CAML Annual Conference Report

Lennoxville, Qué., June 10-12, 1999

By Lisa Rae Philpott
Music Library, The University of Western Ontario

The 1999 conference was a feast, both visually and gastronomically: The scenery of the Eastern Townships was superb; the soups, salads and entrées were delicious.

President Rob van der Bliek welcomed the attendees to the pre-millennium conference. He thanked Ruth Sheeran, who was responsible for local arrangements, for organizing the trip to the Abbaye Saint-Benoît du-lac, and for all of her hard work on CAML's behalf. He distributed the draft version of Carol Ohlers' *Directory of Music Collections in Canada,* and asked that a representative from each institution take the appropriate pages and return any corrections to Carol (e-mail: carolo@yorku.ca).

Database Projects Rob van der Bliek, Chair

MUSICAN Database Claude Beaudry, Université de Laval

www.bibl.ulaval.ca/bd/musican/

Conceived as a means of guiding performers in selecting appropriate Canadian repertoire, the database includes the date of composition, duration, difficulty, instrumentation, location of score, and name of recording company. The data is presently in French only, so one must remember to use French spellings for the names of the instruments; there are plans to present an English-language version. Juliette Bourassa

is responsible for constructing this remarkably versatile database which she developed for a Canadian music course taught in 1991.

MIRACLE Project Christina Lockerby, CNIB

www.svb.nl/project/miracle/miracle.htm

Christina described the history of MIRACLE (Music Information and Resources-Assisted Computer Library Exchange), which is intended to be an international union catalogue of braille music scores. The project was conceived by the Dutch, and participants include Switzerland, Spain, the United Kingdom, Denmark, Italy, and, most recently, South Africa (April 1) and Canada (May 26). (Notable among the non-participating countries is the U.S.) The conversion was complicated by the number and variety of databases already employed by the various libraries; *New Grove* was used as the standard authority for names. The European Commission Libraries Program necessitated a refocusing of the project, launched on Feb. 1, 1999.

It is expected that a union catalogue for Braille music imprints will be available on the Web in two years' time, with full bibliographic descriptions for all titles. Braille publishing represents a mere one percent of the published universe. A centralized union catalogue will decrease duplication of transcription effort, which is

both time-consuming and expensive, and the ability to transfer files digitally will greatly increase the speed of delivery to the end-user. The transferred ASCII file will be received, translated to a Braille file, and then embossed by the receiving library. The CNIB holds 20,000 music scores in Braille format; thus far, one-third of these titles have been input in ASCII format.

Members' Research Projects
Debra Begg, Chair

Index to the CAML *Newsletter*
Kathleen McMorrow, Uuniversity of.Toronto

The index to "20th-century CAML" is nearly complete, and presently spans May 1977-April 1999. The frequency of the CAML *Newsletter* has been variable, appearing anywhere from one to four times annually and having from 8-42 pages each issue (the "future of CAML" issue was the largest). The title page has changed five times, and a variety of typefaces have been employed. Authors, titles, subjects and reviewers are listed, with an alphabetical listing of reviewed titles, dates and locations of conferences, and lists of CAML Board members. Kathleen's indexing models included the preferred *Fanny Farmer Cookbook* ("powdered milk" and "milk, powdered") versus *The Joy of Cooking* ("milk, solids, dry"); English subject references predominate. The index is in a single alphabetical sequence, with all titles appearing in their original form/language, and was compiled using generic word-processing software.

Thelonious Monk Reader
Rob van der Bliek, York University

Having written his thesis on a jazz player, Rob wished to compile a reader that placed Thelonius Monk (1917-82) in an historical context. The jazz pianist and composer achieved prominence during the mid-1950's and made the cover of *Time* in 1964. The "reader phenomenon" seems to have peaked with Schirmer's "quickie readers," but the Ellington and Sinatra models are more in keeping with Rob's project. Oxford University Press accepted his proposal, and a draft was submitted in the fall of 1998. But the librarian's desire for completeness has been thwarted by the number of words the publisher is willing to print!

Monk inspired musicians and authors; several poems and a fictional account of Monk's life (in Portuguese) exist. Researching this reader took time and tenacity. A visit to Rutgers' Institute of Jazz Studies is a must for any jazz researcher. Rob had wondered how Leslie Gourse had uncovered articles from Toronto newspapers for her Monk volume. The clippings were all in the Rutgers files! This two-foot vertical file yielded an eight-inch stack of relevant photocopies. However, while at MLA in New Orleans, Rob visited the Hogan Jazz Archive at Tulane University, and discovered information from Italian sources that Gourse had not uncovered. In the end, this project, at 100,000 words and 12 pictures, will be about one-third its original size. The difficulty has been ferreting out long-proliferated factual errors, and ascertaining who owns the rights to various articles and melodies in order to include them in this volume.

MUSIBIB: La bibliographie de la musique populaire québecoise
Jean-Pierre Sevigny

A work-in-progress, Sevigny envisions MUSIBIB to be an extensive annotated bibliography of sources pertaining to Quebec's popular music. It will include reference works, annotated bibliographies, guides, bibliographies (of texts and music), discographies, biographies, theses, and serials (annuals, etc.). Canadians by birth and citizenship will be included, as will any material with a relevant theme or subject. Works published outside of Canada by Canadians and non-Canadians will be included, as will portions of anthologies and other marginal works. To contact Sevigny, e-mail: edison-berliner@proxyma.net.

Visit to Abbaye St Benoît-du-lac

A trip through the rolling hills of the Eastern Townships took us to the Abbaye, where we received a tour of the library as well as the customary tour. The view from the tower was breathtaking. Ordinarily, one would hear sung Evensong on a Thursday, but the monks were given the afternoon off to enjoy the beautiful weather. However, we were favoured with several selections played by Dom André Laberge on the Chapel organ.

Organization of Space and Collections
Brenda Muir, Chair

To Move Or Make Do, That is the Question
Vivien Taylor, Queen's University

Vivien was recently named Head of the W.D.Jordan Special Collections and the Music Library. Music and Special Collections have merged and moved to the recently-renovated second floor of the Douglas Library. Music was formerly housed in the Stauffer Library, and the final box was unpacked as recently as last week. The goal was to centralize a number of branch libraries to improve service.

As usual, it was necessary to consult widely to gain consensus between and among many groups across the campus. Funding was less than hoped for. The Art Library opted out of the project mid-stream, which necessitated reworking the specifications, service and staffing plans. Some physical space was lost, but is still technically available for future renovations. The physical layout of the listening area was configured after visiting similar facilities at York, Ottawa and Toronto universities. The move-coordinator specialist was Sharon Musgrave, who allowed five days to move plus two days to interfile three separate collections, which proved to be ample time to move some 2,500 shelves of music. The movers were hampered by the lack of an elevator in Harrison-LeCaine Hall, so a window was removed and a steep ramp constructed to facilitate removal of material. Moving 5,000 shelves of Special Collections materials into their own climate-controlled stacks was constrained by the small elevator (capacity, two book trucks); five weeks were allowed for this move, and it took four-and a-half weeks.

The downside of amalgamation and moving included shifting the scores twice, rewriting numerous job descriptions, and giving the CUPE union notice of the impending changes. The fact that the new computers came with viruses was another difficulty. However, the gains were

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significant: a climate-controlled special collections room, good reader space and an appropriate ambience for music, revamped audio equipment and small-group listening facilities, a conservation lab, and an opportunity to reintegrate the music collection into a single location. None of this would have been possible without the teamwork and support of the faculty and the library and physical plant staffs.

Rosen Classification System
Patrick Lawless, The Banff Centre

Patrick has been at the Banff Centre for 10 years and is presently Head of the Library. He outlined the history and evolution of the Banff Centre's unique classification system for music scores.

The year 1979 was a turning point at Banff, with the shift from a summer-school program to year-round, professional, artist-level programs. Significant funding was available from the Alberta government, and Bob Foley determined that a permanent on-site library was needed to serve programs in visual and performing arts, including music and theatre. The terms of a heritage grant specified a core collection that did not duplicate the collections of nearby resources. The method of music instruction was on the conservatory model and a needs' assessment determined that patron access was of primary importance. At this point, an inventory number was assigned to each work, plus the date. However, in 1983, the composer Robert Rosen developed his own classification system, having decided that LC, Dewey and Dickinson did not actively address the needs of performers. In his estimation, access was the overriding principle, and flexibility in dealing with "new music" was also a

necessity.

The advantages of the Rosen system are that it addresses the needs of users (including varying degrees of library literacy), provides easy access, collation of music for ensembles having specific instrumentation, and allows users to browse and find music by new composers. The entire schedule fits on four pages. The disadvantages are that it is not Z39.50 compatible, it cannot rely upon cooperative cataloguing (and participation in consortia is therefore much more difficult), there are no subject authorities and no differentiation between types of keyboards (piano, organ, harpsichord, synthesizer).

The Rosen "tree" inverted:

Mx   Major Class: MC = Music Collections; MI = Instrumental Music; MV = Vocal
0000
xnnn.n
00001
c.01/v.02

0000   divided as follows:

1+++   1st digit = major medium
+2   piano accompaniment (usual for MV class)
++34   used to indicate specifics within the preceding 2 digits. Typically, the further down the list you go, the more exact the instrumentation

Rosen's database was up and running within a week, and contained 1,000 items. Rosen prepared user guides, and information about the scores was input by students. Subject information and anthologies were

indexed by more qualified staff. In 1993, Dynix was purchased, which caused the subject authorities to be lost, necessitating much retrospective cataloguing. The Canadian Music Centre uses the Rosen classification system, and conservatory libraries are interested in the concept.

Web Showcases Denise Prince, Chair

The Virtual Gramophone
Timothy Maloney, National Library

www.nlc-bnc.ca/gramophone/

The first half-century of recorded sound is well-represented on the NLC's Web site. Emil Berliner produced the first 78 rpm flat disc in January 1900; this remained the standard for some 50 years, until 78s were superceded by 45 rpm and 33.3 rpm discs. The first phase of the project covers seven- and eight-inch records, which were produced between 1900-08; phase two will cover 10-inch recordings. The enhanced cataloguing for this project offers many access points for researchers; a 100-page list of cataloguing do's and don'ts has evolved as a result. Fifteen local fields provide access to labels, biographies, and audio-files, and this information exists separately from AMICUS (the NLC online catalogue), but MARC tags have been employed to identify the information. For the convenience of discographers, the issue date and matrix number are included, as well as a chronology of the Berliner company's history and lawsuits.

The project is not complete. To date, 3,300 titles have been input, but NLC holds 40,000 78 rpm discs, so there are a total of 80,000 titles to be done. Some 400 sound files with Canadian content are mounted. Users of the site are often dedicated collectors who exchange information with NLC regarding dates of issue, etc. Digitization still cannot be considered a preservation medium, so an analog version is the preservation copy (on reel-to-reel tape, which in itself is an extinct commodity); the digital file becomes the consultation copy. One copy is retained "as is" without alteration. In fact, cleanup of the sound is made difficult by the fact that the hiss and noise is in the same range as the voices.

Other resources available via the Web include the American Vintage Record Labelography, which is a database with details for some 1 million discs.

La collection numérique de la Bibliothèque nationale du Québec / Digital collection of the BNQ: IRIS Database
Hélène Boucher, BNQ

www.biblinat.gouv.qc.ca/

Hélène Boucher demonstrated the IRIS database at the BNQ, which includes books, scores, art prints, posters and postcards, in addition to digitized sound files from 78 rpm recordings. This versatile database can be searched by year, type of repertoire, historic event or song title. A series of recordings for children, "Disques Mignon," dates from 1926, and is quite rare. When the BNQ does not hold a particular title, but the NLC does, BNQ links to it to provide the audio file to its users. English-language material is also included, such as the song "The Wreck of the Julie Plante."

Canadian University Music Society Session

Space and misplace in the 18ᵗʰ century
Jack Eby, Chair

What's in a venue: the *bals publics* at the Paris Opera in Regency France, 1716-23
Richard Semmens, University of Western Ontario

Public balls were an innovation in the Paris of the 1710's, with attendance governed solely by whether one could afford to pay the admission fee, rather than by invitation or as a result of social status, as had been the case with previous balls. On 2-3 January 1716, the Opera House of the Palais Royale held such a ball beginning at 11 p.m., following the opera performance which had been held from 5:15 - 8 p.m. According to contemporary accounts, a machine would have been used to raise the parterre floor to the level of the stage; neither an illustration of same nor artist's rendering of a public ball has yet been found. At that time, the very survival of the opera was threatened by a massive debt of some £400,000; the public balls were a means of raising capital. (Admission to the balls was an astonishing £6 per person; the equivalent of $820 per person in today's currency.) The public balls represented a significant change in social dancing (minuets and contradanses predominate), and a downplaying of social status in French society. Obviously, difficulty in financing the arts is not a new phenomenon!

O vergnügte Stunden da mein Hertzog funden seinen Lebenstag: a lost birthday cantata by J.S. Bach? Barbara Reul

Reul offered a preview of her upcoming article in the *Bach Jarhbuch* (1999) regarding the discovery of the text to a 'lost' birthday cantata, possibly written by Bach. The dedicatee was resident at Zerbst; Bach had many connections to this city (Anna Magdalena sang there, her brother was a trumpeter there), and may well have submitted this birthday offering as a speculative 'audition piece' upon the vacancy of the Kappellmeister's position at Zerbst. In any case, court records show that Bach was paid 10 Reichsthalers (less than his customary fee) for something. It was thought that the music did not survive, but having the text (which names two characters: Gloria and Fama) means that one may well be able to find and identify the work.

Music Publishing Alison Hall, Chair

The Whaley-Royce Collection at the National Library Marlene Wehrle, NLC

Whaley-Royce was "Canada's Largest Music House," according to its advertisements. This may well have been true, as Whaley-Royce dealt with all aspects of the music business, from manufacturing and selling brass instruments, to instrument repair and selling needles for "talking machines." Begun in 1888-89, they also sold pianos, organs and sheet music; in 1923, they published 1,500 titles although they did not use plate numbers consistently. In 1998, NLC received a donation from Ted Hoff, who had an apartment locker filled with the detritus of several music publishers, notably archival materials and ledgers.

This turned out to be a a veritable goldmine of information: correspondance,

music manuscripts, copyright registration information, information about privately-published works and details about Anglo-Canadian Music Publishing, among others.

The collection provides a fascinating glimpse into the realities of simultaneous publication in the U.S. and Canada, and the pre-1924 copyright law. Works were apparently sent to Canada on special paper to be transferred to lithographic stones, printed with a Canadian copyright statement, and then registered in Ottawa on the same day as they were registered with the U.S. Copyright Office in Washington. A $1 fee was charged for this service, and it seems that four copies were printed for the British Library, the Canadian Parliamentary Library (which was destroyed by fire) and the U.S. Copyright Office; the recipient of the fourth copy is unknown.

Whether any or all of these works were offered for sale in Canada is unknown at present, although they are listed in the copyright register. There is also information regarding how one might register a U.S. publication in Newfoundland, since it was a British territory at the time, but this practice was not recommended by Whaley-Royce. A volume of 629 pieces of sheet music contains 48 items with blank covers; 307 of the titles are first copies held at NLC. Details of publishing history (numbers of copies printed, reprints, and copies/reprint, cost of print runs, etc.) abound, and the cover lithography exhibits a wide range of detail, colour and artistry.

Le monde des éditeurs de musique / The world of music publishing
Céline Chabot, importatrice musicale

homepages.together.net/~cchabot/
musicweb.htm

Chabot spoke of her association with the business of music publishing, first as an employee of Herbert Letourneau at his music shop, where she learned the business from the ground up. She studied bookstore management, and then applied her knowledge to the business of a running music store. Now, as an importer of published music, she supplies a wide range of customers, but many of the traditional problems remain. Some publishers provide notoriously bad service, others still demand pre-payment (despite a 30-year association with Chabot), and keeping up with changes in company ownership is difficult.

This year's CAML Conference offered a variety of interesting sessions and was made more substantial by the collaboration with CUMS, although there were no joint sessions between the two. Sharing the printed program allowed one to attend sessions from both societies; the shared venue for coffee, a delightful gazebo, gave many opportunities to meet with music faculty from around the country. Thanks to the Local Arrangements Committee (Ruth Sheeran) and Denise Prince for organizing the trips to Abbaye and the Archives nationales du Québec at Sherbrooke, and to CUMS for choosing the banquet venue. The evening concerts and receptions were most enjoyable, and Bishop's setting is a "green and pleasant land" indeed.