in the higher education sphere. This diversification necessitates an array of library resources to support new areas of teaching and research. Collections in particular play a fundamental role in forming libraries' responses to the heterogeneous needs of music library users.

Houman Behzadi (houman.behzadi@utoronto.ca) is the Music Collection Development Librarian at the University of Toronto, in Toronto, Canada.



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As its title states, this article is a case study describing the process and outcomes of building a collection of Iranian music at the University of Toronto (U of T) Music Library. Utilizing an evidence-based approach, this initiative aimed to enhance the diversity of the Music Library's collection by acquiring textual and audiovisual materials from Iran, an underrepresented region in North American academic library music collections. By evidence-based, I am referring to information that leads to an understanding of internal and external circumstances pertinent to the scholarship of the library's main constituents; information that supports the addition of a new branch to the evolving tree of resources at the library. By enhancing diversity, in this context I am alluding to the collecting of library resources that fall outside the mainstream areas of curation of North American academic libraries. These include, among others, resources that have traditionally been overlooked, or that can only be obtained from regions that pose specific challenges for academic library selectors. The former could be addressed and overcome by employing benchmarking techniques, participating in existing collection building programs, or by collaborating with vendors who have expertise in building subject specific or area studies collections. The latter, depending on the subject area, could demand a set of skills including a combination of subject and language expertise. Additionally, familiarity with the acquisition region's publishing scene and socio-political atmosphere could be essential.¹

Environmental scan

My OCLC WorldCat queries for major Iranian music publishers revealed that a portion of Iranian music materials, textual and audiovisual, are being collected in North America. Libraries are likely collecting these through broader acquisition plans (for example, the Library of Congress (LC) Cooperative Acquisition Program (CAP)²), donations, or established library vendors such as Iran Farhang.³ To date, however, I have found little evidence of targeted collection building initiatives.⁴ My searches on the Library and Information Science Abstracts (LISA) database, Google Scholar, and Google yielded reference to only one other initiative for building an Iranian music collection in North America. The website of the Center for Iranian Music (CFIM) at Carnegie Mellon University lists "establishing an extensive library of Iranian music within the University library system"⁵ as one of CFIM's educational initiatives. Upon contacting the Music Librarian at the Carnegie Mellon University Libraries, I learned that they currently hold a relatively small collection (14 books and 84 CDs) of Iranian music materials. Their collection grows in response to the specific needs of the CFIM faculty and students.⁶

1. There exists a panoply of textual and audiovisual materials in a multitude of languages about the music of Iran. This article and the project it describes are concerned only with materials published or produced in Iran.

2. "Cooperative Acquisitions Program (CAP): Islamabad, Pakistan (Library of Congress Overseas Offices)," Library of Congress, last updated June 28, 2016, accessed November 26, 2016, <https://www.loc.gov/acq/ovop/islamabad/islamabad-coop.html>.

3. "Iran Farhang," Iran Farhang, accessed December 16, 2016, <http://www.iranfarhang.com/ShowCases.aspx?ShowCase=4>.

4. Harvard Library has a substantial collection of Iranian ML and MT class books (their public catalogue shows 319 titles), followed by Princeton University Library, whose collection in this area is similar in size to that of the University of Toronto Libraries.

5. "About," Center for Iranian Music, accessed November 20, 2016, <http://centerforiranianmusic.org/about>.

6. The Carnegie Mellon University Libraries' Iranian music collection can be viewed via <http://search.library.cmu.edu/vufind/Search/Reserves?inst=38891&course=2907&dept=MUSRESV>.

The following environmental scan is divided into three distinct but closely related sections, all of which are pertinent to this article's main theme. These are: 1) Area studies collections in general: regardless of the geographic region(s) in question, area studies collection building follows similar patterns and faces a series of kindred obstacles; 2) Diversity in collections: a "collection response" to our changing user demographics is highly relevant to the overall mission of higher education institutions in North America; and 3) Iranian studies in particular: the heightened importance of Iranian studies in North America has played a significant role in the formation of library collections of Iranian materials in a variety of subjects and disciplines.

Area studies collections

While the topic has been treated in scholarly journals for several decades, there remains room for further research and examination of the current state of area studies collections in academic institutions.⁷ A simple keyword search ("area studies" collections) in LISA generated twenty-seven peer-reviewed results, some covering the process of building collections from specific regions, some capturing the overall trends in building area studies collections, and others that look into collaborative collection building ventures.⁸ Regardless of any specific focus, the literature confirmed the integral role of the library in supporting area studies scholarship at academic institutions. In imagining a utopia for the work of area studies practitioners (librarians included), Hazen and Spohrer advocate for "an area studies program that is growing both in size and in significance, that sustains visible ties to the target culture, and that enjoys continuing deep institutional support."⁹ The authors accentuate the place of the library, and in particular its role in building area studies collections, by stating that "the institution must support the full range of library activities relevant to the field, particularly providing for processing as well as acquisitions."¹⁰

Over the last two decades, librarians have repeatedly voiced concerns that support for the acquisition of foreign language and area studies materials has not corresponded with the pace of internationalization of academic institutions. In 1999, Case and Jakubs stated that support for international resources in the US had been "severely eroded."¹¹ Their analysis of the global publishing market identified the increased volume of publishing output, the rising prices of serials (in particular science and technology journals), and dramatic currency fluctuations as significant budgetary pressure points, all of which had negatively affected the acquisition of international resources.¹² Furthermore, the low circulation numbers of foreign language materials have made these resources a target for alleviating the pressure on

7. This is especially true for Canadian academic libraries. Little has yet been written about how academic libraries in this country plan to respond to the multi-faceted needs of our diverse user groups in light of libraries' decreased purchasing power, which has mainly resulted from the Canadian dollar's devaluation in 2015.

8. A similar search on the Library, Information Science & Technology Abstracts (LISTA) yielded nineteen results from academic journals, encompassing a similar scope to what was found in LISA.

9. Dan C. Hazen and James H. Spohrer, *Building Area Studies Collections* (Wiesbaden: Otto Harrassowitz Verlag, 2007), 4.

10. Ibid.

11. Mary Case and Deborah Jakubs, "Building the Global Collection: World Class Collection Development, a Chronicle of the AAU/ARL Global Resources Program," *Journal of Library Administration* 28, no. 1 (1999): 64.

12. Ibid, 66-67.

acquisition budgets.¹³ In 2000, the Task Force on the Acquisition and Distribution of Foreign Language and Area Studies Materials released a report articulating its vision and providing strategies to overcome the challenges of building global collections in North American libraries. The Task Force—initiated by the Association of American Universities (AAU) in collaboration with the Association of Research Libraries (ARL)—provided a set of recommendations for North American research universities and libraries. These included the organization of a distributed program, including shared responsibility for the acquisition, organization, and description of foreign language materials; the implementation of clearly defined collection building programs by major universities;¹⁴ and the incorporation of a user-centred approach that would attract the support of faculty members.¹⁵ These recommendations eventually led to the creation of the Global Resources Program, which currently functions under the umbrella of the Center for Research Libraries (CRL) and comprises fourteen distinct projects, including the Middle Eastern Materials Project (MEMP). MEMP’s focus is the preservation of “collections in digital and microform format of unique, rare, hard to obtain, and often expensive research material for Middle East studies.”¹⁶

The increasing demand for area studies resources, and the availability of information sharing technologies, have made inter-institutional collecting models very attractive.¹⁷ It has been argued that although these collaborative initiatives seem increasingly logical—especially in the current financial climate—they pose their own challenges. Their very nature necessitates a significant investment in communication and collaboration between the participating institutions. Their success is also dependent on the sustainability of financial and human resources, which can be difficult to foresee during the implementation stage.¹⁸ The challenges reported in the late 1990s and early 2000s seem to persist, even if slightly different in nature. In 2013, the report of the International & Area Studies Collections in 21st Century Libraries conference listed several common concerns of the conference participants. Included were financial constraints—and in particular the reduction of governmental and institutional funding; recruitment and retention of area studies selectors; and difficulties in developing collaborative models catering to the needs of all participating members.¹⁹

The Library of Congress (LC) Cooperative Acquisition Programs (CAP) has made a significant contribution to North American libraries’ area studies collections. The program uses LC’s six overseas offices to collect, provide access to, and disseminate library materials from regions where the use of traditional

13. Case and Jakubs, “Building the Global Collection,” 68.

14. Initially, three distinct projects were proposed with the ultimate goal of acquiring materials from Latin America, Germany, and Japan.

15. Association of American Universities (AAU) Research Libraries Project: Reports of the AAU Task Forces, “Acquisition and Distribution of Foreign Language and Area Studies Materials,” *Journal of Library Administration* 29, no. 3/4 (2000): 57-58.

16. “MEMP,” Center for Research Libraries, accessed November 20, 2016, <https://www.crl.edu/programs/memp>.

17. Hazen and Spohrer, *Building Area Studies Collections*, 5.

18. Case and Jakubs, “Building the Global Collection,” 76.

19. Steve Witt, “International & Area Studies Collections in 21st Century Libraries: Report of a Conference,” *International Leads* 27, no. 1 (2013): 7, <http://www.ala.org/irrt/sites/ala.org/irrt/files/content/intlleads/leadsarchive/201303.pdf>.

acquisition methods proves inadequate.²⁰ The Islamabad office is responsible for three Middle Eastern countries, namely Pakistan, Afghanistan, and Iran. It acquires and catalogues monographs, serials, newspapers, and audiovisual materials for the LC and many other American and Canadian libraries. In 2014, the field directors of the Islamabad and New Delhi offices expressed concerns about maintaining the level of expected service. The main reason provided was uncertainty in federal funding, and its impact on employee hiring, training, and retention in the two offices. It was also reported that new travel curfews in Pakistan had caused difficulties for the Islamabad office.²¹ A survey studying the collection practices of South Asian specialists proved a heavy reliance on the LC programs, which no doubt speaks to their success. Common criticisms of the programs seem to be the homogeneity of different collections, inability to place firm orders,²² and the absence of non-print media (audiovisual, special, and antiquarian items, etc.).²³

Diversity in collections

The rationale behind the premeditated diversification of academic library collections can be easily conceptualized. If collections are an integral part of the modern library's suite of services, and if library services are indeed designed with the end user in mind, then the need to diversify the collections according to user needs is fully apparent. Gulati opines that "the strength of libraries has always been the diversity of their collections and commitment to serving all people ... because [libraries] provide a forum for diverse ideas and points of view that can help us learn about and better understand ourselves and each other."²⁴ Selectors in large and complex academic libraries are ideally positioned to define diversity according to local realities. They also can assess their collections' diversity using a variety of quantitative and qualitative tools.²⁵ Cizek and Young's article on diversity collection assessment in large institutions provides a useful list of such assessment strategies. For quantitative methods the authors refer to collection-centred tools such as WorldCat Collection Analysis (benchmarking against other institutions); comparison with standard bibliographies; and the assignment of diversity codes.²⁶ Qualitative methods include focus groups, patron interviews and surveys, and the employment of diversity subject specialists.²⁷ In discussing the latter, the authors suggest the creation of a new role in

20. "Overseas Offices," Library of Congress, accessed November 21, 2016, <https://www.loc.gov/acq/ovop/>.

21. Mara Thacker, "Beyond the Library of Congress: Collecting Practices of South Asia Area Specialist Librarians," *Library Resources & Technical Services* 59, no. 2 (2015): 79, <https://journals.ala.org/index.php/lrts/article/view/5680/7050>.

22. The programs function as approval plans with projected annual fees and less-than-desirable control of the selection process.

23. Thacker, "Beyond the Library of Congress," 75-6.

24. Anjali Gulati, "Diversity in Librarianship: The United States Perspective," *IFLA Journal* 36, no. 4 (2010): 289, http://www.ifla.org/files/assets/hq/publications/ifla-journal/ifla-journal-36-4_2010.pdf.

25. Matthew P. Cizek and Courtney L. Young, "Diversity Collection Assessment in Large Academic Libraries," *Collection Building* 29, no. 4 (2010): 154-56.

26. The suggested method requires the assignment of specific agreed-upon codes to diversity items (e.g. AS for Asian American) at the selection and/or cataloguing stages. These codes would then allow for the creation of reports that capture different aspects (circulation, subject areas, etc.) of the titles acquired in a given area.

27. Cizek and Young, "Diversity Collection Assessment," 156.

libraries, a diversity specialist who collaborates with selectors in all areas to build or enhance diversity in their respective collections.²⁸

Leong's 2013 study of ethnic diversity at the University of Toronto Libraries (UTL) presents a broad overview of the UTL's collections' diversity. He reports that the collection includes materials in more than 300 languages, necessitating the engagement of staff members with knowledge of one or more of these languages. His interviews with the UTL managers reveal their interest in "having an ethnically diverse team, serving the needs of the collection and the clientele whenever there is any new hiring opportunity. Yet, the availability of qualified candidates remains to be their primary concern."²⁹ Leong's article is one of many that depict, directly or indirectly, a correlation between the diversity of library staff members and that of its collections. Some advocate for an active and aggressive collection of underrepresented resources, and warn against a heavy reliance on circulation statistics or demand-driven acquisition models in arriving at conclusions or long-term decisions.³⁰ In academic libraries, a more diverse staff "can be invaluable in building diverse collections and creating services that best meet the needs of local and global communities."³¹ Looking at the common features of diverse collections would further elucidate the qualities required in a team of library personnel. Carter and Whittaker mention a high level of expertise in a subject/area, language concerns, focused collection development, and targeted international user communities as the common features of these collections, all of which necessitate the mediation of staff members with a combination of subject and language expertise.³²

Iranian studies

Two elements in the twentieth century deeply influenced the state of Iranian studies in North America. First was the post-WWII economic and socio-intellectual atmosphere of the continent, which instigated the transfer of knowledge from Europe and other parts of the world to North America. Second, and more significant, was Iran's 1979 revolution—as well as the breakout of the Iran-Iraq war in the following year—which brought the massive and ongoing emigration of Iranians, and the formation of Iranian diasporas around the world.³³ The settlement of numerous Iranian academics, journalists, literati, artists, and musicians in North America has resulted in the creation of dozens of centres, foundations, and initiatives related to Iranian studies in the US and Canada. A Wikipedia page devoted

28. Cizek and Young, "Diversity Collection Assessment," 158.

29. Jack Hang-tat Leong, "Ethnic Diversity at the University of Toronto Libraries," Conference paper, IFLA World Library and Information Congress, Singapore (2013): 7, accessed November 20, 2016, <http://library.ifla.org/67/1/101-leong-en.pdf>.

30. Myrna Morales, Em Claire Knowles, and Chris Bourg, "Diversity, Social Justice, and the Future of Libraries," *Portal: Libraries and the Academy* 14, no. 3 (2014): 446.

31. *Ibid.*, 441.

32. Lisa R. Carter and Beth M. Whittaker, "Area Studies and Special Collections: Shared Challenges, Shared Strength," *Portal: Libraries and the Academy* 15, no. 2 (2015): p.360.

33. Umberto Cicchetti, "Iranian Studies at Concordia University: A Unique Program in Canada," *Islamic Perspective*, no. 3 (2010): 109, accessed November 20, 2016, <http://iranianstudies.org/wp-content/uploads/2010/04/Islamic-perspective-Journal-number-3-2010.pdf>.

to Iranian studies provides an incomplete, and yet telling, list of these initiatives.³⁴ The Foundation for Iranian Studies, based in Maryland; the Centre for Iranian Studies at Columbia University (particularly important for its association with Dr. Ehsan Yarshater, the founder of *Encyclopædia Iranica*);³⁵ and the Program of Iranian Studies at the University of California, Los Angeles, are among the most important organizations of their kind in the US. Two notable initiatives in Canada are the Centre for Iranian Studies at Concordia University and the Toronto Initiative for Iranian Studies at the U of T.

The Concordia University program benefits from Montreal's large and active Iranian community. Cicchetti, in discussing Iranian studies at Concordia, points to an increasing interest in the subject area among "students of both Iranian and non-Iranian backgrounds".³⁶ The author describes how the program "is also aimed at a broad and interdisciplinary understanding of Iranian civilization as one entity with different manifestations, from pre-Islamic times through to the modern period and in various aspects ranging from language and art to the social sciences."³⁷ In her article "Iranian Studies at the University of Toronto," Rivanne Sandler has provided a fascinating account of the formation and growth of Iranian studies at this institution. In 1961, ten years after the establishment of the Institute of Islamic Studies at McGill University, the University of Toronto created its Department of Islamic Studies. Iranian studies were a major component of the department from its inception. Several distinct factors contributed to the growth of the department, and particularly to its branch of Iranian studies: 1) the interest of certain influential Iranian studies professors; 2) development of fine library collections that supported Middle Eastern and Iranian studies; and 3) the role of the Royal Ontario Museum and its important collections.³⁸ As Sandler has written, "The Royal Ontario Museum has been from the very beginning, and continues to be, an integral component of Iranian studies at the U of T. It is an important resource in its collection of miniatures, manuscripts, ceramics, and textiles from Persia and Central Asia."³⁹

The settlement of the world's second largest Iranian immigrant population in southern Ontario has significantly increased the number of Iranian students at the University of Toronto. A higher number of students has translated into additional funding and faculty hires, and subsequently an increased Iranian studies course offering.⁴⁰ The 1996 merger of the Departments of Islamic Studies and of Near Eastern Studies into the present Department of Near and Middle Eastern Civilizations (NMC), as well as the foundation of the Toronto Initiative for Iranian Studies, have further expanded the scope of scholarship in this area: "The initiative is committed to establishing links with the Iranian community, and fostering interest in Iranian studies outside the university."⁴¹ Today, the Department continues to thrive as it

34. "Iranian studies," *Wikipedia*, accessed December 13, 2016, https://en.wikipedia.org/w/index.php?title=Iranian_studies&oldid=754632284.

35. "Ehsan Yarshater," Center for Iranian Studies, Columbia University, accessed November 10, 2016, <http://cfis.columbia.edu/staff/Ehsan%20Yarshater>.

36. Cicchetti, "Iranian Studies at Concordia University," 111.

37. *Ibid.*

38. Rivanne Sandler, "Iranian Studies at the University of Toronto," *Iranian Studies* 42, no. 4 (2009): 612.

39. *Ibid.*, 615.

40. *Ibid.*, 618.

41. *Ibid.*, 619.

strengthens its links with other departments and faculties of the U of T, with the city's Iranian community, and with other Iranian studies organizations across the globe. An example of recent collaborations is the publication of *Iran Nameh*, the quarterly journal of the Foundation for Iranian Studies, at the U of T. From 2011 until 2016, the Journal was published under the editorship of NMC faculty member Mohamad Tavakoli-Targhi.⁴²

Canada, Toronto

According to Statistics Canada's National Household Survey (NHS), 163,290 people of Iranian origin resided in Canada in 2011.⁴³ A comparison with 2006 reveals an average annual population growth of 6.87% over a five-year period.⁴⁴ Assuming that a similar growth rate has persisted since 2011, the current population of Iranians in Canada could be in the vicinity of 220,000 or 0.6% of the entire Canadian population. Toronto and its surrounding municipalities (York, Richmond Hill, and Vaughan) are home to the second largest Iranian population outside of Iran. Notwithstanding neighbourhoods with high-density Iranian populations, Iranian Canadians are well-integrated into the fabric of the greater Toronto area. Persian is regularly heard spoken at malls, subway stations, workplaces, and academic institutions alike. Toronto celebrates Iranian culture through numerous events that bring Iranian Canadians together year-round, with two noteworthy examples being the Tirgan and Cinelran festivals. Tirgan, the largest festival of Iranian culture outside of Iran, is a biennial event featuring Iranian music, dance, literature, arts and crafts, and food at Toronto's Harbourfront.⁴⁵ Cinelran, an annual festival of contemporary Iranian film, provides a unique opportunity for cross-cultural exchange in the city.⁴⁶

The University of Toronto Faculty of Music

The U of T Faculty of Music, in particular its Department of Ethnomusicology, has for many years fostered an environment of global research and performance. The Faculty's 2016 Strategic Academic Plan articulates its intention to achieve greater diversity by encouraging the enrollment of "international students and students from other musical cultural traditions."⁴⁷ The Department of Ethnomusicology trains "students in the intellectual history, theory, methodology and practice of ethnomusicology, and ...

42. "Iran Nameh," Foundation for Iranian Studies, accessed on December 2, 2016, <http://fis-iran.org/en/irannameh>.

43. Statistics Canada, Statistics Canada Catalogue no. 99-004-XWE, "Canada (Code 01) (table), National Household Survey (NHS) Profile," released September 11, 2013, accessed December 5, 2016, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E>.

44. Statistics Canada, Ethnocultural Portrait of Canada, "Ethnic origins, 2006 counts, for Canada, provinces and territories - 20% sample data," modified October 6, 2010, accessed December 5, 2016, <https://www12.statcan.gc.ca/census-recensement/2006/dp-pd/hlt/97-562/pages/page.cfm?Lang=E&Geo=PR&Code=01&Data=Count&Table=2&StartRec=1&Sort=3&Display=All&CSDFilter=5000>.

45. "Tirgan," Tirgan, accessed December 9, 2016, <http://www.tirgan.ca>.

46. "Cinelran Festival," Cinelran, accessed December 9, 2016, <http://www.cineiran.ca/about/>.

47. University of Toronto Faculty of Music, "Music Strategic Academic Plan 2016-2021," unpublished report (2016): 14. Additionally, on page eight of this document, a list of globalization/internationalization initiatives includes: "[The Faculty of Music will] expand our global perspective on music to better reflect twenty-first-century musical realities by further developing our world-music cultural programs and scholarly studies of musics worldwide, and by connecting with the multicultural communities in the GTA and internationally."

offer[s] courses and ensembles in diverse musical traditions from around the world.”⁴⁸ Currently, the Faculty has two members of Iranian origin in its departments of Ethnomusicology and Music Education.⁴⁹ Additionally, it has attracted several Iranian graduate students in doctoral and master’s degree levels, some of whom focus specifically on different aspects of Iranian music. An ethnomusicology PhD candidate of note is Iranian classical vocalist and musician Sepideh Raissadat. Raissadat was the first female vocalist to sing solo in a public performance in Tehran after the 1979 Islamic revolution.⁵⁰ Each year, she gives numerous concerts and recitals in North America and Europe, and has released several recordings in collaboration with other Iranian and Canadian musicians. Raissadat’s performances at the Faculty of Music are often sold out, and attract a significant number of Iranian Canadians to the campus of the University. The study of Iranian music gathered momentum with the engagement of tombak virtuoso Pedram Khavarzamani as the Faculty of Music’s 2015 World Music Artist in Residence. This appointment led to the creation of the Iranian Music Ensemble, a for-credit ensemble open to percussion players from all areas of the U of T.

Identifying the need

Shortly after my engagement at the Faculty of Music, I joined the Resource Sharing and Collection Development (RSCD) Committee of the Music Library Association (MLA). At the Committee’s annual meeting in Atlanta, the Chair of the Committee at the time emphasized the importance of building music collections from challenging regions. His advocacy was later reflected in a future goal of the Committee in its 2014 annual report.⁵¹ Committee members were called upon to produce collection building guides for these regions, a mandate that struck a chord with me due to my nascent knowledge of the interest in Iranian music at the Faculty of Music. My initial goal was fairly modest, and entailed production of a LibGuide surveying existing initiatives, identifying important vendors, and introducing useful selections tools to North American selectors. I soon learned, however, that the chosen path was unpaved. I did not find any realized targeted initiatives, could not identify established library vendors of Iranian materials with internal music expertise, and I discovered very few selection tools (websites, bibliographies, trade catalogues) that I could recommend to colleagues in North American libraries. The 2009 Survey of Music-Library Personnel Characteristics provides a plausible reason for this gap: none of the survey respondents indicated a basic or bibliographic knowledge of Persian.⁵² Other speculative

48. “Ethnomusicology,” University of Toronto Faculty of Music, accessed December 10, 2016, <http://individual.utoronto.ca/kippen/Ethnomusicology/aboutus.html>.

49. Dr. Farzaneh Hemmasi assumed the position of Assistant Professor of Ethnomusicology in 2013; Dr. Nasim Niknafs began a position as Assistant Professor of Music Education in 2014.

50. In Iran, women are banned from singing solo in public performances. Likewise, no sound recording featuring the solo singing voice of a woman would receive permission for distribution and/or sale from the Ministry of Culture and Islamic Guidance. Women are allowed to sing solo for female-only audiences in private gatherings.

51. MLA Resource Sharing & Collection Development (RSCD) Committee, “Annual Report,” unpublished document (2014): 1. “[The RSCD] Committee Web site would list specialty vendors and other tips from experienced bibliographers (beyond just music librarians where appropriate) for acquiring music materials published or produced in Latin America, Africa, the Middle East, South Asia, and East Asia.”

52. Susannah Cleveland and Mark A. Puente, “Survey of Music-Library Personnel Characteristics, 2009,” *Notes* 67, no. 4 (2011): 690.

reasons include the lack of English language bibliographies of music in Iran; the scarcity of bilingual websites of Iranian music score and audiovisual vendors; and ongoing acquisition difficulties caused by cold Iran-US relations.

First trip: Fieldwork

In the spring of 2014, I was presented with the possibility of doing a few days of fieldwork in Tehran. The ultimate goal was to gain awareness of Iran's music publishing and recording industry outputs and to gather information for the production of the aforementioned LibGuide. Enthusiastic about the potential outcomes of this work, a U of T faculty member introduced me to a professor of ethnomusicology at the University of Tehran. I met with this professor at the School of Performing Arts and Music of the University of Tehran and greatly benefitted from his knowledge of the city's important music publishers and vendors. Subsequent to this meeting I visited a total of seven music publishers and vendors, a list of whom can be found in Appendix A. These meetings proved valuable as I developed a general understanding of the type, readership level, and price range of materials available on Tehran's market. I also formed invaluable working relationships with a number of people possessing intimate knowledge of the field. An example would be my initial meeting with the Editor-in-Chief of the *Mahoor Music Quarterly* journal, from whom I learned much about previous research and work done by Iranian music scholars. Additionally, I managed to acquire and bring back to Canada several key reference titles. These included Simin Halali's *Bibliography of Music in Iran* (published in 2007),⁵³ two important volumes of Iranian music history survey,⁵⁴ a guide to Iranian music theory,⁵⁵ and several recorded anthologies of vocal and instrumental music. This small collection proved to be a crucial component for what came next.

The trip to Iran helped me envision the possibility of building a collection of Iranian music for the U of T Music Library. Ultimately, the university's support for Iranian studies, evident interest in Iranian music at the Faculty of Music, the possibility of travelling to Iran without a visa (due to my dual Iranian-Canadian citizenship), and the combination of my language (Persian) and subject (music and librarianship) knowledge formed the rationale for curating a collection of print and audiovisual materials in this area. The following selection/acquisition criteria were subsequently put in place, in consultation with two of our faculty members, to define the scope of the project:

- 1) Format: Books, music scores, periodicals, CDs, and DVDs
- 2) Genre and scope: Classical/traditional, regional, and religious music of Iran; and music of neighbouring countries provided criteria 3 and 4 are respected
- 3) Language: Persian

53. Simin Halali, *Kitabshinasi-i musiqi dar Iran: fihrist-i mawzui-i kitab'ha, maqalat-i nashriyat-i (1354-1383), payan'namah'ha va tarh'ha-yi pizhuhishi* [*Bibliography of Music in Iran: Topical Lists of Books, Articles (1975-2004), Dissertations and Theses*] (Tihiran: Mu'assasah-yi Farhangi-Hunari-i Mahur, 2007).

54. Sasan Sipanta, *Chashm'andaz-i musiqi-i Iran* [*An Overview of Iran's Music*] ([Tihiran?]: Mu'assasah-i Intisharat-i Mash'al, 1990); Ruḥullah Khaliqi, *Sarguzasht-i musiqi-i Iran* [*History of Iran's music*] (Tihiran: Mu'sisah-'i Farhangi-Hunari-i Mahur, [2011 or 2012]).

55. Muḥammad Riḍa Fayaz, *Shinakht-i dastgah'hai-i musiqi-i Irani* [*Understanding the Modes of Iranian Music*] (Tihiran: Mu'sisah-'i Farhangi-Hunari-i Mahur, 2012).

- 4) Place of publication: Iran
- 5) Legal/ethical issues: Items approved by Iran's Ministry of Culture and Islamic Guidance and sold legally by authorized publishers or vendors

Although I had some familiarity with the identified genres, I needed to better acquaint myself with Iranian classical music history, theory, and practice in order to select judiciously and to hold meaningful conversations with the target publishers and vendors. The small collection I had brought from Iran proved sufficient for this purpose. The next step was to produce a proposal for the project (including a budget) for submission to the UTL administration. For the budget component of the proposal it was necessary to determine a feasible acquisition volume. In 2014, the UTL collection included a total of ninety-two Persian language ML and MT class books, with publication dates ranging from 1955 to 2011.⁵⁶ Forty-two of these titles had been acquired since 2008, when the Library began its collaboration with the Islamabad office of the Library of Congress. Halali's bibliography was used to identify the important missing titles published prior to 2007. To evaluate coverage of our LC CAP acquisitions of Iranian music, I relied on existing records in OCLC WorldCat and my own findings in Tehran. These investigations revealed that we had missed a significant number of titles suitable for inclusion in the UTL collection. Following calculation of the necessary acquisition budget, a proposal for one-time funding was submitted to the UTL administration and subsequently approved.⁵⁷

Legal/Logistical issues

While the idea of a buying trip was very attractive, I was apprehensive about the logistics of shipping the materials to Canada in light of the stringent trade and business sanctions imposed on Iran.⁵⁸ On June 7, 2013, the Canada Border Services Agency (CBSA) released a number of amendments to the Special Economic Measures (Iran) Regulations, imposing a complete ban on imports and exports from and to Iran. The amendments encompassed a number of exemptions, including the importation of "informational materials."⁵⁹ To verify our interpretation of this rather broad category, the UTL contacted Foreign Affairs and International Trade Canada for assistance. In response, a Federal Government Legal Officer confirmed the exemption of "books and other publications," but mentioned the possibility of the review/detention of goods by CBSA upon entry and recommended the inclusion of written statements of justification with the import documents.⁶⁰ The suggested process seemed inefficient and lacked the

56. The Music Library's collection included only a handful of Iranian CDs, no DVDs, and no music scores.

57. I arrived at the estimated acquisition budget by assigning an average price of fifteen dollars to books and music scores and three dollars to audiovisual materials.

58. There has been a significant alleviation of sanctions and trade regulations with Iran since 2014. For up-to-date information, visit: <http://www.international.gc.ca/sanctions/countries-pays/iran.aspx?lang=eng>.

59. Canada Border Services Agency, Customs Notice 13-013, "Amendments to the Special Economic Measures (Iran) Regulations," June 7, 2013, http://publications.gc.ca/collections/collection_2014/asfc-cbsa/Rv55-5-2013-013-eng.pdf.

60. Foreign Affairs, Trade and Development Canada, email to the University of Toronto Libraries, January 23, 2015. "While we cannot provide a determination of whether or not a particular good is prohibited, if you determine that your import from Iran fits within one of the exemptions in the Iran SEMA Regulations, and you decide to import the good(s), you may want to set out in writing how the particular exemption applies and provide it to the CBSA with the other import documents, to assist them in making their determination."

customs clearance guarantee we were hoping to receive. The only alternative for us was to seek the assistance of an established library vendor with legal methods of shipping or transshipping materials from Iran to Canada. For this we approached Iran Farhang, a vendor we had already been working with for several years. Iran Farhang graciously agreed to receive the materials purchased in Tehran, create order records for every item, and ship them to Canada.

Second trip: Selection, acquisition, shipment

The buying trip took place in January of 2015. I was able to obtain materials from each format and genre category listed in the previously mentioned selection and acquisition criteria. Selection was carried out on a title-by-title basis at local vendors' premises, and the materials were transported to Iran Farhang's head office at the end of each day. The collaboration with Iran Farhang was beneficial in a number of ways, in addition to their capacity to provide secure shipment of the collection to the UTL. For example: 1) they assisted with the reconciliation of all invoices; 2) they processed the materials, which gave them an overview of our desired readership level and performance quality; and 3) they created bibliographic records for every item in their database, which gives other institutions the opportunity to order a subset of the UTL collection (especially advantageous for the audiovisual titles unavailable outside of Iran).

The collection arrived at the UTL in February 2015.⁶¹ Table 1 provides an overview of the quantity and scope of the materials acquired.

Ninety-five of the ML and MT class titles in the acquired collection have publication dates equal to or greater than 2008, which shows that our collaboration with the LC CAP Islamabad Office had supplied only a representation of the "profile-fitting" publications in this area. It is important to note that a proactive selection of newly published titles from a vendor like Iran Farhang could result in unwanted overlap with the LC CAP approval plan because there is no way of identifying the LC plan's coverage until the materials arrive at the Library and are properly catalogued (a process that could take up to two years after publication of an item). So far, I have identified three duplications as a result of the buying trip to Tehran. Going forward, therefore, we expect to wait at least a year before firm ordering a title from Iran Farhang's new title announcement lists.⁶² As mentioned earlier, the LC CAP supplies no audiovisual materials and very few music scores (their 2016 shipment for the UTL included only one music score), so the buying trip was instrumental in building the collection in these categories.

61. Books were acquired from the Mahoor Institute and Part Publications. All music scores were selected from the Mahoor catalogue. The audiovisual materials were acquired from Mahoor and Barbad Music. Appendix A provides links to the online catalogues of these and other enterprises, offering an overview of the types of materials acquired during the buying trip.

62. My recent conversations with an Iran Farhang representative revealed that the company is one of the LC CAP suppliers. For institutions benefitting from the LC CAP, Iran Farhang's new title announcement lists could be used for retrospective gap-filling purposes.

Table 1. Selection overview

Format	Quantity	Examples
Books	124	ML: general history surveys; study of religious music (tazieh) of Iran; research on folk music from the Northern provinces of Gilan and Mazandaran; history of music recording in Iran; song and singing of the Kurdish people; nationalistic music of Iran; confluence of poetry and music in Iran MT: instrumental method books for tombak, baqlama (Turkish instrument), and santur; dastgah (modal) music theory textbooks
Music scores	51	instrumental radifs by Ali Akbar Shahnazi; collection of short pieces from Azerbaijan; compositions of Abolhasan Saba; anthologies of santur music
CDs	737	Sets: regional music of Iran (forty-eight CDs); music of the Bakhtiari nomads (three CDs); collection of vocalist Gholamhosein Banan's recordings (seventeen CDs) Stand-alone titles: avaz and tasnif singing by artists such as Mohammad Reza Shajarian, Salar Aqili, and Dariush Rafii; instrumental radifs and improvisatory works; recitation of poetry from Ferdowsi and Hafiz (Persian poetry is often used as the lyrics for improvisatory vocal works or avaz)
DVDs	25	concerts of prominent vocalists including Mohammad Reza Shajarian and Mohammad Reza Lotfi
Serial titles	2	<i>Mahoor Music Quarterly</i> journal, volumes 1-7, 9, 10, 12-64; several volumes of <i>Avay-e-Sheida</i> , a music magazine published by late tar virtuoso Mohammad Reza Lotfi

Limitations and further development

The ban on all forms of public presentation of female solo singing in Iran (including commercial recordings) is manifestly translated into an underrepresentation of Iranian female vocalists in the UTL collection. Over the past two years, I have acquired a number of recordings produced outside of Iran to compensate for this gap, but more needs to be done to achieve better coverage. The collection might have been strengthened by the inclusion of items from small publishing houses, particularly those based outside of Tehran. In hindsight, I see that a buying trip coinciding with Tehran's annual International Book Fair could have been advantageous. Such a book fair would provide an opportunity to identify a larger number of vendors, publishers, and titles that could have been of interest to the UTL.

In regards to cataloguing and access, the majority of the books and music scores acquired were catalogued by the UTL Iranian bibliographer in the weeks following their arrival at the UTL. Cataloguing the audiovisual materials has been slower due to a shortage of staffing resources in this area. We have recently hired two graduate student library assistants with Persian language skills who are cataloguing this portion of the collection. Given the delay in providing access to these items, I foresee the need to

further advertise the collection to our constituents using multiple approaches: 1) curation of an exhibition at the Music Library; 2) providing short introductions to the collection in classrooms or at the Faculty of Music's Iranian music events (i.e. Iranian Music Ensemble concerts); 3) informal and formal communications about the initiative at the U of T Department of Iranian Studies; and 4) looking for opportunities to engage with the members of the community at large to bring more awareness about the collection, attract important in-kind donations, and solicit feedback on enhancing the depth and breadth of the collection.

The collection will further develop through the UTL's established channels and according to the evolving needs of our faculty and students. Currently, I do not foresee a need for a future buying trip. For ML and MT class materials, the Library will rely primarily on the LC CAP. Retrospective gap filling will be done through benchmarking with other North American and European institutions, fulfilling purchase requests from our users, and the examination of Iran Farhang's new title announcement lists. I also receive email notifications of the Mahoor Institute's new releases (music scores and audiovisual materials) and will acquire titles that complement the existing collection. The Library's annual collection budget allows for these purchases. An appropriate future step would be a systematic assessment of the collection by looking into circulation numbers and by conducting interviews with the Iranian music collection's main users to learn about their use and evaluation of the collection.

Conclusion

Building a collection of Iranian music at the University of Toronto Music Library was a calculated and consultative endeavour in support of a somewhat new area of scholarship at the Faculty of Music. Using an environmental scan, the three categories of area studies, collection diversity, and Iranian studies were examined, revealing the confluence of external and internal factors that formed the rationale behind this collection building initiative. A combination of subject and language expertise, knowledge of the acquisition region and market, and the possibility of travelling to the region without a travel visa were essential in curating the collection. Consultations with U of T faculty members, a graduate student, librarians and support staff of the UTL Collection Development and Finance Departments, a faculty member at the University of Tehran, and many vendors and publisher representatives were instrumental in defining and achieving the project's objectives. Through this work, the links between the University of Toronto Libraries, an important library vendor, and several Iranian music publishers and producers were strengthened, which will facilitate future collection development processes for this and other academic institutions.

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Appendix A: Publishers and vendors visited during fieldwork

Name of organization	Description	Notes
Mahoor Institute of Culture and Art	By far the largest and most important publisher of music monographs and scores, and responsible for the only peer-reviewed scholarly journal of music in Iran. Mahoor is also a producer of audiovisual materials with a focus on the classical, folk, and religious music of Iran. Website: http://www.mahoor.com	Mahoor Institute's website is bilingual (Persian and English) and can be a useful tool for selection and cataloguing purposes.
Avaye Sheyda	Producer of audiovisual materials, as well as a music journal (ceased), featuring the work of the late master of Tar, Mohammad Reza Lotfi. Website: http://maktabkhanemirza.ir	The publication and production arms of the Institute do not seem active since the passing of Mr. Lotfi in 2014. The website is in Persian only and includes a list of their productions.
Part Publications	Publisher, vendor, and distributor of music monographs, scores, and audiovisual materials. Part is an important vendor as it stocks works published by smaller publishers, some of which are not located in Tehran. Website: http://www.engelab.net/پارت-انتشارات-30-کتابفروشی	Part's website is in Persian only and rather difficult to navigate.
Barbad Music	Producer, vendor, and distributor of audiovisual materials. Website: http://www.barbadmusic.com	The website, in Persian only, provides an excellent catalogue of Barbad Music's CDs (with audio samples). Selectors wishing to use this online catalogue must be mindful that recordings from other labels are featured as well, including productions of the Mahoor Institute. Therefore, vetting is required to avoid potential duplications with other acquisition plans.
Hermes Records	Producer of sound recordings in a variety of genres including Iranian classical music. Website: http://www.hermesrecords.com/en/	Hermes' website is bilingual (Persian and English), and includes a catalogue of their releases accompanied by audio samples.
B.A.C.H.	Vendor of various music materials	Worth a visit due to inclusion of materials from smaller publishers.
Chang	Publisher and vendor of music scores	Mainly important for etudes, arrangements, and educational guides.

The Complete Works for Solo Piano = L'oeuvre pour piano seul. By Calixa Lavallée; compiled and edited by Brian Christopher Thompson. Vancouver: Avondale Press, 2016 Catalogue no. AvP-194. xvi, 127 pages.

The Avondale Press is a forty-year-old Vancouver-based publisher known for its editions of solo woodwind works (flute and recorder works are a particular focus), as well as solo voice and piano music. Although the company's origins date from 1973, its extensive publishing projects began in the mid-1980s with piano works by Jean Coulthard and Barbara Pentland. The publisher's current catalogue makes it clear that Canadian music continues to be a priority.

The collection under review is the complete extant piano music of the Canadian composer, Calixa Lavallée (1842-1891). Although Lavallée is a household name as the composer of *O Canada*, many of his other compositions have been lost, making it challenging to establish a comprehensive image of him as a composer. This is extremely unfortunate for, as editor Brian Thompson notes, Lavallée's compositional work extended far beyond the piano, and included such varied genres as sacred music, songs, comic operas, and instrumental pieces for band, small ensembles, and orchestra.

This collection of sixteen pieces can be largely described as light music, the large percentage of which are dance forms such as gallops, polkas, waltzes, and one mazurka. The level of difficulty of these works ranges from the intermediate (for instance, the Chopin-influenced *Grand valse de concert*, op. 6) to the quite challenging (*Une couronne de lauriers*, op. 10 or *Grand marche de concert*, op. 14 are representative of such pieces)—perhaps not a surprise for, as Thompson notes, the composer possessed a formidable technique and would frequently perform such works in concerts.

Thompson's informative introduction contains a short biography and descriptions of each of the sixteen works. All the previously known editions of these pieces were used to generate this critical edition, and any changes from the earlier editions are documented in the extensive critical notes. A selected bibliography is also included. Avondale Press is to be praised for the beautiful engraving of these works and the bilingual texts throughout the edition. This thorough and meticulous compilation of Lavallée's piano works deserves the attention of scholars and performers of Canadian music.

Edward Jurkowski
University of Lethbridge



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Music and Capitalism: A History of the Present. By Timothy D. Taylor. Chicago: University of Chicago Press, 2015. 217 pages. ISBN 978-0-226-31197-5.

UCLA ethnomusicologist Timothy Taylor has been writing about music and capitalism for many years, beginning with *Global Pop* (1997), focused on the commodification of world music, and continuing with *The Sounds of Capitalism* (2012), which dealt specifically with music and advertising. *Music and Capitalism* could be seen as an installment in a series, since it develops some of the themes initially broached in his earlier work, but it also presents itself as a summary of the issues at large. Neoliberal capitalism, as an ideology or cultural system, “proffers plenitude, endless goods, now from all over the world, and digital technologies that connect us more readily than ever, even as they come between us,” and lies at the heart of everything that is happening in the music industry today (15). It also lies at the heart of Taylor’s argument in this book.

Taylor begins by outlining a history of music and capitalism, citing Marx and Adorno along the way, but focusing on the shift to music as a commodity and the dominance of finance capital resulting in a skewed “regime of value” (Appadurai) that grossly distorts music’s exchange value. The cultural industries, including the production, distribution, advertising, marketing, branding, and consumption of music, have all been affected by the numerous mergers and acquisitions that shaped a landscape already disrupted by the shift in technologies. Taylor pays special attention to the development of branding as a key force in neoliberalism, citing sociologist Celia Lury’s assessment of the brand as something that goes well beyond the object and becomes a relationship, a “specific market modality or market cultural form...[that] mediates the supply and demand of products” (55). In other words, its role is that of both producing and drawing upon social and cultural relations. Branding with music is especially effective through a “conquest” of the hip or the cool, construed as a kind of “artistic critique” of capitalism, allowing it to “absorb critiques, to adapt and survive, even flourish” (63).

Taylor cites Bourdieu’s warning that the increasing influence of advertising over cultural production is threatening autonomy in cultural fields “by the intrusion of commercial logic at every stage of the production and circulation of cultural goods” (78). Taylor argues that art has never really been autonomous since there have always been systems of recognition, reward, and distribution in place, but that under the regime of neoliberalism this system has become more insidious: “Everything corrosive and destabilizing and unfair and rapacious and voracious that we have long known about capitalism seems to be true, and even truer...” (177).



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When Taylor wrote about the rise of world music and its consequences in *Global Pop* (1997), the focus was on authenticity and exploitation, whereas now, roughly twenty years later, the rise of information technology has enabled and accelerated the implementation of a neoliberal ideology through market efficiencies and concentrations, leaving an industry that has been devastated through its own inability to adapt and is only beginning to show signs of recovery. A significant conclusion is that we now have an industry that “is increasingly organized around the creation and protection of copyrighted entities...the biggest growth area in the music industry today is the legal department” (116). Whereas under the old regime it was the acquisition and development of new talent, the focus now is on acquiring copyrightable material and monetizing the various rights associated with it. This presents special problems in an area such as world music, where authenticity, ownership, collaboration, and curation are highly contestable, where its existence as a genre is especially fluid, a field that is “continually under construction by the music industry, musicians, critics, and others” (104). Taylor illustrates these problems through an examination of the career of Angélique Kidjo, a transplanted singer from Benin living in Brooklyn who has managed to position herself variously through reinvention and diversification.

At the time of this book’s writing (2013), the music industry had reached rock bottom, even though streaming services such as Spotify and Apple Music were growing steadily and there appeared to be a resurgence in the sale of vinyl records as a means to regain some of the “tactility” lost in the digital production and distribution of music (although as a percentage of total music sales, this resurgence meant little in terms of a recovery of the industry). And in the penultimate chapter, “Singing in the Shadows of Neoliberal Capitalism,” Taylor presents a case study of Burger Records, a local store and production company in Orange County that relies on social media to create community (or, in other words, a clientele) and the cassette as its primary medium of distribution, not necessarily for nostalgic reasons (who, really, can be nostalgic about cassettes) but because it is very cheap to reproduce.

With its sweeping arguments against neoliberalist capitalism and the damage that globalization and information technologies have wrought, this book gives us a lucid and convincing picture of the music industry at a turning point. Today the industry is seeing a rise in profit for the first time in almost twenty years, although it has yet to be seen how that profit will be redistributed from the middlemen to the artists. Streaming appears to be the medium of the future, but Spotify, the world’s largest music streaming service, is still running at a loss and its payout to artists appears to be minimal. With new technologies like blockchain on the horizon, the industry may yet become rationalized in a manner that benefits artists directly and offers more financial transparency. We can only hope that the legal departments will have not completely taken over the business by then.

Rob van der Blik
York University

Music for Silent Film: A Guide to North American Resources. By Kendra Preston Leonard. Middleton, WI: co-published by A-R Editions and the Music Library Association, 2016. (MLA Index and Bibliography Series; no. 39) xviii, 277 pp. ISBN 978-0-89579-835-0.

There has been a growing interest in silent film and silent-film music in recent years along with a growing availability of scores, individual pieces, and documentation. This interest has made it important to have a reference resource with information on the primary sources (the music itself) and the secondary sources (articles and books). Kendra Preston Leonard's *Music for Silent Film: A Guide to North American Resources* addresses this need by presenting the major resources about silent-film music in one volume that can be used by performers, scholars, and enthusiasts. As Leonard notes in the preface, the book contains "information on how to find music, publications from the period about how and what to play for the movies, and scholarship about the music used for silent cinema" (viii).

Leonard's book follows a simple and logical organization. In part 1, she assembles lists of archives and libraries that house surviving early movie music as well as publications from the period about how and what to play for the movies. This includes instructional books for piano and organ, photoplay albums with collections of music appropriate for film accompaniment, interviews and biographies with silent film accompanists who had direct experience of the practices, and articles offering advice, cues, suggestions, opinions, and philosophies of accompaniment.

Part 2 provides details on more recent publications devoted to the history and analysis of the music used for silent cinema. This includes scholarly books, reference guides, source readings, theses, and articles. Leonard prefaces each section and subsection with brief overviews to help guide readers through the material. Additionally, each entry is accompanied by an annotative description of the materials. The final quarter of the book comprises an index offering multiple search options that include a name index, a title index (articles, chapters, and books), a film title index, and a subject index. The lists of materials, especially the primary sources, and the detailed indexing makes Leonard's book an essential resource that will guide readers to an enormous body of music and literature related to silent film.

Although the book is extensive in the range of materials it covers, Leonard's use of "North American" in the title is problematic and misleading. The book's emphasis is clearly on the United States, with Canada largely overlooked. Moreover, since the book includes English-language sources only, Mexico and French Canada are excluded completely. After searching the guide thoroughly, I identified only four Canadian sources. These consist of two archival collections, a book chapter, and a dissertation. I was also unable to locate a single Canadian film among the approximately 2,400



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films listed in the film title index. This small number of Canadian sources could possibly be attributed to the nature of the topic. The Canadian film industry, then as now, was dwarfed by the American industry and it seems clear that many of the practices and the repertoire used for American films were widely available to Canadian musicians and used to accompany both American and Canadian film screenings in Canada. However, it seems more likely that the paucity of Canadian sources is due to Leonard's lack of familiarity with Canadian libraries and archives.

When I contacted Leonard to inquire about the book's Canadian resources, she responded with a detailed description of her efforts to find Canadian materials. These included searching earlier publications listing silent film resources, consulting silent film music scholars, searching for Canadian-specific periodicals from the silent film era, contacting silent film-related organizations such as the Toronto Silent Film Festival and the Toronto Theatre Organ Society, searching through the collections available through archivescanada.ca, and, finally, searching information and contacting librarians directly at various Canadian university, college, regional, and municipal library, archive, and historical society sites. Her efforts led either to suggestions to search American collections or were frustrated by difficulties with search engines that did not allow searches to be limited to "media type: music score" or did not tag items as being for silent film. Her conclusion was that "while there may be tremendous resources for silent film music scholarship at the Bibliothèque et Archives Canada/Library and Archives Canada and in other Canadian archives and libraries, there does not currently appear to be a way to identify them."¹ Nevertheless, it appears that Leonard did not make site visits to any of the Canadian archives and none of the eleven people she thanks in the book's acknowledgements are based in Canada. Greater familiarity with Canadian institutions would certainly have led to additional sources. For example, Shana Anderson's 2013 Ph.D. dissertation, "[Ideal Performance Practice for Silent Film](#)," which is listed in Leonard's book, is based on a collection of cue sheets, now housed in the University of Ottawa's Silent Film Music Collection, which belonged to the Toronto musician, A. E. Witham. This collection is not listed among the resources in Leonard's book.

The omissions in Leonard's book point not so much to shortcomings, but rather to the difficulties in documenting an immense repertoire that has been lost or overlooked and is difficult to locate and catalogue. Although there is very little on a distinctly Canadian repertoire, the resources listed in the guidebook hold enormous potential for new research into this repertoire. It is a valuable first effort that sets the stage for further inquiry that will augment our understanding of silent film music to demonstrate the ways in which this music commented on the values and tastes of the era.

J. Drew Stephen
University of Texas at San Antonio

1. Kendra Preston Leonard, e-mail message to author, November 4, 2016.